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**SEMIOTIC PERSPECTIVES: REDEFINING
PARATEXTUAL AND INTERTEXTUAL BOUNDARIES
OF *THE HOBBIT* IN DIGITAL CULTURE**

MASTER THESIS

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BANJA LUKA, 2019



УНИВЕРЗИТЕТ У БАЊОЈ ЛУЦИ

ФИЛОЛОШКИ ФАКУЛТЕТ



**СЕМИОТИЧКИ АСПЕКТИ: ПРЕГЛЕД
ПАРАТЕКСТУАЛНИХ И ИНТЕРТЕКСТУАЛНИХ
ГРАНИЦА *ХОБИТА* У ДИГИТАЛНОЈ КУЛТУРИ**

МАСТЕР РАД

МЕНТОР: ПРОФ. ДР ДАЛИБОР КЕСИЋ

СТУДЕНТ: ПЕТАР ЛЕЈИЋ

БАЊА ЛУКА, 2019.

Abstract

Paratextuality is a field examining textual environments including extensions in all semiotic modes, meaning that in digital culture, if one reaches for cinema studies, anything that does not belong to the film itself would be paratext of the very film. However, if the very film is paratext of a book, things get complicated. This paper joins a vivid discussion of the recent observations in this branch. Studies done by influential scholars in the field have so far shown that paratext is an ever-developing field that has potential to overgrow its text in both volume and influence. However, this paper aims to show the boundaries of various paratexts and how irrelevant this theory can become when several different media are involved. The paper compares and tries to criticize specific perspectives on the topic trying to present innovative ideas while using the best parts of the old ones. Adding different semiotic environments can only make a massive web of numerous texts citing each other and making a multitude of voices. Those multiple voices, in the end, showed that the notion of paratextuality would mix with the theory of intertextuality and that either no authorship would exist anymore or that there would be multiple authors with their texts referring to each other. However, this finding can only start further discussions about the perspective and evidence supplied to support this viewpoint or on the future of textuality in general.

Key words: paratextuality, intertextuality, semiotic translation, literature, cinema studies, adaptation, trailer, digital culture

Humanities H 000

Philology H 004

English language and literature H 570

Резиме

Паратекст представља правац и поље у науци о књижевности, али се кроз књижевност протеже и на друге научне дисциплине као што су културолошке и филмске студије, а које такође проучавају текстуална окружења. Разматрајући екстензије у свим семиотичким модовима, што у дигиталној култури, узевши у обзир филмске студије, све оно што не припада главном тексту, садржају филма, би било паратекст тог филма. Међутим, ако је сам филм паратекст књиге, ствари се компликују. Истраживања која су предузели неки од утицајних теоретичара из ове области до сада су показала да је паратекст дјелимично развијена област и испитано теоретско подручје које има огроман потенцијал за додатно ширење или да у потпуности нестане у извјесним филмским теоријама. Наиме, овај рад има за циљ да прикаже границе различитих паратекстова и како ова теорија може постати ирелевантна када је укључено више различитих медија. У раду се пореде и, донекле, критикују одређена становишта истраживача, те представљају нове идеје уз употребу најбољих дијелова већ постојећих теорија. Овај рад између осталог представља и тврдњу да се пребацивањем из једне у другу семиотичку средину заправо ствара масивна мрежа различитих текстова који се позивају једни на друге и стварају мноштво гласова, вишегласје. Управо та различитост гласова и индивидуалност исказана у адаптацијама као што је *Хобит* напослијетку указује на мијешање и стапање теорије паратекстуалности са теоријом интертекстуалности, те да губљењем јединствености може доћи, како је и Барт тврдио, до нестанка аутора, или, у антитези, до постојања више аутора који се позивају један на другог и који су међусобно снажно повезани и скоро недјелјиво уткани у планетарну свијест из које сви црпе инспирацију. Међутим, проналасци до којих се долази у овом раду могу само да покрену неке нове дискусије о паратексту и начину на који се овој теми треба или може приступати.

Кључне ријечи: паратекст, интертекст, семиотика, књижевност, кинематографија, превођење, адаптација, трејлер, дигитална култура

Хуманистика X 000

Филологија X 004

Енглески језик и књижевност X 570

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Bibliography

1. Introduction

Paratextual studies are a narrow, yet broad, area of scholarly research that was introduced by Gerard Genette in the 1970s. This branch of literary studies is expanding to the modern digital world and new spaces provided by the latest technologies. Genette defines the idea of paratext by stating that a text “rarely appears in its naked state, without the reinforcement and accompaniment of a certain number of productions, themselves verbal or not, like an author's name, a title, a preface, illustrations (Genette, 1997, p. 1)¹.” The paratextuality concept is somewhat vague as the author defines it; a sign serves as a threshold to the text, a section “between the inside and the outside”, a section which can move “either towards the interior (the text) or towards the exterior (the discourse of the world on the text), a border (Genette, 1997, p. 1).”

The paper will also discuss the semiotic transformation of the linguistic sign from one sign system into another in light of paratextual and intertextual theory by Kristeva, Genette, and others, examining the influence of the original author's written work upon the new versions of the work in the film medium. Hence the hypothesis of the paper that needs to be examined in the following chapters and which states that paratextuality can be recognized as an outdated theory which is not an existing category in adaptation studies and the contemporary digital culture. Even if paratextuality still exists, it needs to be approached as a subcategory of the intertextuality theory. To be able to examine this hypothesis, one would need to approach those theories from various angles and perspectives that should be introduced before the use.

Genette developed the paratextuality idea within the literature exclusively; therefore, it is of great significance for this paper to make a clear distinction between the written literature and the digital literature and creation in the film industry. The latter category is always dependent on the first one, but there are certain boundaries between them this paper shall discuss and try to clarify. Considering Genette's theory, determining the paratext size in the digital field can be an insurmountable task because the digitalization process is a “live thing” with regularly updated content continuously changing its environment. Thus, one is unable to define the end of paratext of a bestseller, or a blockbuster film. While the ever-growing web of new media in digital culture

¹ The basic definition or conception of what a paratext can be.

makes it possible for the entire audience to take part in the evolving paratext creation, one can potentially find the beginning of the paratext.

The focus of the analysis shall be on John Ronald Reuel Tolkien's masterpiece, *The Hobbit*, and Peter Jackson's counterpart film in the digital world which is the paratext or intertext of the Tolkien's written work. The two texts can seem indistinguishable because of their title and the reference of the digital one to the written one. It is important to define boundaries before switching to proving their existence between text in different semiotic systems. The boundary between the two, if there is any, is solvable thanks to the support of extensive research done in this field. However, the final resolution of several important questions regarding their intertextual relationship will be discussed alongside the connection between the two texts, which shall be analyzed from a film adaptation studies' viewpoint to see whether the film should be seen as an adaptation or a different piece of work based on the ideas that can be found in the book. According to Diehl, "[f]ilms based on literature were measured against literature by studying how they transposed the narrative. If the transposition had been achieved satisfactorily, the film would be labeled as being faithful to the novel (2005, p. 91)." A short discussion on the faithfulness of the adaptation of the *Hobbit* film trilogy to the ideas within Tolkien's original book. In translation studies, this adaptation viewpoint is referred to as the intersemiotic translation.

On the other hand, conforming to Jakobson, intersemiotic translation, or 'transmutation' would be defined as an interpretation of verbal signs using signs from nonverbal sign systems (1959, p. 233). Although somewhat outdated, this idea can be seen as the notion of adaptation in film studies. There are many attempts to analyze this specific area, but many of those discussions are incomplete or not applicable any longer due to the ever-developing theory between the literature and film studies. Nonetheless, an examination on the most recent changes in the digital culture will bring further understanding to the analysis. The technological changes, including the ever-growing online spaces, is continuously enabling new features and horizons to appear. Therefore, this very paper may be obsolete within a couple of years.

It could also be discussed whether the film trilogy would be a translation of good quality, but adhering to Jakobson's strict definition, Jackson would be considered a translator. However, this evaluation would redefine the film as not being part of the digital paratext of the book. There are many layers and various aspects one could take in while approaching this analysis.

Ideas of an adaptation, translation, separate works, and paratexts are to be discussed further within the scope of Genette's early idea of paratexts.

In sum, the primary purpose of the paper shall be to redefine paratextual borders and try to support those ideas with convincing evidence of whether film adaptations, in general, represent an extension to the original text or text itself. The task to make a clear statement on this question is difficult because not only does the written literature have its own written paratexts, but the digital media also has paratexts of its own. Altogether, written literature and its movie adaptations can have both types of paratexts – the printed, such as “ads on roadside billboards,” and digital, represented by ads and trailers on Youtube (Gray, 2010, pp. 1-2). Therefore, the question of boundaries might remain open even after the research this paper shall present.

2. Theoretical framework

A plethora of new ideologies and theories are emerging daily with many of them contributing little or no hermeneutical value to the scholarly work. Theories from different academic branches touch the same topic from their perspectives, yet rarely transcend pre-set standards and thoughts. However, those strands of different viewpoints could paint a larger image to understand this pressing question better in order to have it eventually fully defined and analyzed. Many of the theories are not from the same branch of academia, thus, this work focuses on diverse aspects while trying to merge all the approaches into one statement that should resolve the issue of boundaries between texts in digital spaces. The technologically aspired culture makes those boundaries almost fade and disappear, but, within this discussion, it is imperative to distinguish the author from the imitator and the text from the paratext, intertext, as well as from one poorly translated sign system mode to another.

In this theoretical section, it is utterly crucial to define the semiotic, paratextual, and intertextual perspectives that are going to set the basis for approaching this transfer from written text to video. It is also significant that modern technologies such as the three-dimensional (3D) experience in modern cinemas make such videos even more realistic and almost “incepted” in one’s brain while watching such films. With new technological novelties such as virtual reality (VR), this notion of inception might entirely fit into the idea of realistic experience². It is difficult to think critically and develop thought when in the middle of a fight between several dwarfs and a thousand orcs. However, neither 3D effects nor their influence on the perception of a given text is pertinent to the theories mentioned above and how they apply to transfer between *The Hobbit* book and *The Hobbit* movie.

² Please note that such films are still not completely compatible with or available in VR is not available (yet) and might be valid grounds in researching texts from the perspective of cognitive semiotics and textual spaces in the future.

2.1. Semiotical approach

To analyze something in the context of paratext, one must embrace a scholarly branch that is extensively and passionately approached – semiotics, or semiology. A pioneer in this field, Ferdinand de Saussure, defines the science as “the life of signs within society” with ‘sign’ being the key word stemming from the Greek *semeion*, thus, the term 'semiology' (de Saussure, 1974, p. 16). Regarding semiology or semiotics, this paper turns its focus to social semiotics and Halliday's ideas and concepts that serve as stepping stones to what van Leeuwen later developed into social semiotics. Building upon the basic concepts previously set up by de Saussure, van Leeuwen does well to break from the commonly accepted term 'sign' in exchange for 'resource', following the example set by Halliday. Semiotic resource, as van Leeuwen denotes it, „avoids the impression that ‘what a sign stands for’ is somehow pre-given, and not affected by its use“ (van Leeuwen, 2005, p. 3). We are going to focus more on this social aspect as in this digital world everything is social and made to start communication with others. Van Leeuwen expanded Halliday's ideas from purely a set of grammatical rules for sentences and language to other types of resources used for communication.

According to van Leeuwen, colors can carry specific socially accepted meaning (2005, p. 3). This meaning-creating process is essential from many viewpoints, but most interestingly in its paratextual aspect. If Genette's idea of a book cover conveying a message is taken into account, then social semiotics would play an influential role in the paratextual approach to the topic. However, there are many modes to be analyzed on a book cover like color, font and the position of paratext surrounding the main text, or image. If one examines „the differences that are associated with the white-versus-black opposition“ one will see two diverse meanings. White „connotes positive values, while the latter connotes negative ones,“ says Danesi in his work (2010, p. 142). Thus one may claim it is commonly accepted that if black conveys death, sorrow, sadness, emptiness, and a lack of emotions, then white is the opposite - positivity.

Nevertheless, it is well-known that in some Asian cultures white transmits these negative meanings and message. Therefore, in marketing and social purposes, one should create several editions of book covers for various markets if going internationally. In this way, signs would be translated into variously colored images and represent the process of translation; per Jakobson's theories, the translation would include cultural and contextual diversities in addition to the

translation from one sign system to another. The sign system of a cinema film and film, in general, will have different characteristics from the one book-related. This system proves to be maybe the toughest one to explore, analyze and eventually define. Those signs on the book covers have a starting role, and it is said that the cover sells the book. Discussing films, one would need to analyze what is the film cover and the sign selling it. According to Bignell, „many promotional techniques are used in addition to direct advertising“ among which he mentions „clothing, toys, music, books, and computer games“ (2003, pp. 181, 182). All of these items used for promotional purposes usually have some signs related to the film these advertise. Nevertheless, all of these, including some other means of advertisement such as magazines, „TV documentaries on the making of the film, and competitions to win merchandising products“ support the need for films to be analyzed as „intertextual fields of products and meanings“ (Bignell, 2003, p. 182).

Jackson himself can say what his initial idea was; however, the story he developed from Tolkien's book was not a simple copy-pasting procedure because on the subconscious level people create different images based on what they read. This statement means that Jackson might have experienced Tolkien's book differently than Tolkien himself and, therefore, his script for the film is not what Tolkien originally imagined. The idea of mental images and visuals would be particularly interesting to semio-pragmatics, a specific branch developed through work done by Roger Odin, and other researchers.

As Buckland states that “[t]he ontology of a film is not automatically fixed in advance, but is determined through the process of watching (or reading) a film” (2000, p. 78). A book is also not a pre-determined text and depends on how a reader experiences the content. The aforementioned process can also be happening long before ink leaves traces on a piece of paper or letters on a computer. Also, Buckland states that semio-pragmatics would aim to explain mechanisms of meaning-making processes and to show the way understanding film works. In the same chapter, he goes back to Odin again to say that “[t]he fiction film's imaginary signifier aims to transform the spectator's consciousness” displacing the focus from “the immediate space and time of the context (including the screen's material surface) and toward the space and time of the events depicted in the diegesis (the film's fictive, imaginary elsewhere)” (2000, p. 80). However, the scope of the paper does not include analysis of all these mechanisms in depth, but the aspect of meaning formulation and the transfer does need mention.

Using the same approach, the alphabetic sign system transfers to moving images and film thanks to the exclusion of the real world surrounding the reader, which is precisely what many readers perform while visualizing novel scenes in general. Such processes make *The Hobbit* a translation project as well. Continuing from where a reader visualizes an image, whole action, or even a book, film directors, who are also readers first, return with their ideas to paper before actors bring those characters and projected actions to life on screen. Yet, this paper is not focused on those transfers, so there will be no further analyses and speculations on such transfers.

The final product, which is the movie, has to go through numerous readings, improvisations, and changes before it is complete for release in cinemas worldwide. Here, the focus is on the intersection between the written text and film; the very division making it two different pieces of work. Where is the boundary separating the two, and does it even exist? It can be claimed that it does exist, since some books were compelling enough to inspire more than just one film version³, such as *Beauty and the Beast*. However, one might argue against this claim by stating that later films were not adaptations but replicas of the first movies. This is precisely the point from which one can take multiple approaches to define the very nature of Jackson's film(s). Nonetheless, the focus will return to the ideas representing the core of this paper, those of paratextual and intertextual theories.

2.2. Paratextual setting

Knowing that one's set of pre-acquired knowledge and experiences will most likely determine the visualizations of any books read, it needs noting that the imagination is highly, if not entirely, influenced by experience, the culture one is born into, genes, personality traits, and several other factors irrelevant to this paratextual study. However, all these factors will determine one's viewpoint of textual unity. Genette defines paratext concisely, and even though many things have altered during the last several decades, scholars regularly return to what he states in his work. The concept of paratextuality in the introduction speaks to the idea itself; the question is whether the *Hobbit* trilogy can be seen as an accompanying production to the book or as a separate piece of art in a completely different sign system presenting "the literal presence of one text within another" (1997, p. xviii). The latter assumption would make Jackson a plagiarist

³ However, there is an animated version of *The Hobbit* from 1970s.

who merely refers to the original book. One significant insight regarding the relationship between the book and cinema would be Gray's idea approaching Tolkien's *The Lord of the Rings*. From his book *Show Sold Separately: Promos, Spoilers and Other Media Paratexts*, one can extract a concept seeing books as paratexts to films. This assertion is worth studying and is not necessarily right or wrong; everything is a matter of perspective. One may also claim the opposite because in the modern age, readers, and especially young readers, are frequently transformed to readers only upon watching a successful film. Examining this topic from such a reader's viewpoint, one might assert that those films would be paratextual units surrounding books. Therefore, Gray's theory would be entirely irrelevant and incorrect.

However, if one takes a different standpoint and evaluates the corpus of both books and films, and particularly *The Hobbit*'s case, the movie is far more extensive in content meaning that it must include details not mentioned in the book. Then, a question concerning the size of the (para)text would rise, and an endless discussion, where no one would be entirely correct or wrong, would be overwhelming. Concerning the paratextual links between Tolkien's masterpiece and Jackson's replica, and also taking into account the volume, one might follow Gray's claims and speculate that the Tolkien's paratextual book would follow Jackson's diegetic film. Others will always find a way to argue such a perspective stating that, temporarily, paratext cannot or should not be much older than the text itself.

What is of great importance for the analysis of the film trilogy is Genette's basic and universal idea of paratext which is narrowed down to a simple formula explaining what paratext built of is – paratext = peritext + epitext (1997, p. 5). Peritext, as Genette defines it in his introduction to the paratext, is the first spatial category and represents the paratext tied closely to the main text. This definition puts peritext merely outside of the text, to the book covers or in the notes and appendices at the end of the book. However, Genette admits that this definition and idea of peritext are loaned or are overlapping with the notion of 'perigraphie' previously defined by Antoine Compagnon (1997, p. 5).

On the other hand, the other term from the addition defined by Genette, epitext, has the potential to be much broader according to Genette defining it as "any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space" (1997, p. 344). Genette himself states that epitext can be anywhere outside the book which means "newspapers and magazines, radio or *television*

programs, [...]” (1997, pp. 344, 345). These definitions and examples give epitext chances to grow and develop more than spatially limited peritext.

Temporal characteristics of paratext are defined by Genette who states that paratext could be created prior to the text labeling and tags such paratexts as *prenatal*, whereas the others regularly appear together with the text and are defined as original paratexts. The third type would be the most intricate one to describe as it is compiled after the text is produced and published. There are several subcategories of such paratext which is ordinarily composed upon the conclusion of the text and called the later paratext. However, for our particular subject, *The Hobbit*, the most significant one would be the one produced upon the author’s death. Genette refers to it as *posthumous*. The first two categories would then be defined as *anthumous* (1997, pp. 5, 6). Others will always find a way to argue such statements and will say that, temporarily, paratext cannot or should not be posthumous and that such paratext does not exist. The question is if there would be any paratext if the author’s death happened shortly upon finishing the text. In that case, it would be impossible to create posthumous paratext, and such an assumption would entirely dismiss all attempts to go against the posthumous paratext theory. This assumption would imply that the author of the paratext would be the text author themselves which does not have to be the case.

The posthumous paratext is the last paratextual variety that we can partially focus our analysis on in this paper because the *Hobbit* film can be seen as posthumous paratext. Discussing paratextual authorship, it is crucial to raise a question of manipulation of the author and his intentions “as a criterion for determining the presence of a paratextual element as such”, as well as treating the authors themselves and all the authors’ details as paratextual elements (Stanitzek, 2005, p. 35). While in the middle of the authorship discussion, which will be elaborated in the following section of the paper, Stanitzek contributes to the film authorship analysis by stating that a “film cannot be attributed to one author, and it is difficult to stylize a film in this direction as an author’s film” (2005, p. 37).

It is essential to identify one feature so favorite in digital culture in order to locate and define examine those paratextual intersections mentioned in the introduction of the paper – the film trailers on the third page. Namely, Gray states that “[i]n creating worries, hopes, and expectations, paratexts work in a remarkably similar manner to advertisements” (2010, p. 26). To be more precise, the best digital advertisement for a film is a compelling trailer able to attract the

audience which is highly potent in expanding film paratext at large and make positive hype around the announced movie. It can be stated that books have covers, and films have trailers that can be defined as digital covers in the sense of paratext. According to Genette's perspective, if applied on trailers, those can be seen as 'authorial paratext,' or, more precisely, *authorial peritext* (1997, p. 9). However, going back to what Stanitzek claims about authorship and films, it is hard to confirm if there is authorial peritext for cinema as the whole filming crew is involved into making an exciting trailer that will draw the attention of masses. In addition to the hype and paratext expansion, Gray states that "[a]n ad's purpose appears simple — to sell and brand a product" (2010, p. 27). Building on both Genette's and Gray's ideas, one can conclude that the role of paratext today is to sell the product exclusively and, therefore, paratext might move away from written text entirely as the technology advances.

2.3. Intertextual perspective

Jonathan Gray suggests perhaps the easiest-to-digest definition of the intertextuality concept by saying that "[i]ntertextuality refers to the fundamental and inescapable interdependence of all textual meaning upon the structures of meaning proposed by other texts" (2010, p. 117). He continues the inter- and paratextual discussion further and claims that it is almost impossible to discuss paratextuality without scratching intertextuality since those two "regularly bleed into and rely upon one another" (Gray, 2010, p. 118). However, intertextuality is an ideology defined and developed in the 1960s and is probably older than the paratextual ideas of Genette. The term intertextuality appeared for the first time in Kristeva's writings and was corroborated by many other influential scholars like de Saussure, Barthes, Bakhtin, and many other academics.

Kristeva posits that any constructed text merely represents a mosaic of quotations and that texts are generally the assimilation and conversion of other texts (2006, p. 66). Furthermore, she states that the idea of intertextuality succeeds the one of intersubjectivity (Kristeva, 2006, p. 66). This theory is built on the idea that all texts are mutually dependent and that any written text refers to ideas or features from older texts referring to even older pieces and topics. Thus, the result would be a web of texts and, according to Barthes, the death of the author, who merely

continues to build a tissue of citations based on the countless cultural sources, is unquestionable (1977, p. 146).

Therefore, the above mentioned famous essay *La mort de l'auteur*⁴ written in 1967 warrants mentioning here; the essay emphasizes his general view that any text is just a “new fabric woven out of old quotations” (Barthes, 1973)⁵. Questioning the authorship is one of the foundations of intertextuality, and one needs to check the core of Genette’s paratextual theory and recall that the author of the original text can also be the author of its paratext. In light of the author’s death, according to Barthes’ theory, Jackson would be pronounced a plagiarist. Intertextuality supports the previous argument on authorship and states that Jackson’s creation is not his piece of art, but a digitally copied sample. Nevertheless, such claims will be analyzed in more details in the analysis and findings section.

On the other hand, some strictly literary scholars like Ternès, who do not question authorship too much at first, but value, see the intertextual literary as a discipline researching phenomena of books within books whereas the newer edition is always the one that is influenced by the older, and that has less value (Ternès, 2016, p. 12). This principle of inception is not necessarily correct as some older ideas can be outdated with new theories or examples expanding and improving the old. It has to be said that intertextuality is a theory in which we already have paratextuality included. How? According to the idea of intertextuality, intertexts allude to some previous work done, use some of the features from the older texts and borrow ideas. If an intertext refers to the original text, then the intertext and paratext have certain similarities. However, this is not viewpoint many scholars would take because those two theories still have many differences that set them apart. This paper will try to see whether those boundaries and differences can disappear as well.

⁴ *The Death of the Author*

⁵ The original text is written in French - „tout texte est un tissu nouveau de citations révolues. “

3. Methodology

Since the topic of this paper is quite complex, an interdisciplinary approach will be used in a discussion requiring attention from different perspectives. To approach the study from an interdisciplinary viewpoint demands expansion of several comments to more than only one standpoint as this approach in this paper would need to include linguistic, translatory, literary, and film comments. Due to the numerous theories and aspects, the paper could potentially be hard to follow, and it might seem as if it would jump from one topic to another. However, those are all mixed and, for the end product, such an approach could prove decisive.

The fields as mentioned earlier are all established and well explored but the last one which can still see potential adjustments and improvements. The film theory continually changes due to the technological advancement and application of new ideas taken from the digital world. However, Moran rejects Barthes' interdisciplinarity idea by labeling it "the simple juxtaposition" of multidisciplinary (2010, p. 14), suggesting that genuine "interdisciplinarity is always transformative in some way, producing new forms of knowledge in its engagement with discrete disciplines" (2010, p. 15).

The vast fields of humanities and social sciences coordinate and make up the focus of this research paper. It is crucial to say that both approaches and scientific perspectives of those branches will influence the findings equally to design the best analysis and the summary of the topic while hopefully offering some current views of the questions in focus. Those questions aim to review and check whether the most recent theories in the digital world have defined all aspects of the intersections between book and paratext, but also paratext and intertext. The latter relation is to be discussed separately to isolate specific characteristics that separate two ideas but also making them the same story from different perspectives.

Not only will this research take an interdisciplinary approach of analyzing distinct theories, but it will also update the most recent information with the newest findings. The expected novelties that this paper is expected to deliver should be found after a series of analytical and comparative discussions on the previous statements made by various scholars who have tackled this sensitive topic.

The paper's analysis will focus on several different areas that have the potential to predict new directions in approaching paratexts nowadays. These mentioned parts are differences

between the book and the film because this paper can approach the film as paratext to the book only if it does not reflect any infidelities to the original story. However, if the film is not an entirely faithful adaptation and also displays some scenes the book is not consisted of, then the film can be approached as a separate text with its own paratexts. Those differences between the book and the adaptation would represent the trigger on how to approach the relationship between the two.

Those parts showing differences will be extensively analyzed and disassembled so that one can see all features that should be taken into consideration. After their separation and breaking them down into small independent units, one will be able to compare them and see how their omission will affect the already founded and accepted theories in the paratextual scholarly domain. The comparative approach will also showcase differences between digital and printed paratexts and spot the lack of difference between the digital epitext and intertext. This combination of methods, the analytical and the comparative, should signal the necessity for reviewing the existent literature on paratexts and intertexts in light of digital culture as those sometimes represent one and the same thing and, therefore, one might set up a new name for texts playing both roles, and take the discussion into an entirely new direction.

Approaching the topic and the investigation, this paper will need to find answers to the below posted questions and see whether the answers prove questions and statements wrong. Some of the answers will merely help others to be answered while others will raise some new questions.

What are the intersection and the touching point between Tolkien's text and Jackson's film that can be recognized as a paratext or an intertext? Are those texts only linked, or one includes another? If one includes or refers to another, are we talking about intertext rather than paratext?

The following chapters will focus on locating and isolating those areas to prove the hypothesis of the paper that paratextuality is a void theory and a category that does not exist on its own in cinematic environments of the modern digital culture. Even if not entirely voided, it should be recognized as a subcategory of the intertextuality theory in the respective field. If this paper manages to examine and successfully present the answers to the questions posted in the last paragraph, those answers might potentially show some ways of approaching this subject not

seen and established before and start a brand new discussion while bringing up some newly-founded claims and findings.

4. Boundaries and differences between *The Hobbit* book and film

The following chapter is about to question theories approaching the main topic of this thesis and will try to prove those theories obsolete or partially incorrect. As in many other papers on this specific question, not all the ideas can be wrong but would probably require updates. The following chapters aim to review and analyze recent research done and to make the necessary updates and improve the current viewpoints of the scholarly standpoint regarding paratexts in digital culture.

Following Kristeva's work, this paper focuses on audible and visible utterances of a translated sign system of a novel. Such a process of translation of a sign to another medium is complex and, as it was previously mentioned in this paper's *Introduction*, was a topic Jakobson writes about in his translation theory. A cluster of signs translated into a different medium can be seen as text. Thus a text will remain a text but in a different form. Many papers and scholars tackled this sign transfer from various perspectives, but this paper shall analyze several specific topics related to fidelity of the sign translation procedure without referring to adaptation studies exclusively. The core of the work will remain at the paratextual theory and will simultaneously compare paratextual, and intertextual features in a digital environment of the fast-paced progress towards an even more technologically advanced textual surroundings.

Digital environments belong to an ever-changing field, and the discussion this paper makes might be applicable at the moment but entirely outdated in a year. However, some general principles on which one can base and structure ideas of semiotic translation of verbal texts into film ones are still valid because there will probably never be a rule that can cover this complex process. The principles mentioned are often sign-related, and due to the specificity of the sign translation, which was earlier introduced by Jakobson and mentioned in this paper's *Introduction*, many scholars would agree that the "most tiresome discussion of adaptation (and of film and literature relations as well) concerns fidelity and transformation" (Andrew, 1984, p. 100). Therefore, if one refers back to the fidelity of the semiotic transfer from textual to cinematic sign, it has to be said that it would be more challenging to achieve fidelity than the spirit or even "the original's tone, values, imagery, and rhythm, since finding stylistic equivalents in film for these intangible aspects is the opposite of a mechanical process" (Andrew, 1984, p. 100).

According to Kung, “the literature translated from the less known into the dominant culture, such as Anglo-American culture, is a considerably rich milieu in embodying the paratextual clues”, but this paper requires an entirely different approach – a semiotic one (2013, p. 50). Since one might argue that written literature is not as popular as it used to be, or that literature, at least, lost some of the original value due to the lack of novelties and original ideas, this paper will check the translation to the digital culture that is more dominant than any other defined by the language used. The Anglo-American culture would together with the English language then step in at a sub-cultural level with the film industry ruling. However, to explore those paratextual boundaries this paper proposes, extensive analysis and comparison of the book and the film are needed to understand better why one would be paratext of the other.

With the proposed dominance of the digital culture over the books nowadays, it can also be claimed that, if any of the two – the book or the film – is paratext, then the book has to be seen as subordinate due to the positions of written literature and the film. In this particular case, the book would be the paratextual addition to the film. Taking into consideration the time when each of those two is created and the fact that, at the time when the book was written, the society was not at the same technological level as it is today, Jackson’s film should stand as paratext of Tolkien’s book. Therefore, this chapter will also tackle two distinct approaches to the relation between the book and the movie – the film as the paratext to the book and the book as the paratext to the film. To support the analysis of the two ideas, one would also need to check whether one advertises another because, from Genette’s viewpoint, paratext is the more obvious one and is advertising the main text.

Before going any deeper into the topic, it would be crucial to define those boundaries that this paper continually discusses. According to Galloway, “[i]t is that moment where one significant material is understood as distinct from another significant material” (2009, p. 33). However, it is hard to distinguish one from the other, and the book and the trilogy go together hand by hand. For the modern digital culture, on the other side, the film is more important than the written text and, therefore, we might claim that Jackson popularized Tolkien’s piece by making the set of films. Not only that Galloway discussed what a boundary might be, but also continues to define and exemplify specific boundaries by making a no-boundary case. With the no-boundary case, he claims that real differences between the same texts in different modes do

not exist, but those that seem to exist are nothing but a matter of artificial perspective. Galloway goes on and states that “the interface is this state of ‘being on the boundary’” (2009, p. 33).

The idea Galloway presents would be probably correct with the example of coded texts he talks about. Turning the focus to the case of this paper, one might claim that the differences between a written text, a book, and a film, directed by a different person other than the author of the book, are existent and typically correspond to the creativity and style of the film director. Those differences are the core of the intertextual theory approaching such digital pieces as works for themselves.

Going through Birke and Christ’s article *Paratext and Digitized Narrative: Mapping the Field*, one would be able to spot tendency similar to the topic of this paper and the intention to define the boundaries between text and paratext. The two authors refer back to Genette only to confirm how his paratextual theory is not precise but rather a vague one. The first link they analyze for the poorly explored boundaries area is the idea of thresholds set up by Genette. Birke and Christ emphasize that the distinction between peritext and epitext makes the boundaries to blur even more (2013, p. 69). According to Birke and Christ, “paratextual elements which are not physically part of the printed book, such as authors’ interviews or publishers’ advertisements” are called epitext, and the exemplification of epitext as such would move paratext outside of the book and the original text.

Such paratext may be questioned in its fundamental nature of being paratext in the digital culture because modern epitext in digitized narratives, like the films from the *Hobbit* series, can easily be seen as an intertext. The latest Jackson’s trilogy has its own paratexts in the form of trailers, various advertising materials that do not include the original book but quote the name of the previous successfully digitized pieces done by the same film director, and those would be the films that belong to the *Lord of the Rings* trilogy which “has become the most financially successful one of all times, beating such blockbusting series as *Harry Potter*, *Jurassic Park*, *Star Wars*, and *The Matrix*” (Hedling, 2006, p. 408). Birke and Christ seem to go in the same direction but never manage to reach it as some of the things changed lately, and this idea of intertext taking over paratext would only raise some new questions in the whole paratext structure since significant changes and modification would be needed.

If one makes a thorough comparison of *The Hobbit* book and *The Hobbit* trilogy, it appears that the movie is not purely an adaptation of the novel but rather a text on its own. To

support such claims, it should be said that an adaptation should be as faithful as possible. If the content is changed, then it is not an adaptation anymore but again intertext. However, this would also be a very strict approach to the topic. This adaptation or, should one say, an intertextual piece, or pieces in the case of *The Hobbit*, would represent paratext to the original Tolkien's work, the book. Also, one would still need to make a distinction between text, paratext, and intertext. On one side, it would be quite easy to distinguish the original text from the paratext, but the issue in this equation and analysis would be the difference between intertext and paratext.

If the intertextual approach is taken, then the trilogy will be seen as a series of intertext playing the paratextual role to the book. The trilogy promotes the book, but also some of the earlier work done by Jackson – the *Lord of the Rings* series (*LOTR*). Yet, this idea will be analyzed and supported later on in the paper. Nevertheless, coming back to the fidelity of the adaptation, it is tough to claim that a single text of fewer than 300 pages like *The Hobbit* would produce a script large enough for a set of three movies. This assumption would make one thinking about faithfulness to the original text and lead to a comparative analysis of the original book and the movie script.

Similarly to the *Harry Potter* films that, according to Cartmell and Whelehan (2005, p. 38), were criticized for not being as good as the book, Jackson's trilogy would also be labeled as a film ruining the original story if one would entirely stick to certain comments across the social media and web content that can be created by anyone today⁶. However, it would also be fair to check a different theory taken by the supporters of the written text and see the other side of the tossed coin which would say that the book promoted the film well before the film could promote the book. Both concepts - the movie or the book as paratext - are going to be extensively explored and analyzed to see if those can support aims and claims of this paper.

While checking the book and the first part of the trilogy, it is easy to spot the substantial initial difference between the two texts. Any movie will have a peritext of its own that is typically seen as an introduction announcing the film name, sometimes actors, but also using a

⁶ “[T]he story has been bulked out with material that belongs nowhere near it”. (Collin, 2014) Collin's claim is just one of the negative comments that can be found on the web but is summarizing the reasons why a number of spectators do not enjoy the film as much as they enjoy the book. Probably some literature fans will not like to see any major changes to the original book content and seem to express their discontent with the novelties introduced in Jackson's trilogy. However, there are still many fans of the film version which is proved and supported by a good grade (first film grade: 7.9, second film grade: 7.8, third film grade: 7.4) at Internet Movie Database (IMDb) (*The Hobbit: An Unexpected Journey*, 2012), (*The Hobbit: The Desolation of Smaug*, 2013), (*The Hobbit: The Battle of the Five Armies*, 2014).

specific type of typography and its color. Those typographic features are also seen as a semiotic tool in the paratextual machinery. Paratext is not necessarily a text expressed in words but can be reflexed through a combination of various geometrical shapes and colors bearing particular meaning that should cover or imply the general theme of the main text. Since Jackson, as it was already mentioned before, enjoyed tremendous success with his first Tolkien adaptation at the beginning of the century, the director reused the same font and the color of the letters that can be read both in the *Hobbit* trilogy and on various media advertising those films. The golden color of those letters might, in the latest trilogy, bear the meaning of hunting for the gold that is lost to Smaug, the dragon. Nevertheless, the general tone of the trilogy differs from the book which will be illustrated in the following chapters on those differences between the book and the film.

This repetition of the same typography and the color used adds up to the claims of branding the Middle-Earth world and linking it to Jackson's movies and the locations on which those are originally shot – New Zealand (Bulbeck, 2011). However, it has to be said that when it comes to the typography, nothing can connect the films and New Zealand; at least, nothing on the surface.

According to the credits listed in the very first trailer on *The Hobbit: An Unexpected Journey*, those were Fran Walsh, Philippa Boyens, and Guillermo del Toro⁷. Speaking of the book and the script for the trilogy, it would be fair to say since Peter Jackson worked with several various authors on the script that those would need to be credited for being the creators of the trilogy instead of quoting Jackson as the only responsible for the project. Also, taking into account the fact that four different people worked on the screenplay for *The Hobbit* trilogy, one could not expect the original book script to remain the same for filming purposes.

Not only that their job would be to make something that would fit the digital story, but also to adjust it to the audiences. It would be well worth saying that the targeted spectatorship would be the already existing fanbase that was formed upon the success of the previous adaptation – the *LOTR*. Those movies might inspire even the people who are not literature fans to take a book into their hands. However, this would be just an idea marked as speculation and as such is not worth further discussion.

⁷ This trailer is one of the two that this paper will analyze and summon in support of the thesis statement. It can be checked at <https://www.youtube.com/watch?v=9PSXjr1gbjc>.

The idea of this paper would be to make a distinction between the book and the film clear and to analyze these so as to be able to make a sensible conclusion regarding paratextuality and intertextuality in digital culture. To make this happen, two different sections will tackle parts that do not occur in the film but are included in the book and scenes appearing in the film, which do not exist in the book. Those differences might show how same or distinct the two texts are and whether and how those facets can shape the reader's opinion. However, such influence might be of a crucial significance to the approach of the film as the paratext to the book and vice versa.

4.1. Details appearing in the book but not in the film

From a semiotic perspective, it is utterly essential to see whether Jackson adopted the whole story from the book to make his blockbuster. Since there is already a certain degree of ambivalence among the audiences when it comes to the plot of the trilogy, the reason for emphasizing details not appearing in the film would support the claims that can be read across online communities that the book is not a perfect match for the film.

Turning the attention to some other aspects like intertextuality, it would be hard to claim that those excluded parts would imply that the film would be an independent text, but combined with the details appearing in the film that are not supported by the book, one might claim to have found a perfect combination for suchlike arguments. If a film is approached as an independent text, meaning that it is not necessarily a translation of another one into a different semiotic mode, then this film would be just a string in a vast textually woven fabric. In light of the death of the author, again, calling for Barthes, one might go back to what was previously stated about Jackson not being an author, but a plagiarist. Intertextuality would here support this claim and provide an idea of Jackson's creation as not being truly his, but a piece of digital work with an undetermined amount of loanees from various sources. The loan process will be analyzed in more detail in the section dedicated to the details appearing in the film but not in the book.

However, if one takes a broader approach and includes both Tolkien and Jackson as parts of a substantial 'fabric' mutually intertwined and connected, it is hard to exclude any of the two from being authors or take only one as an author. Each of the two minds created pieces in different sign systems with the only difference that Jackson based his film on Tolkien's book. Nevertheless, it is worth mentioning that Tolkien based his motifs and ideas on previously

existing content such as *Bible* (Purtill, 2003). Since Jackson based his film trilogy on Tolkien's *The Hobbit*, it is fair to say that he also included those biblical elements.

Starting from the first scene in the book, it is evident that Jackson changed it for a scene of one of his previous films on Tolkien's writings – *The Lord of the Rings (LOTR)*. This element ignored the third person introduction from the book talking about hobbits and the place where those fantastic creatures lived. It also gives an insight into Bilbo's family tree and the history behind him so that the reader can understand later on why he decides to take part in an adventure. Hobbits are generally depicted as calm, relaxed and everything opposite to adventure seeking creatures. Thus, it would be fair to say that, semiotically, it would be exceedingly tough to translate this from the written text into a film scene. On the other hand, Jackson made many artificial-looking sceneries in the film so that an average spectator might have had expected more from the beginning.

The dinner party that gathered the dwarf team led by Thorin and supported by Gandalf who arranged everything at Bilbo's home has seen Bilbo trying to hide and escape the complete madness that the dwarves are trying to take him in. The omitted scene from the film that indeed appears in the book can be supported by the section cited below.

He got up trembling. He had less than half a mind to fetch the lamp, and more than half a mind to pretend to, and go and hide behind the beer-barrels in the cellar, and not come out again until all the dwarves had gone away. Suddenly he found that the music and the singing had stopped, and they were all looking at him with eyes shining in the dark.

"Where are you going?" said Thorin, in a tone that seemed to show that he guessed both halves of the hobbit's mind.

"What about a little light?" said Bilbo apologetically.

"We like the dark," said all the dwarves. "Dark for dark business! There are many hours before dawn."

"Of course!" said Bilbo, and sat down in a hurry. (Tolkien, 2012, p. 16)

This moment is not brought to life in the film probably due to the tendency to create a real hero of the small and frightened Hobbit. This idea is supported by Jackson's trilogy that drops details from the book where Bilbo is depicted as weak or just not having all the required values to be recognized as a hero. One of such moments can be analyzed in the following lines that display Bilbo's fear and depict Eagles who save the group when it is on the brink of failure and walking on the edge of what might bring them to an abrupt end of their adventure.

"What is all this uproar in the forest tonight?" said the Lord of the Eagles. He was sitting, black in the moonlight, on the top of a lonely pinnacle of rock at the eastern

edge of the mountains. “I hear wolves’ voices! Are the goblins at mischief in the woods?” (Tolkien, 2012, p. 96)

This monologue is part of yet another scene that is changed up to a certain extent, and it is the one in which Eagles save the gold-seekers and speak with Bilbo who is more than afraid of the creatures that have names and could speak. The above-quoted monologue of the leader of Eagles does not appear anywhere in the film and seems to be ignored entirely. Instead, Eagles are not personalized and seem to be serving Galadriel. The list of events appearing in the book but not in the trilogy is shorter for obvious reasons. Therefore, one might recognize Tolkien’s book just as a basis on which Jackson builds his story and claims authorship.

4.2. Details appearing in the film but not in the book

Since adaptations usually bring in some novelties to the original story or at least change a detail or two, it is fair to expect the following section to be more extensive in volume than the previous one. This idea would probably receive support from the facts which say that the book is only about three hundred pages long whereas those three films are more than two hours of action-packed material each. The voluminous trilogy suggests that there are many changes introduced and this chapter shall sum up the most important and obvious ones.

An expected beginning of analysis of details not to be found in the book but which Jackson included in the trilogy would be at the very introduction of the first film – *An Unexpected Journey*. What can be seen as a foreword and a peritext would be the introductory scene of Bilbo Baggins as the omnipresent narrator of the whole story presenting the story as a memory only while addressing Frodo in a letter. However, this scene is extended to a conversation between the old Bilbo and young Frodo who is originally not even a character to be found in Tolkien’s *The Hobbit*. This scene is one of the most problematic ones in the trilogy as it cannot be confirmed to be the part of the movie itself or a simple introduction to it. Whatever it might be, it for sure is a connection between the previous trilogy directed by Jackson. Therefore, it can be claimed that it is only introducing the original text, *The Hobbit* book, and is connected with and taken from Tolkien’s book *The Lord of the Rings* and also Jackson’s *LOTR* films.

Thus, the film starts upon the title sequence as Stanitzek posits in his work but is indeed hard to be precise with the very beginning as the opening scene is separated from the rest of the

film by the title announcement. His claim is best explained by the German word *der Vorspann* that emphasizes the spatiotemporal aspect of the title sequence by placing it outside of the text (2009, p. 45). It is then that we have Jackson's scene adjusting Tolkien's introductory scene from the book. After the digital introduction that can be seen as a foreword to the trilogy, the original text finally comes to the light by the sentence that many fans of both the book and the trilogy are familiar with – "[i]n a hole in the ground there lived a hobbit" (Tolkien, 2012, p. 3) (Jackson, 2012). Yet, not even after old Bilbo reads the first sentence from the book one can enjoy a faithful adaptation of the book since Jackson turns the focus of the opening scene to the conversation between old Bilbo and Frodo. Therefore, once again, one may claim that the opening dialog between the two is just a piece of paratext built into the story to play the role of a foreword.

The previous statement would then raise a question of whether a paratext, which one may claim that the trilogy indeed is, can have its own peritext. If that is possible, then such a digital paratext acts like a web of mutually connected texts referring one to another and the idea of paratextuality would be replaced with that of intertextuality. The line defining where to begin or stop a paratext is extremely thin, almost nonexistent. However, it is one of the aims of this paper to show if one can find, isolate and define this narrowly thin-layered area between a text and a paratext. Also, since the film begins with Bilbo recalling his memories, it can be said that the narrator of the story is Bilbo himself who wants to pass his adventures on to Frodo. It seems that Jackson tries to set up some solid grounds for Frodo to take over the story from Bilbo, retrospectively, of course.

While in the book Bilbo sneaks up to the troll company in the mountains just to practice his pickpocket skills so he can pickpocket them, Jackson decides to adjust it to a more ethically correct flow in which Bilbo approaches trolls because they stole ponies from the adventurous group. His intentions in the film are much more righteous than in the book and reflects Christian values more than his Tolkien character indeed does. Jackson's adjustments in this chapter adds more value to the hobbit and makes more of a hero so early in the story.

One of the most influential characters in the trilogy, a character that made the eternal battle of evil and good possible in the film, is Azog, the pale orc. The final battle between Azog and Thorin Oakenshield was the highlight of the last part of the trilogy and one of the most exciting fighting scenes throughout the entire trilogy. However, it is quite interesting that this

character does not play any role in Tolkien's book except for the fact that he is only mentioned once during a lengthy conversation about the map showing the hidden entrance to the chambers where Smaug ruled ever since he took over king's halls under the mountain. In the following lines, one can read the only section of the book dedicated to Azog:

„But apparently they made a map, and I should like to know how Gandalf got hold of it, and why it did not come down to me, the rightful heir.“
„I did not 'get hold of it,' I was given it,“ said the wizard. „Your grandfather Thror was killed, you remember, in the mines of Moria by Azog the Goblin.“
„Curse his name, yes,“ said Thorin (Tolkien, 2012, p. 24).

To continue with the details which can be found in the film, the character of Radagast the Brown would need to be mentioned as this is one of the figures that barely exist across all Tolkien's stories and is only introduced in the *Lord of the Rings* saga. However, this sorcerer plays a significant role in the film Jackson directed. First, he is there to check the forests in great details and inspect the ancient fortress polluting the nature with the evil seed of a dead necromancer. Radagast amuses a herd of goblins that was on the tail of the group that thanks to Radagast managed to escape the orcs and find a shed in the elves' kingdom.

This scene with goblins hunting Radagast and the merry crew of adventure seekers is a novelty to the original story that Tolkien wrote and can be seen as Jackson's tendency to push his creativity to adjust the original story to make it more Jacksonish, attractive and exciting for 3D cinemas and the audience who already read the book. Should the scene be in the book, it would be set in the third chapter or slightly before it because it is played precisely at the moment when the crew goes to Rivendell to meet the elves. From a scholarly perspective, such a change can be approached from several standpoints such as the one that would see Jackson making *The Hobbit* his story instead of merely adapting a story written many years ago by someone else. It may also be claimed that audiences a few decades ago would have expected an entirely different film, not for the sake of faithfulness to the novel, but for the lack of technological support to make all the computer-generated imagery (CGI) possible.

The third chapter of the book is the spot where film digressions from the book become more obvious. Not only that we have all details written in the book, but also several new characters which led the entire story into a completely different direction and pushed the content to the intertextual category for the sake of this paper. One can experience dwarves being caught and imprisoned by elves and Galadriel, who is not even included in Tolkien's book. By including

Galadriel, Jackson alludes to his previous success made with the *LOTR* in which she appears while this can be seen as an attempt to link the two cinematic works and claim authorship on the whole story.

To make the story more exciting to the adults, Jackson involves forbidden and impossible love, an element appealing to the modern spectatorship. The love story he creates is unacceptable indeed because of the differences between Kili, a dwarf, and Tauriel, an elf. This is a typical Shakespearean love story, a Romeo-Juliet one, but it adds to the value of the whole saga by making it more dramatical. Similarly to Shakespeare, Jackson makes it a tragedy which eventually ends up with Kili being murdered in a scene that makes him a martyr and provokes thrill and emotion with the audience. Thus, involving this type of a love story makes Jackson's trilogy more intertextual for not referring to the Tolkien's book only.

The relationship that seems to be unimaginable becomes even more so when the fact that a character named Tauriel, which is not in the book, is taken into account. Tauriel was an addition whose role is hard to analyze, but according to some studies, most of the Tolkien fans that witness Jackson's adaptation range from being entirely against to completely impressed by the newly created character (Michelle, Davis, Hardy, & Hight, 2017, pp. 142, 150, 155). Whereas one can spot some mixed reactions to the character itself, the majority of the fans are against the fact that Tauriel features in the love triangle Jackson creates – Tauriel, Kili, and Legolas (Michelle, Davis, Hardy, & Hight, 2017, pp. 142, 150). Just like Galadriel and Saruman that are not there in the book, Legolas is yet another character that is woven into the *Hobbit* trilogy to produce flow with Jackson's previous trilogy (Michelle, Davis, Hardy, & Hight, 2017, p. 7).

One of the exciting CGI scenes introduces Gollum to Jackson's *The Hobbit* trilogy. It is the one in which this pale and blood-thirsty being fights a goblin to eat it. It is the trilogy that shows how Gollum actually lost the ring in this fight, but this scene cannot be found in Tolkien's book. Once again, there can be a discussion about the intentions and the effect Jackson wanted to make with this rather short scene, but it does depict Gollum as a hostile and surreptitious beast and opposes the image of the superficially calm and smiling creature. This additional scene also introduces potential danger to the hobbit before he enjoys the underground lake scenery and the conversation with Gollum.

Approaching the whole film project from the technological viewpoint, it is hard to understand what the trilogy eventually presents – an attempt to make a big name in the industry or to make the novel popular among the teenager millennials who might be reading less than their counterparts only several decades ago. The latter idea, which is already mentioned in this paper, is one well-worth investigating in separate research. However, some studies claim to have proved the opposite by claiming to have found that more millennials read than the people aged over thirty, which would then lead to a conclusion that those over-thirty group should have had the same reading behavior even twenty years ago (Zickuhr & Rainie, 2014). This conclusion must not be entirely on the spot and correct, or at least not applicable to the young generation under thirty as people might read less after they graduate, get a job, begin a family, focus more on some other activities, and so forth. Therefore, since the cited study does not include data about those over-thirties when they were under-thirties, it is hard to know their reading behavior from the time when they were in the under-thirty age group.

On the other hand, whatever the purpose might be, those innovations that the film introduced changed the theme of the tale that Tolkien originally wrote – a book for children (Michelle, Davis, Hardy, & Hight, 2017, p. 1). Since the genre is changed, one can see the aforementioned digital artwork a piece of an enormously huge paratext or an intertext with its own paratext. With this idea, the paper would not solve any questions nor would it prove anything that might be claimed earlier in the paper as it would shed new light on this topic and make some new directions open for a discussion.

However, Jackson softens the plot a bit by building a family around Bard, a cliché character in the film who lost his wife but will do anything for his children. Bard is a type of a hero that is prepared for anything in his life since he already lost someone he loved and, therefore, is an ideal candidate for the dragon-slayer role. Furthermore, while checking the changes Jackson makes to the original text, it appears that Jackson adjusts the whole story to be applicable to the nowadays society. Novelties such as the involvement of Radagast that appears to be a modern-day hippie, then Tauriel who depicts a contemporary woman (brave, potent, and independent), and eventually a family man Bard make this film attractive to several demographic groups as Jackson introduces already his third social category of a lone parent raising children.

The last change Jackson introduces could well be the most influential on the whole trilogy he creates since without it there would be no trilogy at all. The change to be mentioned is

The Battle of Five Armies which is an event described in the book on five pages (Tolkien, 2012, pp. 256, 257, 258, 259, 260). All the changes Jackson makes to the story can be summarized in the last part of his trilogy since all the characters and stories that do not exist in the book appear there to take part in the battle between good and evil.

4.3. The film as a paratext to the book

To make a film be a paratext of a book on which the film script was based and written, the film would have to meet several criteria. One of these criteria would be for the movie to refer to the book and to give some guidance on how to read that book. This criterion is not necessarily fulfilled or omitted – it is up to the reader to experience the film and form an opinion on the book if they have not read the book before watching the film. However, whoever read the book in advance will most likely check to see how the director screened their favorite or least favorite book sections. Therefore, it is not possible to define whether Jackson provided any instructions on how to read the book except to suggest how the book can be lived up to.

The other would be the very function of this film since paratext is the very material that promotes a book and directs readers to it. Therefore, this would be a marketing aspect of the film concerning the book to which it is linked. According to Gray, the “‘Don’t judge a book by its cover’ is ‘Don’t believe the hype,’ but hype and surrounding texts do more than just ask us to believe them or not (2010, p. 3).” As per his claims, hype would be a psychological effect on people exposed to intensive promotions which would influence those people to unconsciously acquire and adopt advertized texts without being aware of what they are actually acquiring. However, according to what can generally be found in Gray’s *Introduction* to his *Show Sold Separately: Promos, Spoilers and Other Media Paratexts* (2010), hype is the whole paratext surrounding the main text and the larger the paratext is, the bigger the hype and wider the audience. All of this together can potentially bring in more profits for any of the textual products across various media. This hype theory would possibly categorize the latest Jackson’s trilogy as a paratext to the book.

Gray does not consider the hype only, but also the aura that is created around a text or a piece of art. Therefore, he states that

[f]or instance, if a painting is widely regarded as a wonderful work of art, a testament to national character, and a landmark in a given family's history, such qualities are in large part figured by its framing, where it hangs, the glowing descriptions and accounts that precede it, and its cost. Or, to rephrase, its value is in large part paratextually constructed. If that same painting is now made into a mousepad and sold in tacky souvenir stores at a discount if three of the same item are purchased, if its aura, presence, and value to the art world plummet as a result, once again paratexts are responsible (Gray, 2010, p. 97)

The third criterion would be that the film announces the book, although we would have to reject that at the very beginning of this analysis, as *The Hobbit* was written long before the idea of Jackson to cast his hype version for cinema screens as well as other media such as the Internet, DVD, Blu-ray, and, eventually, TV. However, this can be fulfilled if the film refers to the book which usually does not happen in the digital text, but could be a part of the additional materials on the film. Trailers and posters online are usually the extra content used to promote the film, and the reference to the book might well find its place in one of those digitally processed texts.

On the other side, the latest Tolkien-trilogy Jackson directed can be seen not only as paratext to the book but paratext to the first trilogy that propelled Jackson to the success among the Middle Earth audiences. It can also be stated that Jackson had huge support for his recent success with the *LOTR* trilogy and that the expectations were skyrocketing, but “degree of ambivalence evident in *The Hobbit*'s public and private reception” would be something he perhaps had not expected and something that should be analyzed (Michelle, Davis, Hardy, & Hight, 2017, p. 2). According to the same group of authors, the deviation of the original story might have had the influence on the general opinion about Jackson's *The Hobbit*. Those changes to the original story represent what they label as changes done for the purpose of “blockbusterisation” (*sic!*) the original story (Michelle, Davis, Hardy, & Hight, 2017, p. 2).

After seeing that specific authors would support the idea of the trilogy being paratext to the original Tolkien's work, it might be unimaginable to prove the opposite. However, such actions are not necessarily required as the book might not be *the* paratext this paper is trying to investigate. Throughout the history of literature and artistic creation, in general, it is possible to see many examples which would support non-existence of paratexts or any other variation of a text but a text simply labeled as – text. This idea can be presented after checking out those

theories of the death of the author and, indeed, the author may have never existed in the past. What if an author never existed?

According to Vitali-Rosati, the author was not an existent category until the late Middle Ages or, it may be argued, until the need for scientific originality and citation appeared. The author also assembles claims that even Shakespeare did not mark himself an author and that all those masterpieces Shakespeare created were assigned to his name only in the eighteenth century (Vitali-Rosati, 2014, p. 113). If so, may those Peter-Jackson insignia announcing *The Hobbit* trilogy be seen as an attempt to claim the authorship on the digital artwork? The answer to the last question is hard to get not only for the fact that academia did not explore the questioned topic, but also because not all theories can be applied to all creations and creators.

4.4. The book as a paratext to the film

The Hobbit is written by Tolkien, the same author who wrote *The Lord of the Rings*, *Silmarillion*, and many other valued books. However, since Jackson is the creator of the *Lord of the Rings* trilogy, an adaptation of the same name book, and since that trilogy is done much before *The Hobbit* one, it can be argued that it is not Jackson who promotes Tolkien, but Tolkien who promotes Jackson now. This claim may stand because Jackson's previous adaptation of Tolkien's writing was of a great success and the spectatorship and fans of the previous films were probably fans of Tolkien's books. Furthermore, his success in getting excellent reviews brought also some light to the literary work of Tolkien.

Thus, it may be right to think that many of the delighted fans who never before read Tolkien, read his books after the *Lord of the Rings* trilogy. Among all those writings, *The Hobbit* might be one of the most popular books and might have found its way to numerous readers afterward. Thus, the idea that many fans of Middle-Earth theme read *The Hobbit* before watching its digital counterpart could mean that the latter Jackson's trilogy was advertised long before the first part was even announced in any way possible.

Again, if the recently presented theory is correct, then even the *Lord of the Rings* trilogy would be paratext of *The Hobbit* trilogy as, according to Gray's claims stated in the previous chapter, Jackson's *LOTR* is paratext of Tolkien's *The Lord of the Rings*. Therefore, if one text presents a paratext to another that is already paratext to a third text, it would need to be paratext

to the third text too. This claim is somewhat correct, but largely incorrect. It is correct from a logical viewpoint when all the other facts are ignored. However, if the volumes of *The Lord of the Rings* book and *The Hobbit* book are compared, it is clear that *The Hobbit* is much shorter and even though these two pieces are well connected, they are separate and different texts.

These statements are valid for the movies too, but, as previously noted, *The Hobbit* trilogy has many elements referring to the *LOTR* trilogy. These elements are not included in the book and, therefore, it can be said that Jackson tried to connect his trilogies better than Tolkien linked his books. The unit Jackson made can approach two trilogies as one large text. This approach would then completely ignore Tolkien's *The Hobbit* and would see it only as an additional piece of material referring to the trilogy under the same name.

Furthermore, if one returns to the *LOTR* trilogy, one would be able to see that "[t]he reputation of the book alone, along with the pure commercial power of the film medium, induced young cult audiences to camp outside the cinemas for several days in order to obtain tickets for the premiere" (Hedling, 2006, p. 409). This fact Hedling mentions in his work is significant for the supporters of the theory that the book is the paratext of the adapted film as it is already well-known and it already promotes the film rather than film promoting the book. Therefore, taking into account the volume of the film and the fact that the book introduces the film, it can be well claimed that the book indeed plays the role of a paratextual addition to the film especially if we talk about cinematic adaptations of those books and especially today with all the technological advance.

An idea worth trying out and proving would be that a paratext would become a text on its own once it has built an own paratext larger than the text to which it is attached and subordinate. Since this paper tackles digital culture and environments, the idea can be tested on the Internet by doing a simple search on *Google* including the name of the film and 'film' and the name of the book and 'book'. If "The Hobbit book" is entered and googled⁸, there will be approximately 63,300,000 results according to *Google*. Thus, if the "The Hobbit films"⁹ term is typed into the *Google* search box, *Google* finds approximately 71,200,000 results. Does the number prove that Jackson created a separate text instead of intertext? This question would need further

⁸ According to Merriam Webster Online, 'google' is a widely acceptable English word nowadays, and verb 'to google' is defined as „to use the Google search engine to obtain information about (someone or something) on the World Wide Web“. (retrieved March 24, 2019, from <http://www.merriam-webster.com/dictionary/google>)

⁹ The noun 'film' is searched in plural because Jackson shot three films. Please, note that 'The Hobbit' is not written in italics since there are no such features in the Google search box.

investigations and whole new research to be done. Nevertheless, it is interesting to see how digital environments might shape the popularity of literature and texts in general.

Thus, if one goes on with this small idea and does another experiment by typing “watch The Hobbit” and “read The Hobbit”, one would then stumble upon some rather confusing results if compared to the previous test. Namely, the first search, “watch The Hobbit” will deliver about 45,800,000 results in the *Google* search. On the other side, “read The Hobbit” should be somewhere at 49,400,000 findings on what might probably be the best web searching and browsing site. *The Hobbit* is still there to be read more than watched, and this information provided *Google* might have a significant impact on the filmic paratextual studies but would still need to be well examined and proved to be worthwhile.

Even at this stage, it does say anything about the hype this paper mentioned and discussed earlier since almost the same amounts of data or pages on the Internet for both watchers and readers would imply that the trilogy achieved almost the same result as the book in much less time of its existence. However, this needs not necessarily be true because the pre-Jackson fanbase of Tolkien surely added to the large numbers for the watchers' category.

4.5. Intertextuality in the focus

When it comes to the elements loaned from specific legendary and old works, Tolkien circles his story around a hobbit – a non-existing being, just a product of his imagination and creativity. Thus, Tolkien himself might have admitted that the idea of such a humanoid creature and word itself were loaned from *The Marvellous Land of Snergs* and *Babbitt*, the books written long before Tolkien started working on *The Hobbit* (Carpenter, 2014, pp. 166, 167). Yet, it can be claimed that Bilbo Baggins, the hobbit of the book, is a character built on biblical stories and values. Starting from the beginning of the book, it is evident that hobbits are creatures who love worldly possessions such as gold and jewels, beautiful homes and polished smoking pipes.

The following discussion, however, relies on a semiotical basis of a “mythical thought” that, according to Kristeva, “operates within the sphere of the symbol (as in the epic, folk tales, chansons de geste, et cetera) through symbolic units – units of restriction in relation to the symbolized universals (“heroism,” “courage,” “nobility,” “virtue,” “fear,” “treason,” etc.)”

(Kristeva, 2006, p. 38). The same author also writes about the change from symbol to sign but if this paper analyses both *The Hobbit* book and trilogy, it appears that the entire text teems with the symbolism.

Hence speaking about symbolism, Bilbo, whose name could also be tracked down to Bible, Biblo, where Bilbo would be the end product, is not purely a hobbit but, according to the rumor stated in the book, could have some magical, fairy background from his mother's side (Tolkien, 2012, p. 4). On the other side, Bilbo's mother was named Belladonna which could have some references with Madonna, the mother of Jesus Christ. According to Oxford dictionary, 'belladonna' is a "[d]eadly nightshade," a plant. However, under the *Origin* section, it states that the name comes "from modern Latin, from Italian bella donna 'fair lady', perhaps from the use of its juice to add brilliance to the eyes by dilating the pupils." On the other hand, if one checks the same dictionary, under Madonna it says "[t]he Virgin Mary," but also "[a]n idealized virtuous and beautiful woman." Yet, it is hard to prove this idea because Tolkien himself cannot confirm these allusions anymore. However, it is possible that Tolkien, inspired by Christian tales from the Bible, based this entire narrative on Christian values and figures.

Furthermore, coming from the idea of Christianity being used as the central motif of *The Hobbit*, one could find numerous biblical values in the book and see that not the whole story is structured as a mono-layered pattern. Thus, Tolkien introduced many such motifs and gave Christ-like values to some other characters as well. A similar or even exactly the same perspective to the one Kerry takes when writing about Christianity and *The Lord of the Rings* can be applied to Tolkien's *The Hobbit*, but also Jackson's trilogy (Kerry, 2010, p. 33). Therefore, one may claim that both the book and its digital sibling are references to what Kerry confirms to be three different values of Christ spread over three different figures; in the case of *The Hobbit*, those are Sufferer Bilbo, Laborer Gandalf, and King Thorin (Chausse, 2001).

Thus another way to analyze if Tolkien uses biblical motifs would be to recall the story of twelve apostles and Jesus, the shepherd, and apply it to *The Hobbit* depicting the dwarves led by Thorin Oakenshield who, again, can be imagined as Christ himself. The twelve dwarves are portrayed as Thorin's faithful followers and, therefore, reflect the idea of disciples chosen by Jesus or, should it be said, Thorin. To support those claims presenting Thorin as Christ, his nickname Oakenshield is a compound consisted of 'oak' and 'shield.' This combination could refer to Christ's earthly father Joseph but also to Jesus himself who is skilled in shaping the

wood (Mark 6:3). Also, the change from the general tone and of the book with dwarves hunting the gold only to the one in the trilogy where dwarves want to reclaim their kingdom under the guidance of the noblest and the wisest of them all – Thorin.

This change from being gold obsessed in the book to being ethically pure in the film (at least until they finally reach the halls where Smaug keeps the treasure) can be seen as an authorial change Jackson intentionally makes to convert this simple children story into more epic one. Not only that Thorin can be thought of as the leader, but he is also seen as a figure that stands out from the rest of the group even though Tolkien initially does not differentiate him physically from the other dwarves. Thanks to these changes but also some others such as the involvement of Azog and the final battle between him and Thorin, Jackson focuses on the arch rivalry between the evil and the good.

Furthermore, numerous further details could be linked with ideas taken from Christianity, and one of those would be a well known Old Testament story with Moses as the central figure of the story of the Exodus. Thus Gandalf is seen as a Christ-like figure, but this character can also reflect some of the specifics Moses possesses in the stories. Even though Gandalf's history and origin are not described in *The Hobbit*, some of the lines from both the book and the film refer to things that one could see as references to Moses.

One of the elements that could be linked to the Exodus story from the Bible would be marking the door of Bilbo's house. A line in the Bible says that "[t]he blood will be a sign for you on the houses where you are" (Exodus 12:13). Apparently, this is not a direct reference to the Bible but the suggested mark to be left on the door of Israelites will leave them in God's mercy and bring them joy and happiness. Gandalf marks Bilbo's door using his stick, without blood though, but the purpose remains the same – to mark the chosen one(s). Yet, another element pointing at the Exodus story would be the role of Gandalf taking the people back to their homeland, to reclaim their lands following the prophecy. Such details can also be found both in the book and the trilogy when Gandalf presents the map written in moonlight runes that can be read on a specific night only, and which upon reading revealed a prophecy for the dwarves' kingdom and the infamous dragon.

On the other side Tolkien writes about a dragon, a creature inspired by *Beowulf*, probably one of the oldest pieces of the English written literature (Chance, 2001, pp. 50, 51). However, if this paper is to stick with the Christian tradition in analyzing those references, the inspiration for

the serpent might be the story of Saint George and the Dragon. This particular Middle Ages' tale of a dragon-slayer (as much as any other similar stories from that period) might be an inspiration up to specific point – Bilbo does not slay the dragon (Sullivan III, 2013, p. 63). These details are quite important from the intertextual aspect and speaks about Tolkien's own imagination that changes the story and leads it into another direction.

Their kingdom under the mountain can be recognized as a lost homeland, and according to the map and the prophecy, dwarves are set to enjoy it once again. Such claims are presented in the trilogy more than in the book, and this is something Jackson adjusted to the ethics of the Old Testament. Thus, the old wizard is the one leading the whole group and with his magical stick he can be perceived as an ideally mirrored character of Moses taking back his people from slavery in Egypt. Similarly to the Israelis' adventure and trip back to the homeland of their ancestors, the promised land, dwarves are being hunted on that trip, and there are moments when Gandalf disappears from the company to be alone, which is somewhat the same as those cases when Moses leaves his people and needs to speak with God.

With all above-stated claims and ideas, this paper might conclude in the end that the trilogy directed by Jackson significantly changed the theme presented in Tolkien's *The Hobbit* and, therefore, Jackson can be seen as a creator of a separate text based on the ideas taken from the book. The trilogy, when approached from this perspective, can be comprehended as an intertext with some large base of paratext surrounding it.

Thus, paratext would be a void category in digital culture since the flow of ideas and information make it possible to change the original text quickly and to a great extent. Therefore, except for the title and some other details such as the names of certain characters and the general setting, other texts, such as the film, do not work toward creating hype nor do they promote the book.

4.6. On trailers

The theory of paratextuality and this attempt of finding its boundaries that separate paratexts from texts come down to trailers because films, as it can be understood from the previous pages, can be taken as both paratext and intertext. This is not an entirely new idea; something similar, if not the same, Gray states by saying that “[i]ntertextuality is a system that

calls for the viewer to use previously seen texts to make sense of the one at hand”, and that at the primary level one can refer to both paratext and intertext in the same way because both of categories can have the same role – to introduce other texts and refer to them in many ways (Gray, 2010, p. 117). Therefore, the whole idea and thesis should go back to the point where it tackled Genette’s division of peritexts and epitexts. Epitexts would then be a void category matching intertexts, and the only true paratext would be the first mentioned and defined peritext.

However, if we approach the topic from a strictly paratextual perspective, trailers can represent two different things – trailing epitexts and incepted epitexts. These would represent newly founded categories that, at least, the author of this paper could find in any books available. This claim, indeed, has some limitations and can be opposed by anyone who would find such an idea elsewhere, of course. If one imagines that a foreword on a particular book is written by a known author, maybe even more popular than the author of the book itself, then it can be seen as a perfect introduction to the text. However, are there trailers or promotional materials on the foreword itself? If there are such features, those could not be found for this research. Therefore, it would be fair to say that even though such paratextuality theoretically is possible, it will hardly ever occur.

The tendency to expand over different mediums is shaping the present time textuality which affects paratexts likewise. Taking those changes into account, paratextual boundaries might be either too strict or too loose since it would probably be impossible to define all-applicable requirements for something to be a paratext or an intertext. The modern society seems to be progressing not at a steady pace but in a quick fashion thanks to the world web known as the Internet and ever since the society moved from Web 1.0 to an interactive Web 2.0, it is fair to say that the web-based database of texts is vast and continually expanding with every new entry one makes. Therefore, it would be useful to think extensively “about ways in which texts translated into new mediums lose old functions as they acquire new functions and how interactions with texts in the electronic world differ from interactions with print editions” (Shillingsburg, 2006, p. 145).

Should trailers be approached as ads, it would be utilitarian for this paper to find out what happened with Tolkien’s *The Hobbit* when the first official trailer was announced and published. In case the book sales increased after those movie trailers were released, it would mean that Jackson indeed created nothing but a paratext and marketed Tolkien’s book. However, due to the

research limitations, at this moment it would not be possible to collect and examine such data in this paper. On the other side, it was in the 1990s that the question of “practice of marketing by narrative image” is raised by stating that this the cinema offers “a public event which offers, through advertising, a narrative image to provoke the spectator to see a particular film” (Ellis, 1992, pp. 58, 24). Ellis also continues commenting this narrative image, or should we say trailer, with a claim that “[p]ayment for a ticket is not an endorsement of a film, nor is it an endorsement of a particular performance of a film in a particular place” (Ellis, 1992, p. 30). Therefore, the success of a film should not be measured by its text alone, but its paratext as the paratext is the cover in this digitally based culture of literary texts and, similarly to Gray’s claims stated in this paper before, the cover sells the book, or, in this case, the film.

If the tickets bought for a film are not an endorsement of the film, these tickets must be “an endorsement of the narrative image of the film, together with the general sense of the cinematic experience” (Ellis, 1992, p. 30). Even if the expressions used here are outdated in the digital era, the claims mentioned above could still apply to the film industry. However, some specific cases, such as the case of this paper where a relation of the book and a film trilogy is analyzed, may be exceptions to the rule stating that trailers bring in the people to the cinema halls. Since *The Hobbit* is filmed in three parts, it is not only the trailers that are responsible for the paid tickets, but the success of the first film in relation with the second, also the second with the third, as well as the first and the second together with the third. Only the first part of the trilogy was determined by the trailers alone. Thus one can say that the theory Ellis set up is not necessarily right and applicable to all instances.

Nevertheless, if one is to go a bit more deeply into this topic of trailers and the influence on cinema-goers, it might be right to say that in the case of *The Hobbit* trilogy it is not only trailers and the relationship of those three parts that play the decisive role of whether people would buy tickets, but also the *LOTR* trilogy that paved the path to the success as well as the name of the director. Peter Jackson is a name widely known for creating a successful cinematic adaptation of Tolkien’s fantasy novel for adults and, therefore, one would expect the best results for his film projects. His reputation implying high hopes and great expectancies is used in the official trailers for *The Hobbit* where his name is highlighted summoning the title of his previous masterpiece based on a Tolkien’s story – *The Lord of the Rings*.

The ideas presented here can be seen as confronting those written by Hedling who says that trailers are essentially epitexts which, if trailers are considered as narrative images acting as the film covers, is opposite to Genette's definition of epitexts and place those in the peritextual category (Hedling, 2006, p. 407). To be able to see whether such claims would be correct, one can take trailers of *The Hobbit* films. If the claim that trailers are digital, movie covers, then one would need to support these words by unquestionable evidence. This paper will analyze two trailers – the first one announcing the first trilogy film, and the third one, presenting fans the last part of the trilogy.

4.7. A trailer analysis

In this paper, a theory of trailers as digital covers is presented. To be able to analyse those cinematic pieces in the light of those claims, one would need to consult Genette who categorizes the cover to be part of the publisher peritext (Genette, 1997, pp. 16, 23). If one checks back on Genette's peritext definition, it appears that those trailers should be attached to films they announce. Thus, Genette is not quite precise on trailers and mentions this textual category only once while defining it as work not consisting of a text (Genette, 1997, p. 407). This is a point in which some might relinquish the theory that trailers are digital covers since those pieces are not attached to a movie once it is about to begin in a cinema or when one buys a DVD from Amazon, or watches it thanks to Google Play on an application installed on their smartphone.

However, trailers are, if one takes a closer look, attached to the film they refer to. They are typically consisted of the most exciting scenes from the movie itself to showcase the thrill and attract people to buy a cinema ticket. Usually, trailers are published online and not in the form of a DVD nor any other physical medium. Therefore, this would position cinematic texts outside of material texts and into an entirely new medium which is not tied to a physical place. Taking all of these notices into account, one cannot prove that a trailer is either a cover or not. Since this claim cannot be rejected by a research previously done (if there is any relevant literature proving these claims wrong, the author of the paper was not able to find such information), this paper will stick to the theory that trailers can be recognized as digital cinematic covers as opposed to posters which are still images.

If one examines the first announcement trailer on *An Unexpected Journey*¹⁰, it will appear that the video of slightly more than two minutes sums up the whole film in exceedingly short-framed scenes which should spark excitement within the viewer. According to Johnston, “[t]hese online trailers demonstrate a new complexity in trailer editing and structural techniques, but they also show the rising interest of trailer texts within movie and fan culture” (Johnston, 2008, p. 142) Thus, the flow of the trailer video turns from utterly slow motioned introduction scenes of the movie that were shot back in Shire to the most electrifying scenes from the first movie.

Following Johnston’s work, it has to be said that “[t]he introduction of the music video in the 1980s increased the potency and possibilities of music in trailer texts” (Johnston, 2008, p. 151). The music element appears to be widely used in trailers and should increase the experience of the video in a way that it keeps up with the topic of the very trailer. The tone of the trailer, which is slightly dark and keeps the audience stick to the screen with its suspense, is additionally reinforced with the music and the lyrics from the book – *Far Over Ther Misty Mountains Cold* (Tolkien, 2012, pp. 14, 15, 16).

One of the features that would be particularly important for the paper would be the aspect of typography. Jackson decides to stick to the typography used before in the *LOTR* trilogy which now connects the two without using any specific words to state that the two belong to the same category. Therefore, the typeface and the golden color used can remind the already existing fan base of the magical golden ring from the *LOTR* saga which will reappear in The Hobbit trilogy. Hence, Jackson uses a meaning carrying signs to communicate his audience. Also, the shape of those letters used to write “FROM PETER JACKSON” might appear medieval to some. The map placed just below this inscription is the same map that can be recognized on the interior side of the covers of the book. This detail adds up to the theory that a trailer should be generally approached as the film cover. However, if one refers back to his name in the trailer, one can consult Genette on that topic as he claims that

recording the name on the title page and recording it on the cover fulfill two different functions. On the title page the name is printed modestly and, so to speak, legally, and generally less conspicuously than the title. On the cover the name may be printed in varying sizes, depending on the author's reputation; and when the requirements of a series prevent such variations in size, a dust jacket provides a clear field, or a band allows the name to be repeated in more insistent letters, sometimes minus a first

¹⁰ Warner Bros. Pictures. (2011, December 23). *The Hobbit: An Unexpected Journey – Announcement Trailer (HD)* [Video file]. Retrieved from <https://www.youtube.com/watch?v=9PSXjr1gbjc>

name, to make the author appear more famous. The principle governing this variation is apparently simple: the better known the author, the more space his name takes up (Genette, 1997, pp. 38, 39).

On the other side, Jackson also uses direct references to his previous work, textual ones. Immediately after the frame stating his name, just a few seconds later, Jackson reminds the audience about his previous achievement (“THE DIRECTOR OF ‘THE LORD OF THE RINGS’ TRILOGY”). If the *LOTR* trilogy was a success, then one can say without hesitation that Jackson is a successful film director. Using this method, Jackson adds to his reputation and promotes the newly announced movie while suggesting that the same success should be expected.

However, what would be extremely important at this point is to check the claims stated previously in section 4.1. which says that Jackson claims the authorship on the trilogy. According to the intertextuality and paratextuality theories discussed earlier and to be combined and used now, the author is dead. Even Tolkien uses some elements borrowed from Christianity but possibly from other religions and literary works too. Jackson builds his trilogy around Tolkien’s story and uses the title “the director” (as seen in the trailer) that corresponds to the author in the literary world. If Tolkien is an author, then Jackson is an author in the same way.

At the end of the trailer, Bilbo Baggins, protagonist of the story introduces himself while having the title of the film all over the screen again in the same typeface and color but in a bigger font than the one of the director’s name, hence applying what Genette suggests that it should be on the book cover. In addition to the information given about the production company and the rest of the most prominent staff members that are listed on a few frames that skip before the eyes of a viewer quickly without allowing the viewer to read, the producer also announces that the film is to be seen in IMAX 3D and RealD 3D. The last piece of information should add value to the trailer and advertise it for the best viewing experience.

The second trailer¹¹ to be discussed follows more or less the same pattern as the first one. Nevertheless, the trailer announcing the last part of the trilogy is much different in reference to the general tone of the video. The music playing in the background while playing the video is a piece of epic music enhancing the feeling of battles and fast-paced actions. The colors and typography used remain the same. However, the choice of action-packed scenes combined with the audible wordings in the trailer speak in favor of the claims that Jackson changed the story

¹¹ Warner Bros. Pictures. (2014, November 6). *The Hobbit: The Battle of Five Armies – Official Main Trailer [HD]* [Video file]. Retrieved from <https://www.youtube.com/watch?v=iVAgTiBrDA>

drastically and that the plot is not anymore one for children. What is also noticable is that Jackson does not present his name in the trailer expecting to have created a brand by the final part of the trilogy. Yet, the inscription reminding spectators that the director of the *LOTR* trilogy stands behind *The Hobbit* supports the connection between the two trilogies being part of a unique retrospectively told story.

The last but not least, “PREPARE FOR [...] THE DEFINING MOMENT [...] OF THE MIDDLE-EARTH LEGEND”, though it does not refer to Tolkien but to “the legend” is a call for action. Hence, this message combined with the epic music behind and the hashtags at the end of the trailer instruct viewers to follow the updates on the social media sites of the trilogy. With “#TheHobbit” and “#OneLastTime,” all the audience is forwarded to the conversational pages where the conversation and the textual input can be continued. This extension of the surrounding textual environments of the digitally inspired culture by entering more of the feedback and reviews in any mode allowed on social media sites enables the paratextual setting to grow unlimited. Therefore, the best conclusion on digital paratexts and intertexts is that those cannot be precisely measured by any tool.

5. Concluding remarks

This paper tried to review what could potentially be the most significant perspectives on cinematic adaptations based on previously written novels. Since adaptations enable at least three different scholarly aspects to involve, the paper attempted to cast a light on semiotic features in a sign transfer from verbal to audiovisual, the transfer that was long ago defined as intersemiotic translation following Jakobson's ideas. Nevertheless, the focus of the work remained on the duel between paratext and intertext and on trying to find possible signs and cues which would enable scholars to determine categories with more ease. In other words, this paper aimed to see how relevant paratextuality and intertextuality are for the digital environments of the technologically advanced culture and to show their internal relationship while trying to prove the hypothesis stated in Chapter 3. correct.

To check both paratextuality and intertextuality, the paper summoned the notion of textual fidelity to see in what degree the adaptations are faithful to the texts they are based on. The paper tried to show how film directors can diverge from texts they base their work on and move into their projected direction aiming for the audience they hope to acquire or the basis of followers they already have thanks to their previous successes. As a perfect example for this topic, the paper focused on the example of *The Hobbit* trilogy directed by Peter Jackson but based on the original story written by John Ronald Reuel Tolkien. The idea was to show places where the adaptation deviated from the original text and to what extent the director changed the story with the additional material that the original book does not contain. These differences were supposed to pave the path to a conclusion whether this trilogy, the film, can be understood as an independent piece, or was it still recognized as an adapted Tolkien masterpiece. The differences and boundaries this paper expected to examine supported the newly founded idea which posits that paratextuality would be a void category from one perspective unless one sticks strictly to the peritext subcategory. Genette's epitext, in this sense, would be recognized as an intertext or a text on its own.

What this paper managed to show is that a lack of fidelity to the original text can make drastic distinctions between the book and its adaptation. The cinema industry was also proved to be claiming the authorship on the work done in the digital textual field and this was supported by the analysis of trailers that were published before publishing those cinematic adaptations of, in

this paper's case, *The Hobbit*. Therefore, from what was presented in the paper, one may conclude that cinematic texts should be recognized as intertextual pieces that can both stand for themselves without being linked to the book they translated into the digital language of cinematic medium. However, these intertextual pieces can play the role of paratexts which will not change the fact that those are primarily intertext though. The reasoning behind such a conclusion would be a fact that this paper discussed and which stated that films have their own paratexts that are continually expanding and cannot be measured due to the rapidly growing textual input online.

This study, however, did not define any boundaries even though it was one of the tasks of the thesis. Instead, it demonstrated that there are no specific determinators to consider in defining a text's paratext, and that, therefore, this area is not a strictly defined one due to the freedom of interpretation of its elements that can be understood differently from different perspective. On the other hand, the ideas presented in the paper could not be analyzed fully to their potential due to the technological, time and spatial limitations to check the idea of the online film paratext in relation to the online book paratext as suggested in the paper (p. 32). Nevertheless, this idea has paved the path for a potential new research in this direction to see how such information would influence the ideas supported by this paper.

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Посвета

Желио бих најприје да се захвалим свом ментору, професору Далибору Кесићу, који је са мном уско сарађивао и на основним студијама, али и при изради овог рада при чему ме стручно водио и пуштао да будем слободан те изразим своју мисао. Могао сам увијек да му се обратим са било каквим питањима, али сам исто тако имао и његову флексибилност при договору термина за консултације. Такође, захвалио бих се и свим професорима чија предавања сам имао част да похађам јер сам од свих имао прилику да научим нешто ново.

Прије неколико година када сам кренуо са студијом енглеског језика и књижевности, нисам схватао авантуру у коју сам се тада упустио толико озбиљно колико сам можда требао, па сам у неким тренуцима губио компас. Овим путем бих желио да се захвалим најприје својим родитељима који су ме уз све различите потешкоће на које смо заједно наилазили здружено и са много љубави подржали да постанем на првом мјесту човјек. Без њих, то би заиста био много тежи подухват. Раме уз раме са њима у свим лијепим, али и ружним тренуцима којих је било, нашла се и моја супруга у којој сам пронашао оно што човјека употпуни. Хвала!

Биографија

Петар Лејић је рођен 19. јула 1989. године у Дервенти. Основну школу завршио је у родном граду са одличним успјехом. По завршетку основног образовања уписује гимназију у родном мјесту, те матурира одличним успјехом. Учествовао је на општинским и регионалним такмичењима из области литерарног и ликовног стваралаштва, али и математике и физике.

Филолошки факултет Универзитета у Бањој Луци уписао је 2008. године, одсјек за енглески језик и књижевност. Дипломирао је 27. 03. 2013. године. По завршетку основног студија студирао и на Универзитету у Салцбургу на два различита програма другог циклуса (*English Studies and the Creative Industries* и *European Union Studies*). У Аустрији је усавршио и њемачки језик, а поред енглеског који је студирао и њемачког који је био неопходан за студиј у Аустрији, познаје и шпански језик.

По дипломирању почео је да ради на неколико независних преводилачких и предавачких пројеката у иностранству, као што су преводи са српско-хрватског на енглески и њемачки (и обрнуто) за психолошку клинику „Mag. Oitner“ у Валсу поред Салзбурга, те предавање пословног енглеског у Салцбургу за „Global LT“ из Мичигена, САД. Тренутно обавља функцију продукт-тренера у „ITSP Services GmbH“, фирми која се бави услугама на пољу информационих технологија у Салцбургу, Аустрија.

Изјава 1

ИЗЈАВА О АУТОРСТВУ

Изјављујем да је мастер/магистарски рад

Наслов рада _____

Наслов рада на енглеском језику _____

☐ резултат сопственог истраживачког рада,

☐ да мастер/магистарски рад, у цјелини или у дијеловима, није био предложен за

добивање било које дипломе према студијским програмима других високошколских установа,

☐ да су резултати коректно наведени и

☐ да нисам кршио/ла ауторска права и користио интелектуалну својину других лица.

У Бањој Луци _____ Потпис кандидата _____

Изјава 2

Изјава којом се овлашћује _____ факултет/ Академија умјетности

Универзитета у Бањој Луци да мастер/магистарски рад учини јавно доступним

Овлашћујем _____ факултет/ Академију умјетности Универзитета у
Бањој Луци да мој мастер/магистарски рад, под насловом

који је моје ауторско дјело, учини јавно доступним.

Мастер/магистарски рад са свим прилозима предао/ла сам у електронском формату, погодном за трајно архивирање.

Мој мастер/магистарски рад, похрањен у дигитални репозиторијум Универзитета у Бањој Луци, могу да користе сви који поштују одредбе садржане у одабраном типу лиценце Креативне заједнице (Creative Commons), за коју сам се одлучио/ла.

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(Молимо да заокружите само једну од шест понуђених лиценци, кратак опис лиценци дат је на полеђини листа).

У Бањој Луци _____ Потпис кандидата _____

Изјава 3

Изјава о идентичности штампане и електронске верзије мастер/магистарског рада

Име и презиме аутора _____

Наслов рада _____

Ментор _____

Изјављујем да је штампана верзија мог мастер/магистарског рада идентична електронској верзији коју сам предао/ла за дигитални репозиторијум Универзитета у Бањој Луци.

У Бањој Луци _____ Потпис кандидата _____