

People's Democratic Republic of Algeria  
Ministry of High Education and Scientific research



University of Tlemcen  
Faculty of Letters and Languages  
Department of English

# ***Comparative Analysis Between the Book and the Movie of "I AM LEGEND"***

*Dissertation Submitted to the Department of English as a partial fulfillment of the requirements for the Degree of "Master" in Anglo Saxon Literature and Civilization.*

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**Academic Year: 2023/24**

## **Dedication**

*To Mr Tounkob Youcef my teacher and Belhadi Seifeddin,*

*Thank you for your kindness and endless support.*

## **Acknowledgements**

I would like to express all my deepest gratitude to my supervisor and mentor Dr. Frid Daoudi for his valuable and permanent orientation and management all over this research. I feel openly blessed to have met such a wonderful teacher.

My cordial thanks go to the board of examiners namely: Prof. Mouhadjer Noreddine, Prof. Khalladi Mohamed, who have kindly accepted to be part of my viva's jury, for their precious time took to read and evaluate my work. Finally, I would like to express my peculiar thankfulness to Mr Tounkob Youcef for his kindness, and to all my teachers, thank you for your support, knowledge, and encouragement throughout my years at university. I am deeply grateful for all you have done.

## **ABSTRACT**

Literature was the apogee of the art of narration, it was popular, and in contemporary times, it is the cinema that replaces it at some extent, the audio-visual that translates the narrative text to give it life. The cinema uses different types of narration, linear and non-linear, first and third person narration, to appeal to human memory through flashbacks and other elements of narration. The post-apocalyptic science fiction film is a cinematography genre based on novels of similar name where it is a narrative technique is often applied as the Richard Matheson's "I Am Legend", and the primary objective of this study will be to determine the impact that this narrative technique in the movie on the character 'Robert Neville', enabling furthermore a synthesis to shape out the type of the protagonist in the two alternate versions.

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# **GENERAL INTRODUCTION**

## General Introduction

Man has been telling stories since the heyday of the evolution of his mind, and the literature has gained the upper hand, especially the storytelling, the Hómêros' Iliad and the Odyssey, which are considered the first two editions of the literature, since we enumerate several genres and sub-genres, however the twentieth century, with the advent of cinema, which has overturned the public's vision for literary art and that has changed the way of the new narrative she has become famous and popular, with her way of presenting storytelling, a world industry that absorbs any other art to make it one with it. In the present era, the cinema knows are apogee with very large budgets injected, especially in the genre of science fiction, which has generated a significant number of productions in this genre and in all these sub-genre, the public is surrounded around the genre that it allows him to get away from reality for another alternative.

Richard Matheson's "I Am Legend" adopted in 1964, 1971 and 2007 to the cinema, and which appeared in 1954, tells the dramatic destiny of the last man on Earth, the only human being who did have suffered the pangs of a pandemic that has inexorably transformed infected victims into creatures with characteristics of both vampires and zombie.

Several film adaptations appeared in the cinema after the publication of the novel, the first after just ten years, seventeen years and fifty-three years, a story that switches between the past and the present with a non-linear narrative, then advance of a linear way to show us the life of the character before and after the devastating plague, and put a light on both ends realized in the movie 'I am Legend' of the 2007 played by the actor Will Smith.

This singular and uncommon use [even if it is put into place in the science fiction films, for their given a plot and a special scheme] of time in the narrative process reveals some questions that the following study tries to answer, namely:

- How does the nonlinear and linear aspect of the narrative in 'I am Legend' show us the personality of Robert Neville?
- Why change the end of the movie, and its impact on the character?

In order to answer these research questions and on their basis, this work is divided into two chapters, which join side by side to approach the primary interests of this research, both theoretical and practice.

The first chapter is based on an interdisciplinary approach, an analogy between the discipline of literature and that of film. the creation of a theoretical base in order to ease and demonstrate with evidence the elements shared by the two disciplines, such as the use of linear as well as non-linear techniques, and the imagination of the characters, the chapter is completed by a vision of the studied genre of science fiction that is 'The Post-Apocalyptic Science Fiction Genre', including the presentation of the theme of research, which is 'I am Legend'.

The second chapter, however, tries to explain the linear and non-linear aspect of the film 'I am Legend', by explaining the meaning of the film's sequences, their link, their importance and their role in history. Subsequently, and since the objective of this research is the character of Robert Neville, there will be a section in this chapter devoted to the character's life, through various aspects, angles and characteristics that led to being the last man on Earth. The chapter is concluded by a synthesis which will link the linear and non-linear characteristics of the film to the character's perception by showing the impact of this narrative structure on the end of the film in question.

## Chapter I

# **The Post-Apocalyptic Science Fiction Between Literature and Adaptation in Cinema**

## 1.1 Introduction

Science fiction is a unique genre in the storytelling arts; it expands the boundaries of imagination and explores the possibilities of the future. Si-Fi has won its place in both literature and cinema and captivated the audience for over a century by its unpredictability. Within this broad genre lies post-apocalyptic science fiction, that specifically describes the world after catastrophic events that have utterly turned or destroyed civilization. Through imaginative storytelling and theoretical scenarios both science fiction and post apocalyptic science fiction offer deep insights into the human world and the impact of today's technological development on the future of humanity.

The objective of this chapter is to present an in-depth analysis of science fiction within the realms of both literature and cinema, highlighting the nuanced literary and cinematic elements. Emphasis will be placed on exploring chronology, characterization, and the unconventional narratives that characterize the genre.

## 1.2 Literature and Cinema

Science fiction, often hailed as the “literature of ideas”, this genre thrives on the exploration of thoughts. It serves as a platform for speculative inquiry, where authors and filmmakers can experiment with “what if” scenarios. The main topic in Cinematography will be showcased through literature as the analogy or source for this research. In this context Lopes (2013) says:

**The book may suggest films that the viewer who has read it would wish he could do and that he observes, dismayed, that were not actually made. The movie may have been born of a smaller book and suggest things that, well harnessed, would be a literature of superior quality. The multiplicity of ways and possibilities proposes a debate that will never be exhausted. (Lopes, 2004)**

The academic exploration of literature and cinema reveals a complex interplay of similarities and differences. While literature

relies on linguistic richness and imaginative scope, cinema depends upon visual and auditory impact.

However, literature and cinema are closely intertwined, primarily through the process of adaptation which Brito says about that **“in the era of interdisciplinary, nothing is healthier than trying to see the literature severability from the perspective of cinema and the movie iconicity from the perspective of literature”** (Cited in Gualda 2010:202) this highlights the significant role literature plays in shaping cinematic narratives and enriching the film industry with diverse and compelling stories as Rahmoun describes it as being **the translation of written texts from a literary source such as novels, short stories and plays into the cinematic sign system** (2013:50). Just as literature has undeniably influenced cinema, particularly in the science fiction genre, the reverse impact is equally significant. This is evident as novelization has become a common practice among contemporary writer. The theorist and filmmaker Deren claims that:

**Out of respect for the unique power of film to be itself a reality, they (the realists) are impatient with the painted backdrops, the “furnished stages,” and all the other devices which were developed as part of the artifice of theatre and drama. (1946:31)**

In her statement, she credits cinema as a distinct and highly realistic means of expression, akin to the classical arts. Cinema is acknowledged for its inherent capability to depict reality in a way that feels immediate and authentic. Unlike other forms of art, film can capture the nuances of real-life experiences through visual and auditory means. It also goes beyond these offers as it combines mostly all the arts that are known to man (Dance, Theatre, Music, Painting, Poetry, Literature ... ) to eventually create an artistic mosaic meant to convey the intended message.

However, for many reasons, that avid library goers would be delighted to expose, cinema has always had that misconception of being the "inferior" art, or even not an art at all. It is a fairly new discipline compared to others of its kind, that

naturally has to dip its roots into other arts to get the necessary standards for it to function,

The writer and filmmaker Vogel (2013) says in one of his podcasts image was born before words. Indeed, as the author of any written text sees/ hears something that inspires him to write about it. In the history of arts, man has started to paint to express himself, then he created words to speak, then letters to write and capture what he spoke with words so that it lasts through time as Fludernik says: **The significance of narrative in human culture can be seen from the fact that written cultures seek their origins in myths which they then record for posterity. (2009: 1)**

Then he invented theatre to speak, to act, and to dance what he writes. therefore, the only thing that had to logically happen was to record what was acted and played in theatres, for the same purpose of keeping a captured version, and that's where the role of motion pictures lies, it not only gives more dimension and vision to the spoken or written work, but it keeps it recorded as imagery and sound for the reach of anyone and everyone, regardless of the educational, social, political, or financial background.

As we see the discipline of film is as independent as any art can be from another, and the idea that it exists thanks to literature is true, but it should not be disregarded that the whole principle of imagery and sound that composes cinema is the main source for literature and all other arts. It is a complementary and intertwined relationship that should not be regarded as a conflict of arts, but as a cooperation to create beauty and entertainment, to both stand the challenge of time together as Rahmoun says: **Albeit the literary language and the cinematographic language are distinct, they have convergence zones. They, literature and film, have a common goal, notably, telling stories. (2013:51)**

As it is the aim of both literature and motion picture to tell stories and convey a certain message to their audience, the language, the tools and the means they use tend to become overshadowed by their principle meeting ground which is narration.

### 1.2.1 Adaptation

In storytelling, adaptation is the process of translating work from one medium to another while making necessary changes to fit the new format. The entertainment industry has adopted a common practice of adapting novels into films. The task involves converting a written narrative into a visual and auditory experience that can be enjoyed by audiences on the big screen.

### 1.3 Narratology

Narratology, the intricate exploration of narrative structures, is undertaken by structuralists who approach their research as scholars spanning various disciplines like anthropology, psychology, and sociology. This inclusive approach extends the study beyond the traditional storytelling platform like literature, film, theater, and poetry. Scholars have recognized that analyzing the structure of a story provides the most effective means to unveil its inherent potential and intended message. This comprehensive study of narratives across various platforms underscores the interconnectedness of storytelling techniques and their impact on shaping meaning and interpretation for diverse audiences.

Narratology presence in human lives surpasses common perception, as it extends beyond the mere act of recording stories through writing, filming, or painting; rather, it pervades various aspects of our daily existence. Fludernik says it:

**The word narrative, however, is related to the verb narrate. Narrative is all around us, not just in the novel or in historical writing. Narrative is associated above all with the act of narration and is to be found wherever someone tells us about something (2009: 1)**

Narratology, as a field of study, is linked to the concept of narration and storytelling. The term “narratology” itself is derived from the verb “narrate”, emphasizing its close association with the act of recounting or telling a story. This linguistic connection underscores the fundamental focus of narratology on

understanding the structure, elements, and functions of narratives across different forms of communication.

Narrative, as highlighted in the quote, extends far beyond the confines of traditional literary genres like novels or historical writing. It pervades various aspects of human interaction, everyday conversations, news, reports, advertisements, and more. This broad view of narrative acknowledges that storytelling is not limited to specific mediums but is a fundamental aspect of how humans convey information, share experiences, and make sense of the world.

Narratology places a strong emphasis on narration; however, the manner in which narration is approached varies significantly across different artistic disciplines and fields. For the sake of this study, the focus will be between literature and motion pictures.

Narratology acts as a crucial link between literature and motion pictures, offering valuable insights into how stories are crafted across these distinct but interconnected avenues. In literature, narratology delves into the structure of texts, narrative techniques, and literary devices used by writers to create engaging narratives. This includes analyzing elements like plot, character, storytelling style, and the interplay of time and space within the story.

However, motion picture is quite different, it does not need a narrator to expose the story, as narration is not a required story element but only an optional component that the producer and script writer have, instead as Deleyto says film uses a **visual narrative instance** (1991: 219) to deliver the story line, as the image on the screen speaks for itself without needing any medium, but substitutes it with co-creative techniques such as elements related to camera, sound, editing, the *mise-en-scène*, special effects ... etc.

### **1.3.1 Linear Narrative**

Traditional linear story structure is the one that starts at point A, then B, then C, till it gets to the last point Z, which represents the end of a plot. Many books and

movies follow this construction; from Classics to more contemporary pieces, linear story structure is the most widely spread way of how people conceive, interpret and use time when telling a story, whether it is fictional or real.

Galyean stated about how a story's plot advances: **Plot is the action of moving forward. It is this movement forward that takes the audience through moments of change, i.e. the plot points.** (1995:60). Indeed, In any narrative art, more popularly in literature and motion picture, a linear plot begins at a certain point, moves through a series of events to a climax and then ends up at another point, following a successive and causal order which is also known as the plot structure of Aristotle.

It is believed by Cohen that it is that linear aspect of the narration that **gives rise to an unfolding structure, the diegetic whole**(1979: 92) In other words, the primary advantage of using a linear plot is that the reader knows, or at least has an idea, of where the plot goes next, and the reader is guaranteed to get a beginning and ending.

As it follows a logical unfolding straight line of events, linearity is believed to be the most reliable narrative structure to best appeal to the majority of the mainstream readers, and more easily permit them to engage with the story as they have only one line to track in order to understand, interpret, and even relating to the events, which creates a more direct and closer reader – story interaction and approach.

However, it is otherwise believed that a story has to include flashbacks and foreshadowing in order not to leave any event or any story node unexplained or non-referred as it has been said by Galyean:

**There is no reason to believe that the plot need be scrambled to allow for interactivity. There is a great deal of freedom in the process of narration that can be exploited without it being necessary to make the plot non-linear. (1995: 60)**

This scrambling would be done through a transition (in literary or theatrical works or films) to an earlier event or scene that interrupts the normal chronological development of the story, would give more insight about the background of any of the told/played/projected experience. This strategy is considered as the opposite narrative methodology and it is called Non-linear (or nonlinear) storytelling.

### **1.3.2 Nonlinear Narrative**

There are a couple of markers that denote that something is a narrative. One of the biggest markers of a narrative is the structure of having a beginning, middle, and end. On one hand, we can see that literature and cinema are quite different in basic narratological aspects. On the other hand, the most solid narrative link between verbal and visual representation is —sequentiality, since literary and cinematographic works are caught consecutively through time. However, the story line in both literature and film is not always successive and does not always follow a causal linear order.

Traditional linear story structure is the one that starts at point A, then B, then C, till it gets to the last point Z, which represents the end of that tale. Many books and movies follow this construction; from Classics to more contemporary pieces, linear story structure is the most widely spread way of how people conceive, interpret and use time when telling a story, whether it is fictional or real.

Nonlinear narrative (also called disjointed or disrupted narrative) is a narrative technique, sometimes used in literature, film, and other narratives, where actions are exposed, for example out of chronological order, or in other ways where the narrative does not follow the direct causality pattern of the featured events. It is often used to mimic the structure and recall of human memory, and introduces a sense of suspense and deeper thought while reflecting on the exposed events in a

non-traditional timeframe, a technique used and popularized quite often in the motion picture field as Scriver says:

**While some have regarded this type of screen writing an invention, new theories emerging suggest this type of narration is not as much an invention, rather a new found popularity; brought to the mainstream by examples of storytelling including *Pulp Fiction* (1994), *Memento* (2000), and *Run Lola Run* (1998) (2008:13)**

Many examples about this kind of story-telling technique have been recorded in cinema after the alleged —invention of non-linear narrative, but a lot of cases in literature can be mentioned, and one of the most popular ones is in Kurt Vonnegut's *Slaughterhouse-Five* where he very quickly tells the reader that he will perish at the end of his story, but then starts to narrate how.

In nonlinear narratives, the story is about more than just a beginning, middle and end. Often, the order of the events is reshuffled or deconstructed in a way that focuses on one point of the story, either the character's psychological state, or one of the tale's themes, such as it has been done in the movie —*Forrest Gump* as the main character reminisces about past experiences in his life while the only —present and —actual event of the story is him waiting for a bus.

**For Russian Formalists, non-linear narrative illustrates defamiliarisation by refreshing the reader's powers of perception. While Trollope and Fontane exemplify linear ordering, modernists such as Woolfe and Faulkner thematically exploit chronological deviations. (Herman et.al 2005:592)**

This technique raises more questions in the receiver's mind, especially if that end which the narration started with is absolutely unexpected according to the type of story being told. This aspect of unexpectedness can expand to several elements of a story other than just time manipulation, such as the alteration of character's

perception and interpretation, and therefore altering the fundamentals of characterization.

## 1.4 Characterization

As a story unfolds, we can clearly distinguish its center elements; we have a plot that relates all the events that happen and make up the story. Then we have the setting which represents every time and every place when and where the story comes about. However, to give life to these two major elements of literature and narration in general, Characterization is essential as it is considered the cornerstone of literature since it gives it is considered as the main tool to project reality and truth through creative writing as Mead says:

**Often we arrive at an awareness and an understanding of a character's identity, problems, desires, values, and aspirations that is somehow more coherent, more complete than the knowledge we have of people we have known and even lived with for years (1990:440)**

Characterization is more than just impersonation; it is an intensive look into self- knowledge and the core of human nature as it gives the audience the ability to explore the true meaning behind what and who the writer is putting forward in his work and as Mead continues that **it is a strong and convincing impression and remains with us long after we have forgotten the significance of the film or the details of its plot (Ibid)**. Indeed, when a character is well written with enough depth and consistency to him/her, the readers and viewers will have no choice but to put them forward in their analysis and reaction to what they have been experienced during the narrative journey that the writer attempted to embark them on.

### 1.4.1 Depiction of a Character

A fictional character is any person, animal or object that a narrative work of art presents, be it in literature, theatre, film or television and creating one is a big

subject as it is essential for a successful story, and this process is called characterization.

To present a character in a work of narration, is to make the audience relate more closely to the story, as they will develop a certain sympathy towards the good characters, and hatred towards the bad ones. Per consequens, when a writer or a script writer sits down and start developing their characters for the intended story to be told, they have to take into consideration important number of factors that will determine the way the audience will react and evolve as they follow the story.

As the author or script writer starts the process of developing a character we can feel a degree of involvement from his part, as Forster says : **Since the novelist is himself a human being, there is an affinity between him and his subject matter which is absent in many other forms of art**(1927:33). The connection that a writer has with his work usually transmits through his presentation of the characters and the way he relates the story's events to them. Any writing process has to have a source of inspiration, and in almost any case of creative writing, if we get to dig deeper, we can realize the impact of the writer's life on his product as it is his function to reveal the hidden life as its source (Forster 1927)

Pro tanto, the link between the writer and the writing is clear, but the purpose of any creative writing is to have an effect on the audience and to touch any reader or viewer in a way that would make them closely relate to what they are exposed to, as Otten says:

**Ordinarily fiction does not intend to teach something specific, such as, being honest pays dividends. Yet, I dare say, many of us have found books that helped us to grow, that pushed us to rethink our views, perhaps even brought about a change in our standards-in other words, the books influenced our character and helped to make us the person we are today (2002:7)**

Just like it happens with the writer, the people who read or watch a story unfold before their eyes get unconsciously affected by it and related to it, and in most cases the main source of that effect is the characters that hold the story and carry its events, through which readers or viewers can reflect upon their own life, and realize the bond they have with one or more characters, and consequently start to rethink their life- choices according to the behavior of that fictional figure.

Now as the trigger and the purpose are set for the characters' producer, the actual creation and development can take place. The writer usually starts by fulfilling labels i.e. creating characters that would fit into the different kinds and categories that are necessary for a functional story.

For writers, there are two distinct way of presenting a character, either directly or indirectly. The direct way involves telling the reader/viewer about the character's personality, physical features, and role in the story; in this fashion the audience gets directly acquainted with the figure they are reading about or watching on a screen.

As for the indirect characterization, it involves the writer letting the audience discover the character as the story unfolds, when they would have to deduce and deduct the nature of the moribus<sup>1</sup> from what he/she says, does, and thinks within the story, usually through speech and speech patterns, dressing, appearances and behavior.

Through this direct or indirect characterization, the writer casts a set of people, but with different degrees of depth and importance within the story. While a flat character is stripped of complexity and seriousness, it is only in the story to fill in

the human requirements that a tale demands to the extent that Forster even goes to say that a **serious or tragic flat character is apt to be a bore** (1927: 52). They are usually psychologically hollow and quite easy to grasp, and can very easily be summed up in one or two sentences as the author Hardy claims: **Personality plays a large role in how a character sounds** (2013) which shows the subordination and the lack of importance of a flat character in a work of fiction.

In contrast, the most important and dominant kind of characters in a story are the round characters. They are psychologically deep and complex and quite unpredictable. Unlike Flat characters that mainly remain static in the story, the round ones are known and designed to be dynamic and versatile, since they evolve and change as the story goes as Mead says: **“round” characters call for more concepts to account for their total presence, and the “roundest” require even contradictory concepts to describe their role** (1990:444). Thanks to all the variation that round characters experience throughout a work of fiction, they tend to attract the audience and spark a high level of interest that would definitely keep readers or viewers stuck to the story they are being exposed to.

Round characters usually are represented by two kind of opposing and conflicting set of characters; the antagonist and the protagonist without which no story can stand and have a relatable meaning.

### **1.4.2 Protagonist v.s Antagonist in a Plot**

The process of character creation is very important since it's very closely related to the plot which is just a series of actions, and without someone to either execute or suffer the consequences of those events, there would be no one for the reader/audience to root for, or wish bad things on as Mouro says:

**The novelist represents reality through his/her fiction by providing everyday life details that are going to be „interpreted“ by his/her set of characters; their sorrows and joys, successes and failures as well as their deepest feelings will be the core of the novelist“s story.” (2014:117)**

Following the path of Mouro’s reasoning, we can deduce that characterization is a *sin qua non* to plot construction, it is simply indispensable to its development and natural unfolding, and is therefore bound and affected by its other elements such as setting and chronology.

As a story unfolds, the writer will quickly start introducing the set of characters that will give life to his plot. From flat characters to round ones, the most important cast of a film or a novel is always the protagonists and the antagonists as Hull says: **Successful stories always seem to feature heroic good guys locked in glorious dramatic battle with villainous bad guys** (2012) In the absence of these two figures of characterization, the story might become non-relatable for the audience since they would have no relatively familiar character to identify with.

In science fiction and fantasy films, antagonists are either presented as a group that would join their forces together as Halvatzis expresses it: **The bad guys of movies can manifest themselves in several different group configurations** (2011: 66) to defeat and stop the antagonists such as the Decepticons in the Transformers movies, or as single individual such as The Joker in The Dark Knight.

In the same fashion, protagonists can also be portrayed as either one individual that clearly is the center of the story, or as Halvatzis calls them —The heroic group whose members **learn from each other through cooperation and shared goals, moving towards individuation** (Ibid) proving the selfless side of the hero (protagonist).

A great part of the plot’s construction is the events where the protagonists and the antagonists meet, and in the light of these events, the two characters (or set of

characters) tend to cling better to their ideologies and principles in the face of their opponent. Halvatzis describes the interaction of the protagonist with the villains as **Part of the heroic group's journey and path to wholeness** (Ibid) which would mean that a protagonist cannot have a complete and deep enough meaning without him crossing paths with the antagonist and suffering the struggles that he would suffer from his adversary.

In the light of the relationship that antagonists and protagonists experience and its effect on the plot Mead asserts: **Textual criticism sees fictional characters primarily as action relationships in plot structures** (1990:445) which means that the relationships that the characters form in a story contributes in the arrangement and organization of the plot they are born in.

He continues to clarify that **Characters are defined and understood by the position they occupy in the dynamics of the plot** (Ibid). Put differently, characters distinguish themselves not only through the relationships they establish but they are even defined by the role they play to contribute in the plot formation.

## 1.5 Science Fiction

Fiction has always been subject to different types, from romance to mystery to thrillers and many others, it has always been a way for its lovers to evade their own reality and live someone else's. One kind has become particularly popular which is science fiction, a genre of narrative that transcends reason and rationality, digging deep into the creative and imaginary abilities of its writers.

### 1.5.1 Definition

Science fiction also referred to as Sci-Fi or shortly SF is a genre of fiction which falls in the category of —speculative fiction. The term as said by Roberts resists **easy definition**(2000:1) but there are some expressions that are commonly used in both fields of literature and motion picture to define and represent science fiction, some of which are **literature of the human species encountering changes** or **literature of ideas and philosophy**. It is a

multidisciplinary domain that incubates in its core a wide and diverse group of thinkers and creatively driven people who seek to implement in their audience's mind the idea and the question of — what if ...? through either futuristically credible, or just impossible to prove imaginative situations, that encompass science related themes.

Rabskin says in one of his filmed lectures:

**I define science fiction as the fantastic genres that are most important today; the one that claims plausibility against the background of science. This claim itself entails romantic adventure and intellectual excitement (2012)**

Said otherwise, as a genre that centers on past, present, or not yet achieved scientific matters, science fiction is according to Rabskin the dominant sort of narrative for its challenging aspects to scientific exactness. In the process of that challenge, science-fiction tales promise extraordinary journeys, and a one of a kind cerebral and spiritual experience.

## **1.5.2 History and distinguished figures**

Science fiction as a genre has been present in the field of narration since the beginning of it. With stories about the moon and the stars, it has existed since the appearance of Literature itself. To tell those stories, many narrators from all types of arts have made it their task to tell Sci-Fi stories, each through his own way of narration, mainly either literature or film.

### **1.5.2.1 In literature**

The term —Science fiction appeared in 1929 from David Hartwell, presented as a literary genre in books, magazines and later on in comic books, but as a matter of fact, many aspects of SF were applied and used in literature way before the 20 th century.

Its origins is just as hard to trace as it is to define it, some would argue that it goes back to the times of Lucian of Samosata in the year 150a.d when

he writes the tall adventure stories entitled *Vera Historia* or —True History‖. As told in *A Dictionary of Literary Terms and Literary Theory*: **The hero of this work visits the moon and the sun and is involved in interplanetary warfare**(Cuddon et.al 2013:639) in a time where the earth was still believed to be flat, the author was already talking not only of travels to the moon but even about intergalactic battles.

In a time where scientific exactness was not closely achieved, the —science‖ of science fiction was completely based on imagination and fantasy, and not based on accurate scientific principles. For example in the 1516, Thomas More wrote —*Utopia*, one of the first works in the genre of Utopianism. Then, two centuries later, and as Cuddon et.al asserted, it was a time **no less fecund in the creation of other worlds and fictional voyages of discovery** (2013:639) with authors such as Daniel Defoe or Jonathan Swift who wrote tales with unknown, extraordinary settings such as *Gulliver's Travels* in 1726.

In *The Cambridge Companion to Science Fiction*, it was said that **Modern historians of SF often locate the origins of British scientific romance in the works of Mary Shelley** (James et.al 2003:19) making a reference to the 1818 gothic novel—*Frankenstein* which in the same way Rabskin (2012) calls the very first true science-fiction novel confirming that the genre of Sci-Fi in literature as it is today knew its true rise only in the 19th century, but still before the term was officially used.

As the 19th century was going along, Science fiction was more and more present in literary works by authors who are now recognized as some of the greatest artists in English literature. Edgar Allen Poe was one of the most prominent authors of his time, known for his gothic and satirical tendencies in his writings; he contributed greatly in shaping the field of literary science fiction as it is today equally to what is said in the Edgar Allen Poe edition of the *Classical Poetry Series*: **Poe Also reinvented science fiction, responding**

**in his writing to emerging technologies such as hot air balloon in The Balloon-Hoax** (The world's poetry archives 2012:6) published in 1844, that collection of anthologies appeared as being realistic, but was later admitted to be fictional, a move by Poe to respond to what the new emerging technologies could offer.

Leaving a legacy behind him, Poe inspired the man who is now known as a pioneer in the world of science fiction, namely Jules Verne. Speaking of Verne's main works such as *Journey to the Center of the Earth* (1864), *Twenty Thousands Leagues under the Sea* (1870), *Around the World in Eighty Days* (1873) or Derbyshire describes them as:

**Works of fiction whose plots either hinged on some exploitation, or untried application, of the science of Verne's time, or at a minimum used some unresolved scientific issue (2006:81)**

Through this description, Derbyshire showcases the restrictions that Jules Verne set in his writings, limiting his sci-fi topics to what little he knew about science as Derbyshire says: **Through a gifted story-teller, certainly in his early years, Verne had not sufficient powers of imagination or scientific understanding to rise to rise to true science fiction** (Ibid) proving that in order to be a real and complete SF writer, a scientific background is needed.

However, Derbyshire continues in his momentum to show who is the real father of science fiction, and gets to the point of naming the one who the majority agrees on to be deserving of that title, Herbert George Wells, also known as H. G. Wells. The prolific English writer was celebrated in many genres, producing exceptional works of literature such as the most famous of his fiction stories *The Time Machine* (1895), *The Invisible man* (1897), and *The First Men in the Moon* (1901), asserting about the writing process of this latter that **He [Wells] grasped the imaginative power of this notion<sup>1</sup> and used it to produce one of the greatest of all science fiction stories, The**

**Time Machine** (Idem) making him the first, and maybe the most prominent sciencefiction writer of all times.

Came the 20th century, and science fiction started to have a growing popularity, mainly thanks to the influence and the heritage writers like Wells, Poe, and Shelley left behind, inspiring huge number of SF authors that would eventually revolutionize the field of literature by following their style and even developing it as James and Mendelsohn say:

**Many of the writers, having read H. G. Wells, were enthusiastic to deploy pseudoscientific jargon in support of their facilitating devices, and some went so far as to use it to attain and define new imaginative spaces. (2003:59)**

Many examples could be mentioned such as Edgar Rice Burroughs known for his science fantasy novel *Under the Moons of Mars*, later on reprinted as *A Princess of Mars* (1912) considered as a very good example of 20th century popular fiction, thus marking the first decade of the century, a period known for the popularity of the —Pulp movement, an epoch which extended till the mid-30s, and the start of the 40s when the Golden Age Science Fiction era started.

By the mid-30s, some prolific writers of SF started to have a real popularity in the literary market. In 1932, Aldous Huxley published the famous *Brave New World* ; **a novel considered as one of the most important in the sub-genre of Social Sci-Fi as it is described by West as the most accomplished novel Huxley has yet written** (Cited in Watt 2013:197). In 1938, John W. Campbell wrote the largely criticized *Who Goes There?* Which started his path as one of the most prominent writers of the Golden age, as Roberts says: **[Campbell] played a larger role than anyone else in disseminating perspective ideas of what SF ought to be** (2006:195) not only as a writer but also as the editor of one of the most popular SF magazines at that time, making him a notable figure in the history of SF.

The forties saw the appearance of the third of —The Big Three of Science Fiction— along with Arthur C. Clark and Robert Heinlein, namely the American author and biochemistry professor Isaac Asimov. In 1941, he published the novel *Nightfall*, through which he coined the term Social Science Fiction, which would become an actual sub-genre of SF thanks to his contribution in it. However Asimov, armed with his highly leveled scientific background, did not restrict to only one sub-genre, coming to the point of inventing a science of his own called —psychohistory— in which the future of the history of populations can be predicted, and that was mainly done through his emblematic series —The Foundation Trilogy— composed of none less than 7 stories, which won him the exclusive only-given-once special Hugo Award for —Best All-Time Series—. Along with —Robots Series—<sup>2</sup>, these are his main works which contributed in making him one of the most influential, respected and especially adapted Sci-Fi author of all times, and the most important figure of the Golden Age, where plot and action were the center of any SF story, and Roberts said about this that **he [Asimov] used the form to create brilliant fictions of a materialist ethic and great imaginative power.** (2006:200) an imagination that would later on be made concrete realization in the contemporary times

From that time on, SF as a literary genre gained tremendous fame and appreciation, thanks to multiple modern, post-modern and contemporary writers such as one of the representatives of the extravagance and non-conformity that SF can extend, Kurt Vonnegut and his satirical tendencies and lenience towards black humor marked the world of science fiction with works like *The Cat's Cradle* (1963). Another prolific Sci- Fi author of the post-modern times was Arthur C. Clark and his renowned novel *2001: A Space Odyssey* (1968) which was highly praised, winning him the title of one of The Big Three. There was also Orson Scott Card famous for **setting the direction for modern science fiction** (Dayton, 2008) with series such as *The Ender's Game* sagas in the 1980s. One of the most read and appreciated SF writers of the post-modern and contemporary times is Stephen King, an author who is leaving a significant weight of SF writings with Novels such as *It* (1986) *and*

*Under The Dome* (2009).

As literature was the starting point of the Science Fiction genre, another art took the chandelier to showcase it, and as cinema and literature are closely related, there have been not only SF book adaptations into the big screen, but also original film pieces that revolutionized the world of motion picture and brought a new way to experience appreciate science fiction.

### 1.5.2.2 In Cinema

As a relatively new art of narration, cinema has known its peak and popularity through many genres. However, science fiction has always had a considerable impact in the promotion of motion picture since like Sobchack says: **as a film genre, science fiction dramatizes the social consequences of imaginary science and technology in speculative visions of possible futures, alternate pasts, and parallel presents.** (2005:261) being nowadays the main platform to showcase the narrative genre in all of its complex aspects.

Sci-Fi on the big screen started in the silent film era, namely the early year of the 20th century. They were mainly black and white short films, with comedic features. Agreed to be the first real science fiction movie, *A Trip to the Moon* (Originally *Le Voyage Dans la Lune*) is a 1902 French silent film inspired from Jules Vern's *From the Earth to The Moon*, directed, produced and written by George Méliès, he depicted the first voyage that man would make to the moon. For the first thirty years of the 20th century, Science fiction in cinema as portrayed using the technique of simple moving photography, and it was a real success in the world of film as Dixon and Foster said that it combined **spectacle, sensation, and technical wizardry to create a cosmic fantasy that was an international sensation** (2008:12)

Méliès' film was certainly a major kick-starter for the genre of science fiction in the industry of cinema but it is another silent film that marked the beginning of the SF genre in the art of motion picture entitled *Metropolis*,

about which Rovin says:

**Metropolis is one of the great achievements of the silent era, a work so audacious in its vision and so angry in its message that it is, if anything, more powerful today than when it was made. (1976:209)**

Released two years after the beginning of its filming in 1927, it was highly praised for its technical and acting achievements, but later on even more for its poignant social and political involvements.

However, starting from the 1930s, many big budget movies were produced such as King Kong (1933) and Lost Horizon (1937), paralleled by SF series such as Flash Gordon and Buck Rogers which George Lucas referred to as his inspirations for the Star Wars movies.

In the 1950s, people were very interested by technology and space travel, which largely influenced the types of movies made at that time such as The Day the Earth Stood Still (1951), but it is in the sixties that one of the most appraised science fiction movies to this day was made. Stanley Kubrick's **2001: A Space Odyssey (1968)** was said by James and Mendelsohn to **demonstrate a determination to explore the formal limits of filmmaking and its apparatuses.** (2003:91) making it the one film that shifted the old ways of producing relatively unbelievable Sci-Fi movies, to plausible images to the eyes.

### **The Sci-Fi revolution of the 70s**

Adam Roberts says:

**By the mid-1970s the climate was right for a single cinema film, Star Wars (1977), to ignite an astonishing popular engagement with SF. It is due to Star Wars that the cinematic climate of Hollywood shifted so thoroughly towards SF, and that (as a result) over half of the top-grossing films of all**

**time are science-fictional. (2000:84)**

The Star Wars films, ET, Jurassic Park, the Terminator films, the Alien sequence and Independence Day were all Cinematic hits, making millions of dollars, and opening a new era for both Cinema as an art and science fiction as a genre.

Roberts continues to say that **it needs to be stressed that Star Wars laid the future foundations for SF in the 1980s and 1990s** (2000:85) since its appealing effects and attractive storyline changed the way movies in general and more specifically science fiction were perceived and made.

The Star wars sequel movies were accompanied by other block-buster SF movies such as the famous Spielberg hit ET-The Extraterrestrial (1982) and the comedic Back to The Future (1985) by Robert Zemeckis. These films brought a more personal and social aspect to science fiction, away from all that it space travel and machinery to human encounters and science fictional problem solving.

The new century started with a continuous success of the prequel **Star Wars movies (From 1999 to 2005), making it probably the most appreciated movie sagas of all time as Kaminski says: Star Wars has undoubtedly become the prime mythology of the twentieth century, a tale so well known that it is studied in university courses alongside Shakespeare and Dostoevsky** (2008:10) a film saga that transcended all what is usually expected from cinema, creating a modern cultural phenomenon that can be categorized in both entertainment and education since it is now subject to studies on different levels.

Alongside and following the Star Wars Prequels, were many extremely successful SF movies such as Spielberg's *A.I- Artificial Intelligence* (2001), *The Matrix movies* (1999-2003), *The Island* (2005), *Transformers* (2007), *Avatar* (2009), and many others arriving to the most successful film of 2016

which is the last released Star Wars movie, which will start the new sequel trilogy as the episode 7.

The 21st century has been and still is a setting for cinematic hits that belong to science-fiction. With the advance of special effect equipment and computer engineering, producers and directors tend to lean towards the genre of science fiction for its entertainment and aesthetic values, consequently attracting the global audience to the SF genre.

### **1.5.3 The Post-Apocalyptic Science Fiction Genre**

Apocalyptic and post-apocalyptic fiction are subgenres of science fiction that are set in a time period where the earth as we know it is coming to an end. Post-apocalyptic novels almost always take place in the future, although some describe the end of past civilizations that no longer exist

#### **1.5.3.1 Definition**

Apocalyptic literature has existed for millenia. Major western religions ranging from Christianity, Islam, and Judaism contain multiple tales of a civilization or locale reaching its end. The stories of the garden of Eden, Noah, Sodom and Gomorrah, and the book of Revelation all contain apocalyptic themes. The ancient Mesopotamian epic of Gilgamesh is also concerned with the end of the known world. Apocalyptic stories of Babylon have been written all the way from antiquity to the present.

The Romantic and Gothic authors of the early nineteenth century explored apocalyptic themes, perhaps most famously in Mary Shelley's *The Last Man* (1826). Edgar Allan Poe's 1839 short story "The Conversation of Eiros and Charmion" centers on disembodied souls discussing the recent destruction of the Earth.

In the twentieth century, the apocalyptic genre grew in the wake of World War I, World War II, and the Cold War nuclear arms race. Novelists, essayists,

and filmmakers conjured many an apocalyptic world that offered everything from zombie wars to a desolate post-nuclear wastelands.

### **1.5.3.2 American Apocalyptic Culture**

Americans have long evinced a fascination with the end of time and the role that they would play in such an apocalypse. Even Christopher Columbus invested the discovery of the New World with millennial significance. “God made me the messenger of the new heaven and the new earth of which he spoke in the Apocalypse of St. John after having spoke of it through the mouth of Isaiah,” Columbus wrote in 1500, “and he showed me the spot where to find it.”

More often, apocalyptic ideas have issued in the expectation that human history might screech to a halt at any moment and dissolve into some kind of apocalyptic judgment. Protestant Christians have been especially susceptible to these schemes, especially the more conservative Protestants known as evangelicals, because of their inclination to read the Bible literally. They have tended to focus on the New Testament book of Revelation as well as the book of Daniel in the Hebrew Bible. Both texts are replete with imagery and allegory that would strike most casual readers as downright bizarre, but many Christians throughout American history have expended untold energies trying to fit these writings into an interpretive framework for understanding the end of time.

## **1.6 Conclusion**

To sum up, the analogy that was drawn between literature and cinema brought as a result that the discipline of motion picture is an independent yet closely related practice with the literature since it utilizes relatively similar means and standards to put in practice the narratological necessities for a story to be told. However, in both arts, there are intricacies in time management, mainly in the non-chronological narrative way called nonlinearity. As a relatively new and not-so-frequently used narration technique, scholars affirm

that it has a considerable effect on other narrative elements, particularly character development. It can not only revise the roles of characters in a given story, but even alter the perception of readers and viewers because of its time and sort of representation in the tale.

This kind of scarce way of telling stories, not following the natural unfolding of the events is mostly seen in the genre of science fiction. This genre is fairly new to the big screen but has been present in the art of narration for longer than several centuries.

As an ending note, there can be noticed a clear relationship between narration, chronology and characterization, and to further investigate this link, science fiction is the right and adequate field for that practice.

## Chapter II

# **The Story of a Both Versions book and movie I AM LEGEND**

## **2.1 Introduction**

Science fiction may be a sort that covers numerous features, one of them is the utilize of touchstone shapes, a brief entry from recognized masters' works utilized in surveying the relative merit of verse and literature. It may be a story fashion embraced by numerous scholars and producers, and it cannot as it were include profundity into a storyline but it can have a noteworthy impact on certain angles of the story.

The taking after chapter will be dedicated to explore the influence and the results of the 'I am Legend' on the most character of the complete story, Robert Neville, with an endeavor to look in which category he falls; either the enemy kind which he is for the most part known for, or the hero kind which he begins off as.

## **2.2 'I am Legend'**

Richard Matheson's 1954 novel "I Am Legend" is a genre touchstone, adapted numerous times across multiple mediums. On the big screen, audiences have endured the end of humanity alongside Vincent Price in 1964's "The Last Man on Earth," Charlton Heston in 1971's "The Omega Man" in 1971 and (finally using the book's title) Will Smith in 2007's "I Am Legend."

Directed by Francis Lawrence, the film was a big hit at the box office, did fairly well with critics, and still ranks among Smith's five highest-grossing domestic releases.

Like most book-to-movie adaptations, each of the various "I Am Legend"-based movies has taken liberties with the source material. But although the Will Smith film shares the book's title, the general consensus is that not only is "The Last Man on Earth" closest to the book, but "I Am Legend" is actually the least faithful of the three adaptations. Read on for a (spoiler-heavy) breakdown of the most significant ways the book and film versions of "I Am Legend" differ.

## 2.3 The Book Vs Movie

In 1954, the book 'I Am Legend' was published, and most of the story takes place during the mid-1970s. Although twenty years may feel like a distant future, it was particularly prevalent in the mid-20th century. Matheson consciously decided to set his story a considerable amount of time before it was published. On the other hand, the movie was released in 2007, and explains that in 2009 an attempt was made to genetically re-engineer measles to cure cancer but then everything goes wrong. Smith's Robert Neville is left alone by 2012 and is hiding from the Darkseekers.

The final result, it's clear that the film was trying to cause a more immediate fear in the audience that this type of world could be just around the corner. The downside? The end-of-the-world scenario from 2009 in today's film seems outdated.

Any story approximately a widespread should come up with what the widespread is, how it spread, and its extreme affect.

Tragically, in a post-COVID-19 world, it's not troublesome for any of us to imagine a widespread. But when Matheson distributed his book in 1954, it had been a few time since the 1918 flu widespread (moreover known as "the Spanish flu"), so he had to paint a picture. Whereas a few section of the populace would have had distinctive recollections of the extreme widespread that murdered between 25 and 50 million individuals, numerous would have as it were listened stories. Either way, both bunches were vulnerable to the recommendation of a widespread that had turned most of the world's populace into vampires and had as of now done its work some time recently anybody seem indeed recognize it, let alone remedy it.

Maybe attempting to buck the drift of "mysterious malady" movies drained the decades after Matheson's book, the producers behind the "I Am Legend" motion picture chosen to allow the procedures a distinctive turn — one that appeared more unique, at the time. Within the motion picture, the plunge into

vampirism/zombification was a obliterating side impact from a cancer immunization.

The "I Am Legend" book was gigantically compelling within the sort of undead creature-based frightfulness, to the point where George Romero's spearheading classic "Night of the Living Dead" was propelled by and freely based on Matheson's novel. But what's curiously is that the undead within the "I Am Legend" book were in fact vampires, and were indeed alluded to as such, in spite of the fact that there were two exceptionally distinctive sorts of vampires within the novel.

One sort of vampire within the book was the classic assortment, as cleverly and high-functioning as customary people but touchy to things like garlic and bright light. The other were what Romero was motivated by, showing most of the characteristics that would come to characterize zombies for decades to come.

So, maybe things came full circle when the "I Am Legend" motion picture totally disposed of the cleverly, communicative undead, focusing solely on an armed force of more conventional zombie-types creatures indeed in case they do share some vampire-esque shortcomings, most notably their inability to outlive in coordinate daylight for more than many seconds.

In spite of the fact that the "I Am Legend" book makes a number of passing notices of its setting being in and around Los Angeles, it isn't a particularly important angle of the story. In reality, for the foremost portion, the novel has kind of an Anyplace, USA feel to its setting appearing to be purposely unclear in saying streets, neighborhoods, or points of interest in an exertion to permit for perusers to extend any number of urban zones onto the procedures.

On the other hand, from the opening minutes of the "I Am Legend" film, watchers see exceptionally particular Unused New York City iconography. After investing a few times hustling around the roads of NYC in his car, Neville gets out and starts to stalk through a few tall grass as the camera uncovers that he is in Times Square. The producers needed to create supreme beyond any doubt from the

exceptionally starting that watchers knew the motion picture was set in NYC, likely since the differentiate of taking urban points of interest and changing them into signs of segregation (see "Vanilla Sky") can be so striking.

Within the terrific convention of sole survivors in post-apocalypse fiction, there are survivors lucking into the distinction and those who survive since they are especially well-equipped to do so. Within "The Strolling Dead" and "28 Days Afterward," for occurrence, individuals who were seemingly the final individuals lively basically persevered since they were unconscious in a clinic when things went south and as such were accidentally secured from zombification.

The book adaptation of Robert Neville survives essentially by being a customary fellow who is nice at boarding up and ensuring his domestic. He isn't especially talented in any ways past that in terms of surviving against an army of the undead, and fair kind of figures it out as he goes along.

With the "I Am Legend" motion picture being a Will Smith vehicle, of course that adaptation of Neville is much more of a legend sort from the beginning. This Neville is both a scientist and a Lieutenant Colonel within the Armed force making him keen sufficient and extreme sufficient to be the kind of warrior super-genius required to be the hero of a big-budget Hollywood apocalypse epic.

Both versions of Robert Neville lose their spouse and young girl within the occasions encompassing the pandemic. But the way their deaths happen varies in a critical way.

Within the book, the two essentially capitulate to the malady; they die the same way most everybody else on Soil does. The motion picture, be that as it may, choose to go in a somewhat distinctive course, one that truly ups the feeling of survivor's blame that Neville is constrained to carry.

As individuals are escaping Unused York City amid the early stages of the widespread, Neville makes a difference his spouse (Salli Richardson) and girl (Willow Smith) get onto one of the helicopters taking non-infected survivors out of

the city. Neville chooses to remain behind, given his station as both a part of the armed force as well as one of the world's driving virologists. He at that point observes in frightfulness as the helicopter they fair boarded crashes in a searing wreck insignificant minutes after going airborne.

Having zero human contact for an expanded period of time is sufficient to wreak devastation on anyone's mental wellbeing. In the event that that person accepts they could be the final living human on Soil, you've got a formula for a few critical mental issues. To that conclusion, both the book and motion picture adaptation of Robert Neville are delineated as battling with both the separation and a pulverizing feeling of lose hope — in spite of the fact that they handle things in several ways.

Within the "I Am Legend" book, Neville is much angrier, more biting, and distant more cynical. He has turned to alcohol as an adapting instrument. On the other hand, the Neville within the "I Am Legend" motion picture has an by and large more positive attitude, as often as possible splitting jokes to himself and his canine companion and doing his best to undertake and keep it together for the purpose of the remedy he is frantic to discover.

That said, huge screen Neville isn't completely without his characteristics. He finds a few similarity of normalcy in putting mannequins around town as a way to form it seem like there are other humans within the city; he indeed names and interacts with them.

One way both Nevilles attempt to preserve a sense of regularity within the confront of their critical circumstance is to create different schedules that they adhere to in arrange to guarantee they never lose a sense of reason. Both regularly hunt for nourishment and supplies, for occasion. Motion picture Neville too frequents a video store that he employments to "lease" motion pictures that he picks out, pretends to check out, and after that later returns some time recently getting another one; it's a schedule that he keeps from pre-pandemic times to preserve a connection to superior days.

One major contrast within the everyday schedules of the two Nevilles, be that as it may, is how they handle their particular animal adversaries. Within the book, Neville has made it his mission to methodically look for out and alacrity each of the vampires. By differentiate, the Neville of the motion picture generally maintains a strategic distance from the Darkseekers as regularly as he can, as it were locks in them when cornered or cleared out with no other option.

In spite of the truth that the premise of "I Am Legend" is that millions of people have been tainted and turned into zombie-like creatures, basically everybody concurs that the saddest moment within the motion picture is the passing of Neville's beloved canine, Sam. In decency, the motion picture goes a long way in making watchers care about Sam, appearing her as not as it were a faithful companion to Neville but his only friend, both a cherishing companion and a proficient post-apocalyptic sidekick. When the minute comes that Neville has no choice but to require Sam's life, it's the hardest minute within the motion picture to watch.

The "I Am Legend" book moreover includes a canine that meets an appalling conclusion, but the creature doesn't come anyplace near to having the same affect. Neville doesn't meet the puppy until much afterward into the book, though Sam is with Neville from the starting of the motion picture and, watchers afterward learn, was with him back when his family was still lively. The book's canine takes some coaxing to believe Neville, as it were for Neville to memorize that the canine isn't well besides. All told, the book adaptation of Neville as it were knew his pooch for approximately a week or so some time recently it passed on, a distant cry from the relationship that the motion picture Neville has with man's best companion.

Within the "I Am Legend" novel, Neville spends much of the story accepting he is the final living human to not be turned into a vampire. That's, until he meets a lady named Ruth; at first hesitant to believe, he before long chooses to give her a chance only to find she is really a vampire imagining to be a human. This is often something the animals within the motion picture seem never drag off.

Neville in the motion picture moreover spends much of the film's runtime not experiencing another human being, until he in the long run crosses ways with a lady named Anna (Alice Braga) and a youthful boy named Ethan (Charlie Tahan). Gratefully, they are who they say they are, and Neville is at long last able to connected with other people for the primary time since the widespread started. This experience moreover leads to the motion picture Neville's death, but in a really diverse way than his book partner.

"I Am legend" is ultimately a pitiful story approximately a frantic man exploring the ultimate days of mankind, so it makes sense that both forms of Neville die by the conclusion of their individual ventures. Within the motion picture, Neville gets a fitting hero's conclusion when he is confronted with the opportunity to spare Anna and Ethan — as well as dispense with a entire bunch of Darkseekers — by snatching a explosive and shoulder-rushing into a crowd of the animals, blowing up a building they are all in.

The book's conclusion is very distinctive inside and out. Neville is attempted by the vampires and sentenced to be executed for what they see as his wrongdoings against their kind. It is in this minute that the title of the book at long last gets to be clear; within the motion picture, the title moreover applies, but for diverse reasons.

Robert Neville is the main legend in both the book and the motion picture — that much is made clear in both cases. In the motion picture, Anna clarifies in voiceover at the conclusion that Neville had ended up a legend to her and Ethan by relinquishing himself to spare them, as well as a legend to the whole human race by overseeing to at long last find and make the remedy for the illness some time recently assembly his end.

Within the book, Neville pronounces himself a legend, in spite of the fact that not since he was a saint. Or maybe, as he faces punishment for the kill of so numerous vampires, Neville realizes that he had ended up a legendary figure to the vampires as a sort of boogeyman — and indeed in passing, his legend will live on. The movie Neville is depicted as being the good guy battling the awful folks, but

that qualification is much more equivocal within the book, which concludes with Neville realizing his activities against the vampires might have been anything but gallant.

## **2.4 Analysis of the Character of Robert Neville**

Robert Neville, age 36, is an ethnically English-German man living in Los Angeles, California. He is resistant to the vampire germ and shows up to be the final living human on Soil. He is fair over six feet tall with light hair, blue eyes, and a cross that's inked on his chest (procured whereas serving amid the final war). He smokes and drinks as well much, but these minor indecencies diminish him from the pickle he is in. Neville is encompassed by the undead, who he must chase and kill day by day to outlive. Discouraged, irate, and forlorn, he laments for his spouse and child, both dead from the torment. Daily, he is irritated by the vampires circling his house. The ladies insult him with their bodies, and he is sickened by the bent sexual longings coming about from his constrained celibacy. He battles to hold onto his rational soundness. What's cleared out of his humankind is tried by the slaughtering he must do. Follows of kindness stay apparent in his strings of blame over the killings, his endeavor to spare a canine, his crave to find a cure for vampirism, and his have to be believe Ruth. His humankind is additionally display within the tears he sheds when previous companion and enemy Ben Cortman is butchered. Neville is in the long run captured by a modern society of human vampires who see him as a danger to their race. Some time recently passing on, Neville realizes just like the vampires of ancient, in this modern world, he—the vampire hunter—will gotten to be the legend.

### **2.4.1 Character Analysis**

Living as the final man on soil. Robert Neville was a restorative researcher who made a difference build a adjusted strain of measles that was planned to remedy cancer. Tragically the Krippin Infection (because it came to be known) changed and spread through the human populace – slaughtering 90% of individuals and causing another 9% to relapse to a state of primal animosity. It's been a long time since the

surviving tainted started to chase down and murder those resistant to the infection, and Robert shows up to be the final man standing. **Profession...** survivor and military virologist. Robert's world is distressing. His family was slaughtered amid the episode and he presently offers Manhattan with the contaminated, who are savage and basically crazy. Still, he has not given up trust. Robert spends his days testing and attempting to find a remedy that will permit him to convert the tremendous contaminated back into people.

**Relationship Status...** widowed. Robert was hitched with a child but his family was murdered amid the flare-up. Presently there's no one on soil cleared out to have a relationship with. The as it were surviving figure in Robert's life is his canine, Samantha.

**Challenge...** finding a remedy for the transformed strain that causes human to gotten to be rough, and create an abhorrence to daylight. Robert moves through the city amid the day, when the tainted need to cover up inside in arrange to dodge introduction to the sun's UV radiation. He assembles supplies and tests, and does anything he can to have a small fun and keep from losing his intellect. A brilliant researcher, Robert features a superior chance of finding a remedy than anybody else would – but it's still a long shot. Robert knows it's likely that he won't live long sufficient to reestablish humankind.

**Personality...**discouraged, forlorn, and guilt-ridden. Robert lives his life among the ruins of a world he made a difference devastate. He has no human companionship, lives in steady peril, and knows that he will most likely be murdered some time recently he can give penance for his sins. But he has never been a slacker. In spite of the colossal cluster of dangers that encompass him, Robert perseveres in his rummage around for a remedy. Whereas he's centered and task-oriented, he's distant from cold. Robert could be a delicate and tender man who once in a while gets to specific his adoring side in a world torn to shreds.

### **2.4.2. The Last Man on Earth**

Robert Neville is the last survivor of a widespread, to which he is safe, taking after a bat chomp. This scourge is caused by a bacillus that changed individuals into skinny and cannibalistic creatures, as well touchy to UV beams to outlive in daylight. For three a long time, Neville has been standing up to this unused species, among which are his previous companions and neighbors who have ended up nighttime and wild vampires. He lives in a blockaded house, braced against nighttime assaults, as it were goes out during the day to explore for essential necessities, at that point resigns to his domestic at sunset to outlive. Neville regularly dreams of the passing of his spouse and girl. He wakes up like this, each morning, in a climate of frightfulness, choked by depression and regret.

### **2.4.3 The Two Ends of the Movie**

The substitute finishing of I Am Legend clarified a part more around the tainted than the dramatic adaptation, was much more genuine to Richard Matheson's 1954 novel, and made the rest of the motion picture much more profound. The interchange I Am Legend finishing was to begin with uncovered on the Will Smith movie's DVD discharge, and rapidly got to be seen as the predominant form. So prevalent was the interchange finishing that the up and coming I Am Legend 2 won't take after the first, whereas Warner Bros. has made the I Am Legend interchange cut accessible to stream.

Be that as it may, this implies numerous presently want to know what happens within the I Am Legend substitute finishing and why it wasn't utilized. In spite of being adjusted a few times some time recently, one viewpoint of the I Am Legend book that's never been adjusted loyally is the conclusion. The conclusion of the I Am Legend novel sees Robert Neville pass on by his claim hand, and uncovers the tainted are brilliantly. What's more, they fear and severely dislike Neville due to his murdering of their species. Whereas the dramatic cut sold out this impactful conclusion, the I Am Legend interchange finishing remains much more genuine to it.

The vampire-like tainted are assaulting his domestic not to murder him, but to spare one of their possess. Their ambush could be a protect mission to free the contaminated female that Neville snatched as a test subject. The ethical weight of Neville's tenacious tests to discover a remedy for the infection is the central point of the I Am Legend interchange finishing. Realizing that the animals are still shrewdly, have a shape of communication, and have created their possess society, Neville lets his test subject rejoin her family.

He never says so out uproarious, but he apparently realizes that he has ended up a monster to the Darkseekers as well (fair as within the book). However, the realization is what causes Will Smith's character to outlive within the interchange I Am Legend finishing. The first ending has Neville give up himself to spare the recently found survivors Anna and Ethan. Be that as it may, with the Darkseekers rejoined with their captured family within the interchange finishing, they basically leave. Neville at that point takes the remedy and heads to Vermont a changed man, with Anna and Ethan in tow. The I Am Legend interchange finishing wasn't utilized within the last cut for numerous reasons. The dramatic cut made a few changes from early drafts, counting a adaptation in which Neville's canine survives. Eventually, the ultimate finishing for I Am Legend was chosen based on gathering of people gathering, with the "Will Smith kicks the bucket" situation being reacted to most favorably. The showy finishing to I Am Legend was disputable among fans of Richard Matheson's novel, be that as it may, as they felt it fizzled to specifically capture what made the finishing to the book so strong.

The narrative of the showy cut may be closer to the I Am Legend novel in terms of Robert Neville biting the dust, but it apparently misses the philosophical point of a story that's about morality more than it's around zombies. Whereas the interchange I Am Legend ending is still distant from the book, it's much closer in soul, as Neville learns that he isn't very as noble as he thought.

Tragically, as uncovered by chief Francis Lawrence, the reason the I Am Legend bend finishing was changed to the more gallant one seen in theaters after

test gatherings of people had heightening negative responses to an finishing that paints Robert Neville as the lowlife.

## **2.5 Conclusion**

The post-apocalyptic expectation angle of the 'I am Legend' has had an verifiable impact on the way the character Robert Neville is seen because it appeared more than one side of his persona, by taking the gathering of people back to the reasons of his terrible turn within the prequel motion pictures.

This portrayal method utilized by Richard Matheson in his book or Francis Lawrence within the motion picture, made the gathering of people see a unused side of the known enemy character, which made them relate and get it the circumstances that pushed the character to live like that, and how they describes how Neville's endeavors and penances to spare humankind eventually got to be legend.

# **GENERAL CONCLUSION**

## GENERAL CONCLUSION

The think about overseen to appear the need not to require the recondite heterogeneity of both the legend-based subject positions of Robert and vampires as something totally immaterialistic and otherworldly. In nearly all the exemplified parts of the novel, the heterogeneity of legend-based subject positions is semiotically irrepresentable but is shaped out of their materialistic improvement and highlights. It too delineated that the materialistic, motile, and transformative angles of legend avoid it from being respected as a heavenly or supernatural point of root or teleology. All these viewpoints verify to the eruptive and choric nature of a subject position overflowing with semiotic and irrepresentable suspicions. It was these suspicions that make the helpful containment of first vampires and after that Robert inside typical orders of meaning troublesome. In spite of the fact that irrepresentable, these notions were not all immaterialistic, and are the resultants of exceptionally materialistic and heterogeneous improvements within the choric subject positions of vampires and Robert.

This heterogeneity in turn gives the incumbencies of these positions no centrality or fixity and influences them to gotten to be transitional and changeable. That's why not one or the other vampires nor Robert can anticipate to stay the occupants of their legend-based positions for great.

The motile and materialistic nature of legend-based subject positions within the novel, in spite of the fact that not sacred or supernatural, ought to not be respected as utterly without organization. Within the novel, when vampires and Robert gotten to be the particular officeholders of legend-based subject positions, they at the same time gotten to be the semiotically empowering and undermining components for the orders of signification. Understanding this semiotic and transformative control of the foremost servile and irregular subject positions (legend incumbencies within the case of the novel) and the helplessness of the foremost typical and apparently in command subject positions (Robert and after that vampires) would appear the semiotic/choric nature of these positions. Such an

understanding anticipates the materialization of simply postcolonial and racial readings out of the unstable and motile relationship between the key actors and operators of a unstable post-apocalyptic world, and recognizes the in-process/in-practice – as Kristeva accepts – and transitional nature of subject positions inside 'the full circle'.

Making motion pictures is an costly commerce promising critical incomes, but too holding significant possibilities for financial disappointments and budgetary misfortune. In a advertise- arranged social division overwhelmingly situated towards returns of venture, stylish, political, societal, and other contemplations frequently free out to purportedly normal advertise rationales that streamline social expression with the objective to tailor them to the particular tastes and inclinations of hegemonic gatherings of people.

Through a comparative perusing and ensuing contextualization of the authoritatively discharged adaptation and the director's cut of Francis Lawrence's *I Am Legend*, this article has appeared that such hones of adjustment to expected standard tastes are never guiltless or found over the muddled domains of legislative issues. On the opposite, as the display story around a move in accentuation has outlined, supposedly impartial, financially propelled changes to original copies and entire movies not as it were increment a specific work's extend of address, but moreover infer an, often-tacit, realignment to gotten control structures and hegemonic outlines for hone and understanding.

In highlighting this association, I planning to contribute to distant better a much better a higher a stronger an improved a stronger understanding of the inalienable association between media substance and messages on the one hand, and the political economy of their generation and conveyance on the other. After all, when profit-orientation turns into tasteful frame, this frame will barely welcome for the disassembling or subversion of the exceptionally structures and outlines inclining its rise within the to begin with put. As among others' Stuart Hall's (1977) seminal work has shown, critical media grant must take the associations and shared interferences between the domains of meaning and fabric generation into

consideration to be able to enough depict, and intercede within, the legislative issues of modern prevalent culture.

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