How *The Danish Girl* was Adapted and Recontextualized through Multimedia

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Abstract. *The Danish Girl* has three different versions – novel, screenplay and film. Through comparison, this study explored how Lucinda Coxon (2015) and Tom Hooper (2015) adapted David Ebershoff's novel (2000) *The Danish Girl* to the screenplay and the film of the same name, and how multimodal semiotic resources contributed to recontextualizing the screenplay and the film. This research selected a scene, which represented the 'remade' type, from *The Danish Girl* to instantiate recontextualization in depth. The study found that the adaptations of *The Danish Girl* mixed different methods. The study also found that the way of recontextualizing the film was more complex than that of the screenplay.

Keywords: novel, screenplay, film, adaptation, recontextualization, intertextuality, multimodal communication

1. Introduction

This research used the case study method to investigate how adapters adapted *The Danish Girl* and recontextualized their adaptations, especially the selected scene, through semiotic resources. The adaptation methods developed by George Bluestone (1973), André Bazin (1967, 2005), and Linda Costanzo Cahir (2006) were used as the theoretical foundation of the first research question. The social practice theory proffered by Theo van Leeuwen's (2008) was applied to study the second research question. Many well-known stories (e.g., *Gone with the Wind*, *Lolita*) have novel, screenplay, and film versions in literature. The novel, screenplay and film of *The Danish Girl* were chosen for analysis because there aren't many role models and 'vocabularies' available for transgender people (Ebershoff, 2017). The three different versions of *The Danish Girl* provide role models for people like Einar to look to and 'vocabularies' to discuss the place where they are in their emotional and physical journeys (Coxon, 2015b). Besides, the three versions represent three different ways of storytelling. They were created sequentially, and the subsequent version drew on the version precedent. Selecting them was because, on the one hand, they are interrelated; on the other hand, they provide this study with more opportunities to examine how the chosen story was recreated and represented.

This study took a multimodal approach to study the raised questions. The multimodal approach is 'an inter-disciplinary approach that understands communication and representation to be more than about language' (Mode, 2012). It focuses on describing and analyzing how the entire repertoire of semiotic resources (such as visual, verbal, gestural, written, spatial modes) is orchestrated to make meanings in various contexts and media. With this approach, this study could demonstrate how the story of *The Danish Girl* was converted from the traditional written form to the digital form of communication through semiotic interactions. This section reviewed the adaptation literature and discussed its relationship with recontextualization in the following part.

Adaptation

Thomas Leitch (2012, p. 91) argues that 'adaptations are exclusively intermedial, involving the transfer of narrative elements from one medium to another'. The film adaptation is generally regarded as the process of turning a novel or screenplay into a screen. Film adaptation also refers to the adaptation of non-fiction, autobiography, and comic books. During the adaptation process, the adapter usually faces whether the adapted work needs to be faithful to the source work. To address this question, Morris Beja (1979, p. 82) claims that two basic adaptation methods can be distinguished in actual practice. While the first method focuses on being loyal to the original work, the second method advocates the independence of adaptation.

Linda Costanzo Cahir (2006) and Siegfried Kracauer (1960) can be associated with the first method. Cahir (2006) asserts that adaptation is translation, translating a source text into another language. In the translation process, every act in the source material should not be tampered with. As a result, the adapted work under her influence,

> has a strong relationship with its original source, yet is fully independent from it. Simply put: we are able to read and appreciate the translation without reading the original source.

(Cahir, 2006, p. 14)

Kracauer (1960) claims that the film adaptation is meaningful only when the novel's content is firmly rooted in objective reality. A successful adaptation should be visually faithful to the form and content of the source material. He holds that the adaptation is an inferior version of its source (Kracauer, 1960, p. 245) rather than a somewhat innovative work by the adapter.

However, this study argues that adaptation is not translation because it is difficult to achieve equivalent conversion between different versions for the following three reasons. Firstly, novel, screenplay, and film are different artistic entities. They are associated with different media and require various ways to express meanings. Novels and screenplays develop stories through timeline but film through temporal-spatial-visual space. In the second place, the length and the complexity of novels, screenplays, and films vary. When a novel is adapted into either of the other two forms, many details usually need to be sacrificed. Thirdly, story creators may have different focuses. Taking Hollywood as an example, it pays close attention to box office revenue when adapting films. Adapters usually add content that audiences expect to increase the popularity of films.

This study also argues that it is difficult to achieve an unabridged fidelity in form and content due to the nature of adaptation. The adaptation usually occurs in a cross-media environment, either between novel and screenplay or between other forms. Content loyalty may exist somehow between the original and adapted versions, but it is not easy to achieve a high level of visual fidelity in the conversion. In addition, adaptation involves the adapter's choice of form and content and reorganization of the source material. Therefore, although adaptation is based on the original, it is a creative work.

John Desmond and Peter Hawkes (2006) are proponents of the second method. Desmond and Hawkes (2006, p. 2) consider film adaptations products after adapters determined which elements were transferred and how they were transferred in multimedia. Béla Balázs (1970), George Bluestone (1973), and André Bazin (1967, 2005) also hold a similar opinion. Balázs (1970) alleges that the screenwriter extracts the useful and discards the useless based on the materials provided by the novel and the adaptation purpose. The novel is not comparable to the screenplay because the latter takes a completely new form.

A film-script writer adapting a play may use the existing work of art merely as raw material, regard it from the specific angle of his own art form as if it were raw reality, and pay no attention to the form once already given to the material.

(Balázs, 1970, p. 263)

Bluestone remarks 'like two intersecting lines, novel and film meet at a point, then diverge. At the intersection, the book and the shooting-script are almost indistinguishable. But where the lines diverge, they not only resist conversion, they also lose all resemblance to each other. (Bluestone, 1973, p. 63)' Bluestone's method is based on paraphrasing indispensable information. His followers might be less innovative compared with those of Balázs, and Desmond and Hawkes.

Bazin (1967) emphasizes the importance of catching the spirit of the original source in the course of adaptation. According to him, 'a good adaptation should result in a restoration of the essence of the letter and the spirit (Bazin, 1967, p. 67)'. This view tends to evaluate an adaptation by assessing whether it successfully realizes the original source's essential narrative elements and core meanings. He also alleges that the film is realized by multiplying the nuances and details provided by source materials rather than just replicating and substituting them (Bazin, 2005, p. 141).

The scholars of the second method differ in the degree of independence when using the source material. When Desmond and Hawkes (2006) and Balázs (1970) advocate the independent role of the adapter, Bluestone (1973) and Bazin (1967, 2005) hold that adaptation is based on the original source but the adapter can actively make the adapted into new artistic entities either through paraphrasing key information or by extracting essential spirit. Nevertheless, Kracauer (1960) distinguishes himself from them by claiming that adaption is inferior to the source text (Marciniak, 2007, p. 59).

This study argues that the choice of adaptation method needs to be based on the purpose of adaptation and the availability of representation resources in the target text. The analysis of this research found that the screenplay adaptation of *The Danish Girl* followed the second approach, while the film adaptation of it manifested the first approach (see section 2).

Recontextualization

Adaptation is realized by recontextualization. Recontextualization is a process of delocating and relocating social practices of the original text to the adapted text (Bernstein, 1990, p. 184; van Leeuwen, 2008, p. vii). Social practice refers to the socially regulated ways of doing things (van Leeuwen, 2008, p. 6). According to Theo van Leeuwen (2008), a social practice consists of participants, their roles and actions, and their performance styles, locations, and times (see Table 1). During recontextualization, any of these social practice components can be transformed, substituted, deleted, rearranged, and added. An adaptation can be understood as how social practices are recontextualized in a fidelitous or innovative manner. Van Leeuwen's (2008) social practice components was applied to study the recontextualization of the selected data in this research.

Table 1 Social Practice Components (van Leeuwen, 2008, pp. 7-12)

No.	Constituents	Elaboration
1	Participants	Taking certain roles in a social practice
2	Actions	Occur in a sequence (either alternative or simultaneous), is the core of a social practice
3	Performance Modes	Semiotic resources

4	Eligibility Conditions (Participants)	Participants' qualifications to play a particular role in a particular social practice
5	Presentation Styles	Refer to dress and body grooming requirements
6	Times	Definite times in which social practices take place
7	Locations	Specific locations where social practices take place
8	Eligibility Conditions (Locations)	Locations are subject to eligibility conditions
9	Resources	Tools and materials
10	Eligibility Conditions (Resources)	Resources are subject to eligibility conditions

Semiotic resources help to recontextualize meanings. According to van Leeuwen,

> [s]emiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized.

(van Leeuwen, 2005, p. 285)

The process of recontextualization includes expressing the meaning of one semiotic mode with the help of another semiotic mode and integrating a sign into a signifying system to express meanings because not every semiotic mode has an equivalent in the target text. The adapter, therefore, either reconfigures meaning from one semiotic resource into another or finds new ways to represent it. While the former is called resemiotization by Rick Iedema (2001, 2003), the latter is defined as semiotization by Patrice Pavis (1998, p. 332). The analysis found that the novel-to-screenplay adaptation of *The Danish Girl* relied on the visual semiotic resources while the screenplay-to-film adaptation of it involved visual, oral, and auditory semiotic resources. Examples could be found in sections 3 and 4.

2. The Adaptation of *The Danish Girl*

The adaptation of *The Danish Girl* was a long and complicated process. It took fifteen years before the story was eventually moved to the big screen because 'it was a subject that was difficult for people to accept' (Thompson, 2015), and the production team was constantly changing. Producer Gail Mutrux optioned Ebershoff's novel in 2000 and began developing the film version. Anne Harrison, another producer, joined the project in 2004 with the mandate of getting the screenplay adaptation written, for which Lucinda Coxon was hired (Dercksen, 2016). Thereafter, *The Danish Girl*'s screenplay floated around with different directors before Tom Hooper agreed to direct the film. Although the adaption of *The Danish Girl* underwent a complex process, this research only compared how adapters and multimedia restored the versions shown to audiences.

Specifically, David Ebershoff's novel *The Danish Girl* (2000) was loosely inspired by Lili Elbe's (1933) autobiography: *Man into Woman: An Authentic Record of a Change of Sex*. Ebershoff's *The Danish Girl* (2000) takes place in Copenhagen in the mid-1920s and is about one of the first identifiable recipients of sex reassignment. It begins with Greta Wegener, a portrait artist, asking her husband, Einar Wegener, a landscape artist, to stand in for a female model late for an appointment. However, contrary to Greta's expectation, this experience sparks Einar's desire to be a woman and eventually leads him to undergo gender confirmation surgery. When crafting the novel, Ebershoff (2000, p. 311) focused on the fictional account of the life of Einar and the intimate space that defined he and his wife Greta's unique marriage.

Ebershoff also fabricated most characters (Wikipedia). For example, he changed Gerda from a Dane in Elbe's (1933) autobiography to an American in his novel and changed the name of Gerda to Greta to attract American audiences.

Lucinda Coxon turned Ebershoff's 2000 novel into a screenplay of the same name. The screenplay adaptation of *The Danish Girl* followed the innovative approach, particularly Bluestone's (1973) and Bazin's (1967, 2005) methods. Coxon (2015b) stressed that she aimed to restore as much of the true story as possible when adapting. She did a lot of fieldwork and altered some parts of Ebershoff's novel to be closer to the original history (Dercksen, 2016). More precisely, she changed Greta's name back to Gerda and her nationality back to Denmark to respect the facts. She also changed the main characters' relationships and endings, making Lili and Henrik finally be friends, and Lili dies in Gerda's arms after her last gender confirmation surgery failed. However, in Ebershoff's novel, Lili and Gerda eventually parted ways. They fell in love with Henrik and Hans, respectively. Hans and Gerda then moved to America. The novel didn't specify whether Lily was dead or alive after the final surgery failed. Coxon deleted some characters to make the story stay more focused. For instance, she cut out Carisle, a character who played a heavy role in Ebershoff's novel. She also added many factual details to surgery scenes (Gray, 2015). Furthermore, she wrote the screenplay in the first person instead of following the novel using the third person.

Subsequently, Tom Hooper produced the film version based on Coxon's screenplay, in which Eddie Redmayne and Alicia Vikander played Einar/Lili and Gerda. In contrast to the screenplay adaptation, the film adaptation of *The Danish Girl* could be called conservative, reflecting the method advocated by Cahir (2006) to a large extent. It retained most characters and scenes in the screenplay. The director and the actor only amended some parts of the screenplay to explore a deeper aspect of the story. For example, Hooper and Redmayne made minor changes to the peep show to express a woman's freedom in private space instead of showing her orgasm as scripted (Whitney, 2015). The film adaptation seems to be conservative perhaps because the screenplay of *The Danish Girl* was specifically created for filming (Dercksen, 2016) − giving instructions to the actor and the director. Hence, it only had highly refined acting and shooting descriptions.

Ebershoff (2017) thought that the screenplay and the film adaptations, like his novel, used two perspectives to tell stories, switching between Einar and Gerda. Ebershoff (2017) also thought the film adaptation translated the language his novel used and the mood his novel expressed. In the film, the novel's painterly language was restored by classical Scandinavian scenes, empty rooms, and hallways with open doors after open doors. Einar's interior journey was represented by Redmayne's physical performance (e.g., the mirror scene and the peep show scene). The subdued feeling of the novel was implied by the grey, ash-blue, and tanned colors and characters' dialogues or behaviors in the film. Nevertheless, different from the novel, the screenplay and the film showed more interest in the couple's love and struggle during the transformation of their relationship. Unlike Ebershoff, who focused on showing Einar's interior journey, Coxon and Hooper portrayed Einar from the exterior (Ebershoff, 2017). These different motivations might explain why adapters selected varied adaptation methods.

Note that the claim that the screenplay adaptation was more innovative than the film adaptation was based on the evaluation of the adapted work as a whole. It is not always the case when zooming into individual scenes. Three main methods were used to adapt scenes in *The Danish Girl*. They are copied, remade, and created. In this study, scenes adapted without obvious modification are called copied, and those significantly changed are called remade. New inventions are defined as created. For example, in the screenplay adaptation, Coxon made the scene of *I Need My Husband* to show the pain that Einar's transition brought to Gerda. She

copied the scene of *Standing in for a Female Model* and remade the scene of *Meeting Professor Warnekros* (which was called *Professor Bolk* in the novel). *Meeting Professor Bolk* consisted of two parts in the novel: Greta and Anna met Professor Bolk at Anna's home, and Greta and Bolk met in a café. Einar participated in neither of them. Nevertheless, these two parts were mixed into one in the screenplay adaptation − Gerda and Einar met Professor Warnekros in a restaurant. Therefore, when going down to the scene level, the adaptations of *The Danish Girl* could be called a mixture of the methods mentioned above.

The research selected the scene of *Meeting Professor Warnekros* for an in-depth recontextualization account in the next section. Choosing a 'remade' scene could give this study more opportunities to explore recontextualization methods than choosing the 'copied' and the 'created'.

3. Recontextualizing *Meeting Professor Warnekros* in the Screenplay

The screenplay was recontextualized by visual semiotics – written language, page layout, and symbols. The comparison of Table 2 and Table 3 found that the content of *Meeting Professor Bolk* was changed and simplified when being adapted to the screenplay. The screenplay kept the scene of seeing the doctor but changed some participants. In the novel, Greta and Anna met Professor Bolk in Anna's small living room, where hung a painting of Lili. However, Anna was replaced by Einar in the screenplay, and Greta and Bolk's names were changed to Gerda and Warnekros. They met in a restaurant. Their meeting time was generalized from 'one afternoon in June' to 'DAY' time by the screenplay. Greta's recall of Einar's experience with doctor Hexler and his health condition were deleted from the screenplay. The novel had detailed information about characters' grooming and drinks, meeting spot, and room decorations, but they were not specified in the screenplay. Instead, the screenplay paid more attention to the characters' dialogues, actions, and emotions. The tense of this scene was changed from the past to the present when it was adapted into screenplay in order to create a fictional present. The active voice in the novel was kept in the screenplay to engage the reader.

Table 2 *Meeting Professor Bolk* in the Novel (Ebershoff, 2000, pp. 153-158)

Participants	Bolk	Greta	Anna	Presentation
Eligibility Conditions (Participants)	Professor and surgeon	Einar's Wife	Greta and Einar's friend	Visual semiotics (i) form: written language in paragraphs and chapters; past tense; active voice (ii) page layout: two sides are aligned
Performance Modes	Stood behind the chair	Sat next to the professor on the sofa	Answered the door	
Actions	Stood behind the chair↓ Offered his hand↓ Greeted Greta↓ Shaked his shoulders↓ Smiled politely↓ Suck air↓ Nodded quickly↓ Talked to Greta	Sat next to Professor Bolk on the sofa↓ Greeted him↓ Talked to him↓ Described Einar's dressing and behavior to the professor	Answered the door↓ Introduced Professor Bolk to Greta	
	Sequential	Sequential	Sequential	
Presentation Styles	In a dark blue overcoat; hair was oiled back over the head and curled up at the neck; wore a blue silk tie with a large knot and a diamond pin; calling cards in a silver case	/	Blond hair was tight in a bun at the nape of the neck; wore a large ruby cocktail ring	
Times	One afternoon in June			
Locations	Anna's living room			
Eligibility Conditions (Locations)	A settee, cushions, a slim vase of tiger Liles, silver-framed photographs of Anna are on a side table, and a painting of Lili hung over the table			
Resources	Ginger-snap biscuits, coffee with ice, lemonade, gold-legged sofa			
Eligibility Conditions (Resources)	A place to sit and stay, things to drink			

Table 3 *Meeting Professor Warnekros* in the Screenplay (Coxon, 2015a, p. 67)

Participants	Warnekros	Einar	Gerda	Representation
Eligibility Conditions (Participants)	Professor and surgeon	Patient and husband	Wife	Visual semiotics (i) form: highcase and lowercase written language; present tense; active voice; symbols: '_', '…', and '⋆' (ii) page layout: centralized dialogues; left-aligned descriptions of actions and emotions
Performance Mode	Observes Einar closely	Sits nervously	Sits nervously	
Action	Observes Einar ↓ Asks Einar ↓ Smiles→ Lights a cigarette↓ Responds to Einar↓ Breathes	Sits ↓ Responds to Warnekros↓ Looks to Gerda↓ Asks Warnekros↓ Grasps Gerda's hand	Sits ↓ Expresses her opinion	
	Sequential and simultaneous	Sequential	Sequential	
Presentation Styles	/	/	/	
Times	Day			
Locations	Restaurant			
Eligibility Conditions (Locations)	/			
Resources	/			
Eligibility Conditions (Resources)	/			

From the novel to the screenplay, the content representation forms were changed. Although they were both in written language, the novel primarily took the forms of chapters and paragraphs, while the screenplay was formed by scenes and was dialogically organized (see Excerpt 1). Page layout and symbols played an important role in the screenplay. Location, time, and characters' names were highlighted by uppercase, and characters' dialogues, actions, and emotions were shown in lowercase. Conversations were centralized on each page, while actions and emotions were aligned to the left. The importance of dialogue in communication was emphasized by its centralized position.

Symbols were employed to give the actor and the director acting and directing instructions. 'Underline' was a symbol of highlighting. For instance, 'You' in Warnekros' first line was used to notify the actor that it needed to be emphasized in articulation. 'Ellipses (…)' reminded actors to make a pause, such as in 'I believe that I am a woman … inside'. 'Asterisk (⋆)' marked the importance of a line; 'Cont'd' represented the continuity of a speech. For example, it meant 'But I think you're probably right' was followed by 'I've met another man like you'. Moreover, the way of representing the screenplay suggested how characters' actions and emotions coordinated. 'Einar's amazed. Warnekros breathes, begins:' showed Einar's emotion and Warnekros' action happening simultaneously, but Warnekros's actions and dialogue were sequential.

INT. RESTAURANT, DAY

Gerda and Einar sit, both nervous. Opposite, Warnekros observes Einar closely. A nervous tension in the air.

<div align="center">

WARNEKROS
So what do <u>you</u> think would explain what
you've been experiencing Mr Wegener?
EINAR
Professor Warnekros... the fact is... I *
believe I am a woman inside.
GERDA
And I believe it too.
</div>

Einar looks to Gerda, grateful to hear her say this out loud.

<div align="center">

EINAR
You probably think I'm insane. That we
both are...
</div>

Warnekros smiles. He lights a cigarette, taking his time.

<div align="center">

WARNEKROS
Well, there are people who think that I'm
insane. But I think you're probably right.
</div>

Einar's amazed. Warnekros breathes, begins:

<div align="center">

WARNEKROS (cont'd)
I've met another man like you.
</div>

Einar grasps Gerda's hand, filled with hope...

<div align="center">

Excerpt 1 *Meeting Professor Warnekros* (Coxon, 2015a, p. 67)
</div>

4. Recontextualizing *Meeting Professor Warnekros* in the Film

After comparing Table 3 and Table 4, it found that there were no significant differences between the screenplay and the adapted film in terms of content (such as happenings, participants, time, location). The film version only added a short 'introduction' at the beginning. However, after being adapted into the film, the representation form of the screenplay was dramatically changed. Its written language, page layout, and symbols were resemiotized into oral and other visual languages.

Voice features were used to recontextualize the adapted film orally. Namely, tone, pause, volume, stress, non-verbal vocalizations, etc. were added to characters' conversation with the help of oral semiotics to suggest their roles, attitudes, emotions, or the importance of information. Sebastian Koch, the actor of Professor Warnekros, made the professor speak calmly and authoritatively. Since he was helping Gerda and Einar, the way he talked should give them confidence. Einar's voice sounded faint at first because the idea of becoming Lili had tortured him for a long time. But, after hearing that the surgeon could help him, he became happy and determined. Actors in this part frequently used pause. When Einar revealed his gender orientation to Warnekros, he felt embarrassed. The anxiety of being treated as a psychopath again made him hesitate several times ('Professor Warnekros, the fact is… I believe that I am a woman…inside'). Volume and stress were also brought into acting by actors to show characters' attitudes, emotions, and the importance of information. When Gerda learned about the risks of gender confirmation surgery, she loudly expressed her concerns (It's too <u>dange</u>rous), but Einar reminded her, 'It's my only hope'. 'Danger' and 'only' were emphasized to show their contradictory stances toward the operation. In addition, Eddie Redmayne used titter to express Einar's happiness after knowing that he had an opportunity to be a woman, while Alicia Vikander sighed Gerda's pain over the loss of her husband and marriage. Sequentially organized dialogues in this scene indicated that the communication of characters progresses smoothly. Except for these vocal features, non-/diegetic sounds, such as

the footsteps of waiters, were also included to the film to create a verisimilitudinous story environment.

Body language was used to recontextualize the adapted film visually. Specifically speaking, at the beginning of this scene, Alicia Vikander made Gerda gently push Einar towards Professor Warnekros. Gerda's body language indicated Einar's reluctance and nervousness at the first meeting with the surgeon. Eddie Redmayne let Einar look down or away to depict his embarrassment when responding to Warnekros' question. As the conversation progressed, Redmayne had Einar lean forward to Warnekros with hope in his eyes. The posture and the eye expression implied that Einar started to engage in the conversation and was cheered after finding his problem could be solved. In addition, gestures and action sequences of individual characters and between characters were briefly described in the screenplay but were described in detail in the film. In the film, Professor Warnekros looked at Einar while asking him questions. His observation and utterance took place at the same time. That was followed by Einar's answer and his gestures of looking at the table and grasping and rubbing Gerda's hands. During this time, Gerda and Warnekros were watching him. These sequential and simultaneous actions were shown in detail on the screen but were sketchy in the screenplay.

Mise-en-scène was used to recontextualize the adapted film (see Figure 1) visually. The restaurant and characters' locations which were briefly described in the screenplay, were specified in the film. This restaurant was portrayed as a high-end restaurant in the film. It was spacious, had stairs leading to both up and down levels and had crystal droplights highly hanging over. The characters' table was next to the spiral staircases and faced a big French casement that was covered by bright sunshine and green plants. Their table was also loosely surrounded by other tables and shaker chairs. Gerda and Einar sat on one side of the table while Warnekros sat on their opposite. Some customers could be seen passing the lower floor behind the couple, while some were arranged to sit behind Warnekros, chatting or reading newspapers. Uniformed waiters occasionally passed Warnekros. Foods, drinks, and tableware were on the tables. Gold and blue decorated delicate coffee cups and plates were in front of Gerda and Einar. Cups that were filled with coffee were on plates. Spoons were put beside coffee cups on plates. Three characters dressed formally and wore natural makeup. Professor Warnekros wore a blue suit, a white shirt, and a yellow tie. His upper left pocket was decorated with a yellow handkerchief. Einar wore a bright blue suit, a skin-tight black waistcoat, a white shirt and a blue and black striped scarf. His upper left pocket was decorated with a white handkerchief. Gerda was in a light purple long sleeve dress that printed orange flowers. She also wore a long string of transparent beaded necklace.

Figure 1 The Mise-en-scène of *Meeting Professor Warnekros* (Hooper, 2015)

Montage was used to recontextualize the adapted film visually. It revealed the physical and emotional distance of characters through shot size, camera angle, and transition. Three characters were either shown in Medium Shots (MS) or Medium Close Shots (MCS) in eye-level angles. They sat around a table, but Gerda and Einar sat closer. Einar grasped Gerda's hands at first for support but loosened them after deciding to do gender confirmation surgery. Although their physical distance remained the same during the meeting, the application of separated frames suggested that their emotional distance was increasing. The cut was frequently applied to transit shots to show the progress of characters' emotions and distance invisibly.

Rhythm was used to recontextualize the adapted film multimodally. In the film, the visible objects convey rhythm in the frame and the frames' transition (Pearlman, 2016, p. 15). Four main rhythms were identified in this scene: characters' oral rhythm, emotional rhythm, physical rhythm, and editing rhythm. They were presented to audiences with the assistance of montage. Characters' emotional rhythm was faster than the other three to highlight the couple's struggle.

The comparison of the two adaptations found that the screenplay only gave brief mise-en-scène and montage instructions, such as 'the long-dark room with light', 'the bustling harbor', and 'establishing shot'. These succinct descriptions were recontextualized in detail in the film through visual and auditory semiotics.

Table 4 *Meeting Professor Warnekros* in the Film

Participants	Warnekros	Einar	Gerda	Representation
Eligibility Conditions (Participants)	Professor and Surgeon	Patient and husband	Wife	Oral and visual semiotics
Performance Mode	Observes Einar closely	Sits nervously	Sits nervously	
Action	Greets Einar↓ Observes him→ asks him↓ Comments his opinion→ smiles→ hands crossed → fingers moved↓ Leans forward↓ Talk about another patient	Greets Warnekros↓ Sits nervously↓ Answers Warnekros → looks down and away↓ Looks Gerda→ holds → rubs her hands↓ Looks Warnekros	Introduces Warnekros → pushes Einar forward↓ Sits →looks Einar↓ Expresses her opinion→ looks Warnekros↓ Looks Einar→smiles→ rubs his hands→ sigh↓ Looks Warnekros → holds Einars hands	
	Sequential and simultaneous			
Presentation Styles	Blue suit, white shirt, and yellow tie	Blue suit, black waistcoat, white shirt, blue and black striped scarf and white handkerchief	Light purple long sleeve dress; long transparent beaded necklace	Visual semiotics
Times	Daytime			
Locations	From a restaurant transitional area to a table; Gerda and Einar sit on one side of the table, and Warnekros sits on their opposite side			
Eligibility Conditions (Locations)	Their table is on a spacious middle level of the restaurant; next to a big French casement; is loosely surrounded by other tables			
Resources	Coffee cups, plates, and spoons are on the table; uniformed waiters occasionally pass			
Eligibility Conditions (Resources)	A place to sit, things to drink, food to eat, space for private conversation			

5. Conclusion

The examination of proposed research questions has the following revelatory discoveries to offer. Firstly, the adapter's focus influences his/her choice of the adaptation method and the construction of social practices. Incongruent creative motivations and transmedia transitions make changes in adaptation inevitable. It found that *The Danish Girl*'s screenplay adaptation was more innovative than its film adaptation. Secondly, the investigation of *The Danish Girl* revealed that recontextualizing a film adaptation can be more complicated than recontextualizing a screenplay adaptation. Social practices in the screenplay are normally recontextualized by written language, symbols, and page layout, but in the film are realized by verbal, auditory, and visual semiotics (e.g., dialogue, non-/diegetic sounds, gestures). More semiotization practices can be found in the film adaptation than in the screenplay adaptation because the transformation from the screenplay to the film is more radical, and not every semiotic mode in the screenplay has a counterpart in the new media. Therefore, the film

production team adopts new semiotics to represent the screenplay when reconfiguration is impossible. For instance, the use of rhythm, mise-en-scène, montage. Comparing adaptations with their source work and researching recontextualization can disclose how adapters added influences on their creations, and how a story and its characters came alive with the assistance of multimedia. Prospective researchers can delve into more specific questions. For instance, they can explore how adaptations got into Einar/Lili's inner journey and what 'vocabularies' were used to portray the character's psychological and physical transformations.

Declaration of Interests

The author has no known conflicts of interests to declare.

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