

Text Versus Screen: A Linguistic Comparison of Selected English Novels and Their Film Adaptations

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Abstract—This paper aims to analyse the linguistic features of ten English novels and their adaptations into films using Biber's multidimensional analysis framework. The paper compares and contrasts the various linguistic features of novels and movies. Dividing each text into three equal parts, the MAT (Multidimensional Analysis Tagger) was applied. Descriptive statistics and the results of an ANOVA were then analysed using SPSS. The study indicates that movie subtitles are semantically more straightforward as they occupy limited space and time, while novels use more elaborate vocabulary. Movies are more involved, non-narrative, non-argumentative, non-abstract, and less explicit than novels. The present research contributes to the existing knowledge by providing a clearer picture of the connection between the narrative form and the linguistic manifestation and helpful information on how language adapts to the new media.

Index Terms—comparative study, linguistic analysis, media adaptation, multidimensional framework, narrative techniques

I. INTRODUCTION

In the contemporary, constantly developing media world, the relationships between the textual and visual representations of the material help to understand language development processes. Often, novels have been considered the primary form of literary art due to the popularity of their stories and main characters. Written stories have become an essential source of art that can be turned into movies. These movies have become vital instruments to turn these written stories into immersive experiences that captivate the audience through sound, vision, and speech. While each media outlet has its fan base, very little is known about how the language changes when a novel is adapted to the screen. This study intends to fill this gap by focusing on ten English novels alongside their film adaptations. It tries to differentiate between 150+ linguistic features used in the two media through the help of Biber's (1991) multidimensional analysis framework. This framework provides insights into how language use changes in different contexts (Ali, 2024a, 2024b; Ali & Abdalhaleem, 2024; Ali & Thompson, 2022).

The chosen works cover a broad spectrum of genres and styles, providing room for analysis. Four hundred tokens were annotated using MAT after each text was split into three parts. The data was therefore analysed using the Statistical Package for Social Sciences (SPSS) to produce descriptive statistics and ANOVA. Adapting a book into a movie requires a lot of language changes. The novel must reflect narratives, descriptions, and plots, which cannot be effectively achieved in hundreds of pages. However, because of the time available on a screen, the movies' scripts and subtitles contain these elements concisely. This means that fewer words have to be employed, and content delivery has to be done differently. Dialogues and thoughts need to be voiced, descriptions need to be illustrated, and resolutions need to be regularised often to ensure the audience's understanding and attention. This study is critical because it contributes to the field of linguistics and the practice of media adaptation. The study helps understand conversion processes by focusing on the distinct communicative purposes and conditions of movie subtitles and novels. The results will provide a further understanding of the more global linguistic features that define each medium and how language use is mediated by narrative structure. Therefore, the study aims to improve the understanding of the complex interconnection between the textual and the visual story using a multidimensional approach. In light of these linguistic changes, this research seeks to offer a closer understanding of the shifting relations between novels and their film adaptations. This eventually leads to a better understanding of the talent and creativity required to bring a written script on paper to life on screen.

II. LITERATURE REVIEW

Examining linguistic elements in written texts and their transformation for the screen has drawn academic attention. Many papers have been devoted to analysing the language features of books and films. Thus, the reader has an opportunity to get acquainted with the artistic and narrative decisions made in each of the mentioned mediums (Mamosiuk, 2023; Nalabandian & Ireland, 2022; Horbacauskiene, 2022; Lutge, 2018). Yet, comparatively few texts compare the language of novels and their film adaptations. Prior research has paid particular attention to the linguistic characteristics of novels. For instance, Sardinha (2004) conducted a quantitative analysis of the lexical and grammatical patterns in novels to identify the stylistic devices that characterise novels. Like this, Joshi (2020) argued about the narrative structures and the language features of the modern novel, giving the readers an understanding of what the contemporary novel looks like. In addition, the analysis of the chosen American novels regarding the identified stylistic devices can also show a range of emotional stylistic units that refer to negative judgments and topics such as drugs, money, and people's behaviour (Martyniuk et al., 2023). By leveraging postcolonial stylistics, such as otherness and drug discourse, a review of books in Indian English literary texts illuminates the possibilities of language in associating and constructing meaning and identity (Adami, 2022). These studies show how effectively it is possible to convey the meanings of such novels and their language features, the description of the characters, and the engaging plot.

Prior studies have also examined subtitles, particularly the translation of the dialogue from the script into the movie (Moura, 2023; Huang & Wu, 2023; McLoughlin et al., 2023; Lu, 2023). Mahamoud et al. (2022) focused on the language changes that enhance dialogue in films and found that situational and linguistic contexts are relevant for understanding the pragmatic content of screen subtitles. Hmidi (2023) also discussed the process of translating audiovisual content and stressed the need to know how language is used for visual purposes. The studies can be applied to analysing the linguistic strategies employed in movie subtitles since subtitles are often brief and straightforward to accommodate the cinematic context.

While novels and movies have been the subjects of much individual research, there is a need for comparative studies that look at the linguistic aspects of both media at the same time using the multidimensional framework. The research gap presents a great chance to examine the nature of language across different media and how the changes impact audience reception. To meet this research need, ten English novels and their respective films are compared in this study from a linguistic perspective. Consequently, this study makes a significant contribution to the field of linguistic studies by applying the comparative approach to examining the constituent elements of novels and their film adaptations. This study will be helpful for future research on linguistic variation and media adaptation because it defines the unique communication strategies and limitations and expands our understanding of language variation with media.

III. METHODOLOGY

This research analysed ten novels in English and their film adaptations from a linguistic perspective. The selection of novels was made by considering several factors. The final choice of movies and novels was based on the fact that the movie transcripts used in the study are precise, and the novel editions are easily available in most formats. Furthermore, only novels that received critical acclaim or were popular were selected; thus, the data set contains important linguistic shifts in today's literature and movies. Such a selection was made very cautiously to guarantee that the corpus would be suitable for comparative linguistic analysis. Table 1 below provides the list of the novels and the related movies.

TABLE 1
NOVELS AND THEIR CORRESPONDING MOVIE ADAPTATIONS

Novels	Movies	Genre
Five Feet Apart	Five Feet Apart (2019)	Romance
The Hunger Games: The Ballad of Songbirds & Snakes	The Hunger Games: The Ballad of Songbirds & Snakes (2023)	Adventure
All the Bright Places	All the Bright Places (2020)	Young Adult
I Heard You Paint Houses	The Irishman (2019)	Crime
Are You There God? It's Me, Margaret	Are You There God? It's Me, Margaret (2023)	Coming-Of-Age
Death on the Nile	Death on the Nile (2022)	Mystery
Doctor Sleep	Doctor Sleep (2019)	Horror
The Goldfinch	The Goldfinch (2019)	Thriller
Where'd You Go, Bernadette	Where'd You Go, Bernadette (2019)	Comedy
The Aftermath	The Aftermath (2019)	War

All texts, including the transcripts from the movies and novels, were divided into three equal parts to facilitate the analysis of the texts. This division generated 30 novel texts and 30 movie texts, establishing a large corpus for analysis. The first analysis step was to use the MAT (Multidimensional Analysis Tagger) to tag the data at 400 token intervals. The tagging process was necessary to record various linguistic characteristics across the text sections, providing a comprehensive and balanced view.

After tagging, statistical analysis was done by transferring the data to SPSS. Descriptive statistics were computed to stress out the specific characteristics of the data and to get the first impression of the linguistic aspect of the subtitles of the book and the movie. To examine the differences between the two media in more detail, the ANOVA (Analysis of Variance) tests were conducted. These evaluations enabled the discussion of variation within and between the groups and revealed the differences in the linguistic features described by Biber's (1991) multidimensional analysis. It is

becoming increasingly critical to achieve accurate text partitioning, accurate labelling, and high statistical processing simultaneously. Biber's multidimensional approach ensures that the outcomes of the study are reliable and valuable. The combination of qualitative tagging and quantitative analysis made a significant contribution to the field of linguistic studies by enabling a thorough understanding of the linguistic techniques used in novels and their film adaptations.

IV. ANALYSIS AND DISCUSSION

A. Dimension 1

Biber (1991) named the first Dimension "Involved vs. Informational." This dimension helps distinguish between interactive, personal language and factual, impersonal language. First-person pronouns, private verbs, and contractions indicate an intimate, conversational tone in the involved discourse. However, in informational discourse, which emphasises the dissemination of factual information, attributional adjectives, prepositions, and nouns are more common.

Our analysis reveals significant linguistic differences in Dimension 1 between the movie subtitles that correspond with the corpus of novels. Table 2 shows that the mean score for movies is significantly higher than for novels (1.92, SD = 6.28). The mean score for movies is 24.53 (SD = 5.01). Based on the results of the ANOVA, there is a statistically significant difference ($F(1, 58) = 237.08, p < .001$) between the two mediums.

TABLE 2
DESCRIPTIVE STATISTICS FOR DIMENSION 1

Type	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	Minimum	Maximum
Novel	30	1.92	6.28	1.14	-0.42 to 4.27	-11.10	14.34
Movie	30	24.53	5.01	0.91	22.65 to 26.40	16.78	35.78
Total	60	13.22	12.71	1.64	9.94 to 16.51	-11.10	35.78

These results imply that movie subtitles are significantly higher in producing involved discourse than novels. This pattern suggests that movie subtitles prioritise involving the audience, most likely due to the constraints and requirements of the medium.

For instance, consider the same scene from the novel and the movie subtitles:

"I thought Cato killed you!" I almost shout. "No, I'm fine." Peeta wraps his arms around me, but I don't respond. "Katniss?" I push away, trying to sort out my feelings." NTHG (2)

In contrast, the movie subtitles (THG23) condense the dialogue to convey the same emotional tension, as illustrated in:

"Katniss: I thought Cato killed you! Peeta: No, I'm fine. Don't worry." THG23 (2)

The comparison of the two excerpts shows significant dissimilarities in the lexico-grammatical patterns associated with Biber's Dimension 1. The novel uses important features of informational discourse to provide a descriptive, contextually charged account of Cato: *feelings, arms around me, trying to sort out*. Other adjectives include *fine* and *frustration*, and *they* create the detail and reflective nature of the text. These linguistic elements are used to build a detailed picture of the character's subjectivity, which corresponds to the objective of the novel, which is to tell the reader a complete story. On the other hand, the movie subtitles tend to be concise and urgent and use features characteristic of the involved discourse. The omission of *that* in *I thought Cato killed you!* and the numerous shifts between "I" and "you" make the exchange sound like a conversation. The use of the contraction *I'm fine* signifies the interpersonal roles since the film has temporal and visual requirements.

The differences in scores are due to various factors inherent in each medium. Movies often explore characters' innermost thoughts and emotions through various linguistic devices that create a sense of involvement. On the other hand, novels have to focus on crucial details because they need more time to convey the story effectively.

Novels and movie subtitles differ, reflecting larger linguistic patterns specific to each platform. Given their length and necessity for clarity, novels tend to take an informational approach because of their size and descriptive nature. At the same time, movies can afford a more involved style.

The significant variation in Dimension 1 scores draws attention to the different communication goals and constraints of novels and movie subtitles. Understanding these differences is necessary to analyse how language is used differently in various media and how these differences affect the audience's perception and understanding of the story.

TABLE 3
ANOVA RESULTS FOR DIMENSION 1

Source	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	7667.05	1	7667.05	237.08	.00
Within Groups	1875.68	58	32.33		
Total	9542.73	59			

This analysis of Dimension 1 highlights the various linguistic techniques employed in novels and the films that adapt them, underscoring the importance of medium-specific objectives and limitations in shaping language use.

B. Dimension 2

Biber's Dimension 2, "Narrative versus. Non-Narrative Concerns", establishes a distinction between texts that are essentially narrative and contain elements of storytelling and temporal sequencing and texts that are expository or descriptive and focus on information delivery without a temporal framework. Narrative discourse components, such as *verbs of reporting and communication*, *third-person pronouns*, and *past tense verbs*, are essential to the creation and dissemination of stories. Conversely, non-narrative discourse contains exposition-supporting components like *attributive adjectives* and *present tense verbs*.

There were some noticeable differences between the subtitles of novels and movies after we analysed Dimension 2 across our corpus. As indicated by Table 4, the mean score for movies is -2.57 (SD = 0.92), while the mean score for novels is 3.14 (SD = 2.55). This implies that movie subtitles are typically non-narrative, but novels have a more substantial narrative component. According to the ANOVA results, this difference is statistically significant ($F(1, 58) = 132.45, p < .001$).

TABLE 4
DESCRIPTIVE STATISTICS FOR DIMENSION 2

Type	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	Minimum	Maximum
Novel	30	3.14	2.55	0.46	2.19 to 4.10	-0.64	7.96
Movie	30	-2.57	0.92	0.16	-2.91 to -2.22	-4.24	-0.70
Total	60	0.28	3.45	0.44	-0.60 to 1.18	-4.24	7.96

For instance, consider the same scene from the novel and the movie subtitles:

"She looked up at the figure in the dim light, the familiar face bringing a flood of emotions she couldn't name. 'Why did you come here?' she whispered, her voice catching. 'I had to,' came the quiet response. 'You needed me.'" NDS (2)

In contrast, the movie subtitles condense the dialogue significantly, as illustrated in:

"Why are you here?" "Because you need me." DS19 (2)

This comparison shows how particular lexical and grammatical patterns are some of the characteristics of narrative and non-narrative discourse. Many *past tense verbs* are used in the novel excerpt, including *looked* and *brought*, *third-person pronouns* like *she* and *her*, and *communication verbs* such as *whispered* and *responded*. These features explain the temporal continuity and emotional development characteristics of the narrative discourse. On the other hand, the movie subtitles demonstrate the features of concise language and close connection with the present moment: there are more *present tense verbs* (*are*, *need*) and *no time markers*.

Novels score higher in narratives, naturally including more storytelling elements like character development, time progression, and detailed descriptions. This aligns with the traditional goal of novels, which is to use complex narrative structures to immerse readers in a fictional universe.

The movie subtitles, on the other hand, scored lower since they adopted a more explanatory stance, highlighting crucial plots and the good delivery of dialogues. With brevity and efficiency, movie subtitles prioritise informational content over intricate plots. This results in a more straightforward, less narratively dense text.

Dimension 2 highlights the linguistic features that distinguish subtitles from novels and movies. Novels use storytelling to engage readers and create detailed plots and characters, while movie subtitles streamline content to ensure that the viewers understand them.

TABLE 5
ANOVA RESULTS FOR DIMENSION 2

Source	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	490.31	1	490.31	132.45	.00
Within Groups	214.70	58	3.70		
Total	705.02	59			

Thus, the analysis of Dimension 2 emphasises the differences in the narrative structures in the novels and the movie subtitles. This differentiation is driven by the goals and limitations specific to each medium: novels are part of informative and entertaining narratives, while movie subtitles are translations that should be comprehensible.

C. Dimension 3

In Biber's Dimension 3, "Explicit vs. Situation-Dependent Discourse", the texts are categorised according to the extent to which they rely on the situational context to be understood. Explicit discourse features elements such as the *relative clause*, *nominalisations*, and *prepositions* while conveying specific, detailed context information. On the other hand, situation-dependent discourse comprises context-embedded factors such as *deictic* and *adverbial factors*. The differences identified in Dimension 3 when comparing novel adaptations and movie subtitles are also observable in our corpus analysis. As is indicated in Table 6, the mean score of movies is lower than that of the novels, which is 0.08 (SD= 2.26). Movies obtain a mean of -2.23 (Standard Deviation = 1.88). The analysis of variance (ANOVA) also proves the hypothesis that there is a difference between the two media with a statistical significance difference of $F(1, 58) = 18.65, p < .001$.

TABLE 6
DESCRIPTIVE STATISTICS FOR DIMENSION 3

Type	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	Minimum	Maximum
Novel	30	0.08	2.26	0.41	-0.75 to 0.93	-2.95	5.71
Movie	30	-2.23	1.88	0.34	-2.94 to -1.53	-6.70	0.56
Total	60	-1.07	2.37	0.30	-1.68 to -0.46	-6.70	5.71

For instance, consider the same scene from the novel and the movie subtitles:

"He pointed to the artwork on the wall, a vivid landscape that spoke of another time and place. 'This used to hang in the study,' he explained, his voice tinged with a quiet pride. 'It was my wife's favorite.' Rachael remained silent, her expression unreadable." NTA (1)

In contrast, the movie subtitles condense this exchange, as illustrated in:

"That? My wife loved it." "It's fine." TA19 (3)

This comparison underscores the distinct linguistic approaches of explicit versus situation-dependent discourse. The novel employs explicit features such as *relative clauses* that speak of another time and place and *prepositions* on the wall and in the study to provide detailed context and evoke the emotional significance of the artwork. These features reflect the novel's reliance on explicit discourse to convey complex ideas and relationships independent of the immediate situational context.

Conversely, the movie subtitles prioritise brevity, relying on deictic expressions like *that* and a minimalistic structure that integrates the dialogue seamlessly with the visual and auditory context. The lack of *relative clauses* or *prepositions* in the subtitles demonstrates their reliance on situation-dependent discourse, as the accompanying imagery supplies much of the contextual information. This aligns with the medium's constraints, where rapid comprehension is critical.

The raw frequencies of explicit discourse features are higher for novels with higher scores, indicating that they use linguistic signals more often to provide additional specifications. Novels require complex plots and characters and enhanced detailed descriptions that need unique settings, characters' backgrounds, and events. These components are stated in novels regardless of the situational context of the reader. On the other hand, the lower the movie subtitle score is, the more the text depends on situation-bound language. Due to the limitations of time and space, movie subtitles depend on situational context, which is given by images and sounds. This is why subtitles can sound more straightforward –they do not have to mark the information with language and context the same way as the spoken word does. The findings in Dimension 3 demonstrate that movie subtitles are more situation-dependent than novel subtitles because they use explicit discourse to build well-defined and autonomous stories.

TABLE 7
ANOVA RESULTS FOR DIMENSION 3

Source	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	81.13	1	81.13	18.65	.00
Within Groups	252.30	58	4.35		
Total	333.43	59			

Thus, the analysis of Dimension 3 demonstrates that both novels and the screen adaptations derived from them are, to varying degrees, reliant on explicit and situation-bound discourse. This means that, unlike novels, movie subtitles give little situational information and depend primarily on context. The inherent limitations and requirements of each medium cause these variations.

D. Dimension 4

Biber's Dimension 4, "Overt Expression of Argumentation/Persuasion," distinguished texts that overtly attempt to persuade or influence. This dimension is characterised by sentence patterns like *prediction models*, *conditional subordination*, and *suasive verbs*, which are commonly used to develop arguments, communicate needs, and persuade readers or listeners. Texts that score highly on this dimension include opinion pieces, argumentative essays, and other discourse forms where the primary goal is to convince the reader.

After analysing Dimension 4 within our dataset, we discovered distinct differences in the subtitles of movies compared to novels. The data in Table 1 reveals that the average score for movies (-2.60, SD = 0.62) is significantly higher than for novels (-1.23, SD = 1.01). According to the ANOVA results, this contrast is found to be statistically significant ($F(1, 58) = 40.10, p < .001$), indicating a notable disparity between the two forms of media.

TABLE 8
DESCRIPTIVE STATISTICS FOR DIMENSION 4

Type	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	Minimum	Maximum
Novel	30	-1.23	1.01	0.18	-1.61 to -0.85	-3.22	1.62
Movie	30	-2.60	0.62	0.11	-2.83 to -2.37	-3.39	-0.69
Total	60	-1.92	1.08	0.13	-2.19 to -1.64	-3.39	1.62

The higher score for movies suggests that they use non-argumentative language elements more often than novels. Internal monologues, arguments, and dialogues that show characters trying to sway or convince one another are typical

examples of more overt forms of argumentation and persuasion found in novels with complex plots and character development. So, it is evident from the mean scores that novels are less non-argumentative than movie subtitles.

On the other hand, movie subtitles get a better score, which shows that they are primarily used to contain the information that is most important for the moving plot without an attempt to convince the viewer of something more complicated. Since subtitles must be brief and precise, they need a more persuasive aspect, and therefore, the language used is plain. Significant differences in Dimension 4 show how text and movie subtitles use non-argumentative discourse. Novels often explore why their characters think the way they do. The arguments they present for and against these reasons are more convincing. On the other hand, by summarising the information to maintain the flow of the visual story, movie subtitles reduce the need for explicit rationale.

TABLE 9
ANOVA RESULTS FOR DIMENSION 4

Source	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	28.29	1	28.29	40.10	.00
Within Groups	40.91	58	0.70		
Total	69.20	59			

Finally, the Dimension 4 analysis reveals different strategies used in novel and movie subtitles to encode argumentation and persuasion. The differences come from the unique needs and conditions of the media; for instance, the novel contains more elaborated and interesting aspects than movie subtitles, which focus primarily on the plot and the dramatic dialogue.

E. Dimension 5

Dimension 5 is labelled as “Abstract vs. Non-Abstract Style” by Biber. It compares texts that use concrete, personal language with abstract, impersonal language. Some syntactic features, like *conjunctions*, *agentless passives*, and *nominalisation*, contribute to the discourse's formal and distant tone. On the other hand, the non-abstract discourse is concrete, more assertive, and individualistic, employing *personal pronouns*, *active verbs*, and *direct references*.

When comparing the corpus of novels with the corresponding movie subtitles, there are discernible differences in the application of abstract and non-abstract styles about Dimension 5. According to Table 10, the mean score for novels is -1.23 (SD = 1.01), whereas the mean score for movies is -2.60 (SD = 0.62). The ANOVA results show the statistical significance differences (F (1, 58) = 40.10, $p < .001$), highlighting an essential difference between the two mediums.

TABLE 10
DESCRIPTIVE STATISTICS FOR DIMENSION 5

Type	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	Minimum	Maximum
Novel	30	-1.23	1.01	0.18	-1.61 to -0.85	-3.22	1.62
Movie	30	-2.60	0.62	0.11	-2.83 to -2.37	-3.39	-0.69
Total	60	-1.92	1.08	0.13	-2.19 to -1.64	-3.39	1.62

Movie subtitles score higher than novels, suggesting they use non-abstract linguistic features more often. Novels frequently employ an abstract style to express complex ideas, create a feeling of detachment, or create a formal narrative structure, especially those with intricate plots and complex themes. Abstract language allows themes and concepts to be explored that go beyond the characters' tangible, first-hand experiences.

Movie subtitles rely on a particular specific non-abstract language. Due to the time and space constraints of subtitles, they must be as direct and intimate as the film's visuals and sound. They use clear language and improve the simple way of sharing messages. The comparison of Dimension 5 scores for novels and movie subtitles demonstrates the differences in the communication strategies. Subtitles for films are more straightforward and much clearer when using a simple and rather personal tone. On the other hand, novels use less non-abstract language to develop complicated stories and deal with significant issues.

TABLE 11
ANOVA RESULTS FOR DIMENSION 5

Source	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	28.29	1	28.29	40.10	.00
Within Groups	40.91	58	0.70		
Total	69.20	59			

The analysis of Dimension 5 highlights how novels and films differ when we consider abstraction and non-abstraction. These differences stem from the intrinsic characteristics of each medium, which are to communicate clearly and ensure the audience gets its message; movies use concrete, intimate language in subtitles. However, novels employ a relatively less non-abstract way to present complex messages.

V. CONCLUSION

By applying Biber's multidimensional analysis of text, linguistic features in the subtitles of the movies and the novels are compared, and the marked contrasts define the specific purpose and conditions of the two media. As *first-person pronouns, conjunctions, and adjectives* are used more frequently in novels than in movies, the reading experience is reported to be less involved and more narrative. However, movie subtitles are supposed to engage the audience, are less likely complex, and are designed to be efficient. To this end, they use situational context more often.

The two differ in narrative style as well. The movie subtitles focus on successfully conveying the story within the temporal and visual space of a motion picture, thus creating non-narrative discourse. While novels tell a story and develop characters effectively, indicating a narrative discourse production. Additionally, the movie subtitles often differ significantly from the novels, highlighting a clear preference for logical and persuasive discourse.

So, this study offers a detailed analysis of how language evolves depending on the media and sheds light on the more complex relationship between language and discourse style. By revealing the distinctive linguistic strategies used in novels and their film adaptations, this study adds to our understanding of how and why storytelling techniques change between novels and their film adaptations. The presented findings expand the understanding of language adaptation and its influence on stories in literature and cinema.

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