

## VERBAL TO VISUAL PRACTICES: AN INTERSEMIOTICS ANALYSIS OF AUSTEN'S NOVEL AND MOVIE *PERSUASION*

**Marrium Shakoor**

*M.Phil Scholar at Institute of Southern Punjab Multan*

**Fakhar Jamil**

**Muhammad Nasir**

*Lecturer at Institute of Southern Punjab Multan*

**Dr.Munawar Amin**

*Assistant Professor at Institute of Southern Punjab Multan*

### Abstract

*The present study examines Austen's "Persuasion"; a film adaptation by Carrie Cracknell and its Intersemiotics relation of verbal as well as visual narrative. The study explores how Anne Elliot is persuaded by family due to societal norms, the consequences of being persuaded and how it is reinterpreted through visual and verbal means. The study investigates the interaction between the character development and socioeconomic structures, and impact of audience engagement by utilizing dialectical materialism by Karl Marx and Critical Discourse Analysis. Techniques like body language, close-ups and visual metaphors used to transform the complex text of Austen into an intense depiction of internal conflicts and emotional issues of Anne. The psychological struggles because of her family and societal norms are highlight in narrative and soundtrack of the movie. The research also demonstrates that how the perception and emotional attachment of audience to the characters like Anne through adaptation by the comparing visual expression of movie with the novel. The research also analyzes how the conflict between societal responsibility and an individual desire is highlighted in movie that are two major themes in writing of Austen by use of visual metaphors as well as auditory signals. This study fills significant gap by providing a comprehensive Intersemiotics and detailed analysis of the socioeconomic circumstances, audience engagement and the behavior of character in the novel and its film adaptation.*

### 1. Introduction

The present research study analyzes the dynamic relationship between Austen's *Persuasion* (1818) and its film adaptation, directed by Carrie Cracknell in 2022 presenting Dakota Johnson as Anne Elliot. The character of Anne Eliot is somehow different in the novel and movie as well. In this research, there is a comparison of novel and movie including character description, vocabulary use, emotions, and expressions to identify the similarities and differences in telling the story. The story surrounds the economic reality as it shapes the mind and behavior of the dramatis personae. From one side, the narrative manifested as a counterbalance to theoretical inference about hidden realities but on other hand it used this framework to explore social struggle of classes. Returning the analysis of economic reality, it intriguingly also follows along on certain features Hegel's methodology was displaying at its outset. In this worldview, it adopts Hegel's ideas and Austen's *Persuasion* (1818) is ontological antagonist but a narrative confraternity with Hegel on principle. The narrative proficiently scrutinizes the economic structures inherent to the world history illustrated in Austen's work, providing a unique lens to understand societal challenges and revolutions of characters.

#### 1.1 Statement of the problem

With the emergence of the films, theater, TV series and graphic novels as well as other visual representations there has been scarce discussion about the IT of Austen's text from the verbal language to the visual one. Presumably, such a change of thought is rather large-scale and

concerns shifts in meaning, emphasis, and interpretation that occur when textual semiotic elements are converted into visual ones. This is why this study seeks to situate itself as part of that missing link, providing an Intersemiotics analysis of Austen's *Persuasion* (1818) whilst trying to identify how its verbal content translates to semiotic techniques in various adaptations. It aims to look at how the formative values of social mobility, love, and persuasion are depicted and/or visualized and to reflect upon whether the realities correspond to Austen's plot. The problem addressed is the absence of a critical perspective concerned with the process of deciphering the elements of fidelity and freedom of transformation in filmic rendition of the novel, and how these visualizations elucidate the nature of verbal texts when translated into the sphere of visual.

## 1.2 Research Objectives

1. To look into the effects of family persuasion on protagonist and transmit with the events seen in the movie.
2. To explore the changes in character and audience's experience which occur when written text is translated to spoken words.

## 1.3 Significance of the Study

The present research study is significant as it fills the gap of research done on how verbal and visual media complement each other, with emphasis being placed on how Austen's *Persuasion* (1818) has been portrayed in different adaptations. In an era when many popular media types and formats are multimedia and multimodal, it is important to know how they interpret, translate, and retell literary works and their semiotic functions for the next products that are the result of transformation. As a result, through examining intersemiotic translation—a transmission of a text from one code (verbal) into another one (visual) —this study will reveal how key concepts, protagonists, and social overtures of Austen's *Persuasion* (1818) are re-mediated within the other media. To also supplement, it explains on how these transformations impact the audience consideration and even interpretation of Austen's writing. Additionally, it shall make a theoretical and methodological research contribution to literary studies, adaptation theory, and semiotics by enriching the discussion of verbal-visual interconnections. At the same time, the research has methodological implications for creators of adaptations — in particular, the set of criteria and measures proposed in the work can be used to evaluate the fidelity, creativity and re-plotting in the screen version of the novel. Academically, it expands the existing body of knowledge on multimodal approaches to literature analysis and adaptation while pedagogically it suggests new techniques for teaching Austen's books with the help of visual production.

## 2. Literature Review

According to Locke, Discourse plays a crucial role in shaping social meaning and helps the process of meaning-making within society. Locke argues that the underlying discourses that permeate social context eventually determine the social reality of the world, in opposition to Foucault's relativist position (Locke, 2015).

Van Dijk's examination of the connection between varied discourse, logic, and societal cohesion is one of his main areas of focus. His sociocognitive methodology is clarified by his

examination of prejudice and his investigation into the mechanisms underlying belief systems and their surroundings. "*However, it is evident that the intricate, real-world issues addressed by CDS also necessitate an immutable social, economic, and philosophically accurate or mental procedure, beyond mere knowledge*" (Meyer, 1997).

Based on the ideas of cognition and communication, van Dijk's theory holds that people who utilize language are fundamental members of society. Social phenomena like apathy and body image issues are covered since language plays a critical role in communication, interpretation, replication, and modification of social constructions. Similar to the intricate historical settings that determine what constitutes "*language*," Van Dijk provides a comprehensive viewpoint on discourse that encompasses all modes of communication. He draws attention to the diversity of speech, which extends beyond spoken language. It's critical to keep in mind that speech, as depicted in movies, interacts with society in a very subtle way because speakers speak for a variety of social groupings (Wodak, 1966).

Hence, Essential Discourse Analysis will examine the local-global link in addition to discussing how discourse both reinforces and challenges control and manipulation. Using this approach, the conversation's important meaning components act as a link between understanding and the circumstances. (Dijk, 1991)

Jorgensen and Phillips (2002) state that Critical Discourse Analysis (CDA) is a part of a larger discourse analysis movement. Despite differences in language analysis methods, the approaches employed in CDA have certain fundamental assumptions about speech. These include the ideas that speech both shapes society and culture and is shaped by it, the significance of social issues, and the application of interpretation and justification. In addition, CDA contends that discursive practices play a part in the production and reproduction of social inequalities as well responses to supports maintain ideologies (Fairclough, 1941).

Cognitive Diagnostic Assessment (CDA) enhances the quality of judging and power on personalized path of training by choosing where students excel verses hard working in respected areas. To optimize the theoretical part of CET-4 in The Republic of China, this theory provides a G-DINA cognitive diagnostic model and builds a brief model to deliver students' deficiencies significantly. A similar productive plot is made by engaging the G-DINA model to examine CET-4 reading section data. The achievement of the plan is described through a comparatively better learning program to improve students significantly. These result make a spotlight that forms beneficiary for CDA over societal rituals along with the efficacy of CET-4 in examine reading hardships. The theory recommends that CDA be used widely due to its expanded ability of examine, personalized teaching, and probability for concentrated rehabilitate. (Huihui, 2023).

Though much has been written on the themes and narrative dynamics of Austen's *Persuasion* (1818), as well as upon several screen versions. There is very little that addresses directly this intersemiotic process which takes us from text back to that other semiotics at work. Previously published research, on the other hand, has been limited to either a focus on literary analysis or narrative techniques in isolation without taking into account an all-encompassing intersemiotic approach. Moreover, little research has applied Marxist theory and CDA to explore the influence of socio-economic factors on character representation in Austen's *Persuasion*

(1818) with its filmic adaptation. By the medium of scholarly research, this study seeks to narrow gap through in-depth analysis on how visual and verbal practices seen film adaptations can alter perceptions of key attributes associated with classic literary characters and themes.

### 3. Research Methodology

In this chapter, the analytical method of analyzing Jane Austen's *Persuasion* (1818) intersemiotic change into Carrie Cracknell's visual representation is presented. Through a qualitative approach, the study will determine how the motion picture novel's visual vignettes' narration reflects the spoken adaptation. Selecting primary vignettes for investigation using a non-probability, purposeful sampling, and the analysis will focus primarily on the transition from text to visual picture. Moreover, to comprehend the nuances of the shift, the analysis relies on semiotic scholarship to explore how particular visual features intersubjective correlate with narration. The study provides a thorough understanding of how the movie adaption interprets and reimagines Austen's themes and characters by means of these methodological decisions. Through a critical analysis of the movie, this research investigates how visual storytelling strategies communicate and how the director's creative decisions affect how the audience interprets the source material. This thematic framework also fits very well within narrative concerns of the selected text.

### 4. Data Analysis

Marxist theory believes that society is made up of different groups, called classes that fight each other for things like money and control. The people with the most money and power, called the bourgeoisie, often have more control over the people who work for them, called the proletariat. Marx talks a lot about how the working class doesn't realize they're being treated unfairly because the powerful class makes them believe certain ideas. Marx says that the working class needs to understand that they're being treated unfairly, and this is called class consciousness. In a story, a character named Anne Elliot wants to teach people about the unfair things happening in society. She wants to show them what's really going on. This shows that she understands how society works and how people are treated unfairly, but she's also part of that system. Anne's inability to meet this need shows that she is in a weak position within the social order. Similar to the working class under capitalist oppression, she lacks the ability and influence to make changes, even though she is wise. The problems she wants to highlight are the bad effects of a rigid class system, like social manipulation and keeping inequality in place. The internal struggle Anne goes through and her wish to help others see these wrongs are similar to Marx's call for the working class to become aware of their class status. So, Anne faces two main challenges: firstly, she has to cope with being on the outskirts of her family and wider social groups; secondly, she has to handle her frustration at not being able to draw attention to and fix the issues she sees in society. The broader ideas of feeling powerless and seeking control within a strict class system, which are central to both Anne's character and Marxist thought, are reflected in this situation.

Lady Russel: "Are you angry with me?" and Anne replied: "I am angry with myself for being persuaded, for not seeing what I see so clearly now, that I would have been a far happier woman in keeping him" (00:07:59).

The conversation is essential to understanding how Anne's decisions, as seen in the film, were affected by family pressure. More clear view can be viewed by getting deeper knowledge Marxism in which he talked about various class discrimination concepts. The theory of Karl Marx tells us about social rituals forced innocent people were forced to work against their will and wish. The access of Anne gave us a clear way that she better knows about societal resistance make her make decisions against her will and wish. The struggle of Anne tells us about how she gets the clear view of her private dissatisfaction and most interesting is that Karl Marx also highlighted that point. Anne's family demotivates her in order to live her life against her own will and wish.

Anne about Captain: *"love me or kill me now! I cannot bear it"* (00:33:02).

This quotation anticipates many emotional breaks up with CDA. This theory can be seen in the light of Karl Marx point of view that shows a few glimpses of Anne's previous life that is being away by local resistance. From the Karl Marx point of view, this is the highest point of Anne's psychology that Karl Marx talked about thoroughly. Karl Marx has a firm believe on people that had alienation in them they are marked as victim of capitalistic society. Anne's rejection to captain Wentworth shows Anne's deeply turn over to her own desires in the light of family pressure. It emphasizes how deeply remorseful she is and how aware she is that she gave up her happiness to fit in with society. This conversation effectively captures the fallout from Anne's decisions that were swayed by her family's influence. Her deep anguish and the stark contrast she portrayed in her appeal underscore the great personal cost of giving in to social and familial pressures. The alienation and false awareness that are imposed upon Anne are the direct cause of the mental anguish she goes through, which is consistent with Marxist theory and illustrates the grave personal ramifications of such outside influences on human decisions and happiness.

Anne: *"Nobody tells you when you are young that life keeps going"* (00:34:16)

The exchange, in which Anne states, captures a deep realization and period of reflection. This claim can be examined by looking at how Anne's behaviors were affected by persuasion from her family. The idea of historical materialism in Marxist theory asserts that people's material and social circumstances gradually mold their consciousness and experiences. Anne's observation that life goes on despite personal decisions and regrets highlights how time passes without stopping and how social and material conditions will inevitably change. This supports Marx's contention that human behavior within certain social conditions shapes both life and history as dynamic processes. Anne's speech also discusses the estrangement she feels as a result of her family's effect on her actions. She had mental pressure from her family Like, Lady Russell to put down Captain Wentworth when she was child. This decision is influenced by the family by social and economical mean.

The phrase that *"life keeps on going"* makes attention to the longest effect on Anne's initial life. Even that Anne feels regret but her times never stops and her life keeps on going with slower pace. Now she had better idea on how to deal with such type of consequences. Karl Marx also talked about this recurring personal regrets.



Anne: *"I was wrong to let them persuade me. My love for you never faded"* (01:20:45).

This explanation can be aligned with the plans of fake consciousness in Karl Marx's point of view. He is consisted in making plans that opposed the society. When Anne noticed that her personality is fabricated by her family then she realized that her childhood is the biggest lie. The myth that she understands her love for her lover never gets faints motivates her genuine wishes. This also shows turning point in Anne's life where she believes that she has to listen to her heart know. It also catches the presence of behavior of Anne after her experience in family resistance. It shows that Anne face serious mental problems in this problematic environment. She was offended due to her fake consciousness towards her previous life. Researchers examine how each of the provided lines from the *Persuasion* novel and movie adaption represents in Anne's character development as examine how they illustrate her journey from melancholy to happiness. This will be analyzed using Critical Discourse Analysis (CDA) to see how character development and audience participation are affected by metamorphosis.

*"Now they were strangers; nay, worse than strangers, for they could never become acquainted"* (Austen, 1819, p.49)

This sentence highlights the emotional distance and the apparent impossibility of reconciliation, reflecting Anne's intense sense of loss and alienation from Captain Wentworth. The phrase *"strangers"* denotes a deep emotional and interpersonal rift between Anne and Wentworth, serving as a somber reminder of their broken engagement and the years of quiet that followed. The term *"worse than strangers"* emphasizes this idea, implying that although strangers can get to know one another, Anne and Wentworth have missed that chance because of their shared past and unresolved emotions. Though acknowledging this distance makes Anne sadder, it also paves the way for her eventual growth and reconciliation. It's a moving moment of self-awareness when Anne admits the significant rift that exists between her and Wentworth. It emphasizes the lasting effects of their previous relationship on her emotional condition and draws attention to the obstacles she believes stand in the way of their possible reconciliation. Her character development depends on her coming to this conclusion since it makes her face her emotions and the necessity of personal development in order to get past this seeming impossible.

*"Anne longed for the power of representing to them all what they were about, and of pointing out some of the evils they were exposing themselves to"* (Austen, 1819, p.64)

Anne's drive to make an impact on others is a sign of her growing feeling of self-worth and her need to voice her opinions. Anne's unhappiness with her incapacity to adequately communicate and steer others away from dangerous decisions is evident in this line. Her intention demonstrates her understanding of the fallout from their deeds and her willingness to apply her knowledge to stop future blunders. Her urge to voice her opinion is a reflection of her increasing self-assurance and her desire to positively impact people around her.

The empowerment of Anne gives readers hope, as they expect her to become more involved in her relationships and life. This statement grabs the audience's attention by emphasizing Anne's internal conflict and her increasing resolve to change things. Those who have previously sympathized with Anne's lethargy and resignation may find solace in her

ambition to take charge and positively impact others. The audience is kept interested in Anne's path by their expectation that she will become more proactive. They look forward to the times when she will speak up, defy social norms, and take charge of her own future. Maintaining the readers' interest in Anne's story and her eventual transformation and happiness depends on their continued participation.

*“Anne, in receiving her compliments on the occasion, had the amusement of connecting them with the silent admiration of her cousin, of hoping that she was to be blessed with a second spring of youth and beauty”* (Austen, 1819, p.94)

Anne's acceptance of praise and her wish for a return to youth and beauty point to a dramatic improvement in her sense of value and self-perception. This sentence demonstrates that Anne is starting to receive acknowledgment and gratitude from people, something she has not had for a long time. In addition to the compliments, she gets act as outside proof of her value. Thanks to this outside validation, Anne is able to consider the dreamy notion of having a "*second spring of youth and beauty*," which alludes to a rebirth of energy and contentment in her life.

This statement captures Anne's development into a more self-assured and optimistic person who embraces her worth and capacity for happiness. The affirmation she receives from her social contacts helps Anne begin to perceive herself differently, letting go of the resignation and self-doubt that had defined her. This change in how she views herself is essential to her entire transformation because it gives her the confidence to plan for a better future and take action to make it a reality. A turning point in her path to fulfillment and self-empowerment has been reached when she has accepted her capacity for happiness and regeneration.

So, by using a CDA lens, it is possible to see how closely the language of the text reflects power relationships, social norms, and individual agency, all of which are connected to Anne's journey from despair to happiness. Her path is characterized by a slow recovery of empowerment and self-worth, drawing the audience in by emphasizing the tensions that exist between personal preferences and society norms. This critical discourse technique demonstrates how readers are drawn into a greater grasp of the transforming power of personal growth versus societal limits through Austen's description of Anne's character development.

*“It's true, he has not written to me, but I knew he would not, he respects himself too much to beg. he did not fight for me because he could never value a love that was not offered freely”.* (00:09:59)

Anne's acknowledgment of Wentworth's dignity and pride mirrors her initial dejection and acceptance. This statement emphasizes her comprehension of the reasons behind his lack of interest in her following their breakup, highlighting her remorse and acceptance of their circumstances. She admits that Wentworth couldn't have begged for her affection because of his self-respect, implying that he preferred unforced love. Her grief is made more complex by this realization, which is tempered with respect for his values and the terrible realization that their love was weakened by external forces and misunderstandings.

The audience is highly engaged with Anne's internal conflict as they respect and empathize with her suffering regarding Wentworth's character. They view her as a multifaceted individual who is acutely aware of her own feelings as well as having a profound understanding of the feelings of the man she loves. Because they can perceive the subtleties in her circumstances, the audience finds her more approachable and feels sympathy for her because of her depth of understanding. They grow increasingly engrossed in her trip, hoping for a happy and peaceful conclusion and enjoying the character's intellectual and emotional development throughout the course of the story.

*"His cold politeness and ceremonious grave are worse than anything". (00:32:50)*

Anne's perception of Wentworth's aloof demeanor suggests that she is still grieving and that there remains an emotional divide between them. She feels more alone and alienated from him because of his cold, formal manner, which emphasizes the emotional gap between them. Wentworth's "ceremonious grave" and "cold politeness" are indicative of a purposeful distance that hurts Anne more than open animosity. Her sensation of loss is heightened by this remoteness, which alluded to a painful indifference that makes her feel unimportant and invisible. This statement pulls the viewer into Anne's sense of loss and longing for a connection by highlighting the persistent tension and unresolved feelings. Anne's situation is made more tragic by her capacity to understand the underlying meaning behind Wentworth's actions, which demonstrates her emotional intelligence and sensitivity. Because they are engrossed in Anne's inner conflict, the audience shares her desire to heal the rift and end the ongoing tension. Because of their mutual understanding, readers are more emotionally invested in the couple's reunion and relationship repair, which raises the story's emotional stakes.

*"The captain was right, you know. the gentleman is indeed unique". (01:30:58)*

This line represents a validation and agreement moment. Anne's recognition of Wentworth's evaluation indicates that she accepts his point of view and may even have grown to value his opinion. By saying, indicating a change in her own perceptions in addition to concurring with Wentworth's assessment. This convergence of their thoughts indicates that Anne appreciates Wentworth's observations and is open to considering things from his perspective, which is an important development in their relationship. Anne's recognition of Wentworth's evaluation indicates that she accepts his point of view and may even have grown to value his opinion. This instance demonstrates Anne's willingness to reconsider her own conclusions and accept Wentworth's viewpoints. It implies that she is going toward a more cordial and cooperative connection rather than clinging to hold grudges or miscommunications.

The audience finds this moment especially satisfying because they have seen the highs and lows of Anne and Wentworth's relationship. It gives them comfort in knowing that the characters are headed toward a happier and more peaceful future. It demonstrates her readiness to accept his point of view, which is a big step in the right direction for their relationship to be repaired. With a great deal of emotional investment in their story, the audience is left feeling satisfied and satisfied with the resolution, looking forward to good things happening to Anne and Wentworth in the future.



With the use of CDA, researcher able to see how Anne's speech changes over time, demonstrating her increasing optimism and empowerment as well as her early melancholy and resignation. Every syllable depicts a phase in her emotional journey, captivating the audience with a relatable and captivating metamorphosis. The audience follows Anne's gradual transformation from a dejected to a confident and hopeful person, which not only emphasizes her character growth but also keeps them interested.

## 5. Findings and Conclusion

The research sets out to analyses the conjunction of verbal and visual storytelling, focusing on Anne Elliot's identity (and how this is established) as well as her social conflicts by means of combining Critical Discourse Analysis (CDA) with references from Karl Marx. The research is focused at unpacking social discourse and influence mechanisms within the brackets of class, power relations in Austen's *Persuasion* (1818) as well showing similarities with Carrie Cracknell' filmed adaptation The preceding to be able explore how society manipulates. The language and terms used by the middle or higher classes toward conversations with others who are from a lower class, show how this produces socioeconomic exploitation. In the conversation of Anny Elliot and other members of her family as well on many occasions, it talks about deceptions' with which she signs in for having boundaries but then giving up herself to go back of social again; how is vibrato heat can be turned off through convincing her suitor; even for one's own good! The research show through CDA, how Anne's language and interpersonally deficits can highlight to the communication difficulties and dominance of power relations.

Austen's *Persuasion* (1818) has subtle language decisions to encourage societal order calmly. Sir Walter Elliot's encouraging manner and focus on societal power are circumstances of how words can determine influence and determine Anne's choices Anne's awareness of these social pressures and her the internal dispute between her own desires and her family's responsibilities are obvious in her resistance and determined actions. When a story is turned into a film, it helps us understand the characters better and makes us feel more involved. For example, researcher see Anne's inner problems and the rules of her society much better in the movie. The film shows how Anne deals with these rules using special visual clues and movie tricks, like how she talks and acts with others, her body movements, and her facial expressions.

The findings show that literary adaptations can be powerful tools for discussing social issues, linking past events with today's problems. This research helps us to better understand Austen's *Persuasion* (1818) and shows how adaptations can make classic literature relevant for younger audiences by blending written and visual storytelling. By showing Austen's lasting impact on critiquing social structures and the characters' strength against social challenges, this ongoing dialogue between the book and the movie enhances understanding of both mediums.

## 5.1 Recommendations

Future researchers should look at different versions of *Austen's Persuasion* (1818) to see how different directors interpret and show the ideas and characters from the book. This study wants to see how various methods have been used to turn Austen's words into interesting visual stories. Look at how the different versions of *Austen's Persuasion* (1818) show their cultural backgrounds. By looking at versions from different countries or times, you can learn more about

how cultural rules and beliefs change how people understand and enjoy Austen's stories worldwide. Observe specific techniques used in the movie version of Austen's *Persuasion* (1818), like using body language and colors to show feelings. See how these visual and sound elements help express the story's themes and show the characters' personalities by changing the original story into a format that works for the film. Examine the words spoken by characters in Austen's *Persuasion* (1818) have been changed for the movies. Notice how these words help develop the characters and show the main ideas, and how they make the story feel real and how it's shown in the film. Pay special attention to the lines that stay the same, get changed, or are taken out.

### References

Austen. (1819). *Persuasion*

Cracknell, C. (2014). *Persuasion*. Cracknell .

Dijk, V. (1991). *Racism and the press*. *Critical Studies in Mass Communication*.

Flairclough. (1941). *Critical Discourse Analysis: . The Critical Study of Language* .

Huihui. (2023). Enhancing reading comprehension through cognitive diagnostic assessment: A case study of CET-4. *Journal of Educational Technology and Assessment*, 11(2). 55-67.

Locke. (2015). *Essential Discourse Analysis*.

Meyer. (1997). *Methods of critical discourse analysis*.

Wodak. (1966). *Challenges in a Changing World: Issues in Critical Discourse Analysis*.