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# Public Preferences In Figures: The Statistical Approach Serving The Theory Of «Aesthetics Of Reception» And «The Aesthetic Effect»

Fahem Amina<sup>1</sup> (PhD Student), Dr. Merad Soumeya<sup>2</sup>

<sup>1,2</sup> Laboratory: Laboratory of Official and Marginal Literary Heritage -University of August 20, 1955 – Skikda / LANADIF ENSC Laboratory, Algeria.

Adresse-mail : [a.fahem@univ-skikda.dz](mailto:a.fahem@univ-skikda.dz), [Merad.soumeya@ensc.dz](mailto:Merad.soumeya@ensc.dz)

Received : 21/11/2023 ; Accepted : 26/01/2024 ; Published : 11/02/2024

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## Abstract:

This study will provide an opportunity to transition from textual comparison to artistic comparison, particularly between literature and cinema. In this case, the comparison will not be strictly at the level of semiotic language between the two artworks, but rather at the level of public reception and their artistic preferences, primarily based on the theories of Hans Robert Jauss « Toward an Aesthetic of Reception » and Wolfgang Iser's « The Aesthetic Effect ».

The concept of « horizon of expectation » in this research will be explored deeply and innovatively. It indeed constitutes the cornerstone and the most remarkable means in this artistic comparison and convergence.

**Keywords :** Artistic comparison – Public reception – Cinema – Literature – Horizon of expectation – Aesthetic of reception

## Introduction

Human perception nowadays is not what it used to be. Faced with the extreme and exceptional development of technology, in a material world where human beings judge appearances, value the tangible, speak in numbers, grasp coded information, and encourage the process of experimentation and practice.

In light of this change in perception and the rapid and continuous evolution of the world and human thought, literature, as well as other arts, are not exempt from this quantitative rule. Indeed, thanks to the statistical approach, rigor, accuracy, and measurability in such domains have become even more accessible, which could potentially reinvigorate certain aspects, giving them a scientific character that highlights the theory of reception and aesthetics.

Artistically speaking, especially from a cinematographic viewpoint, film production, particularly film adaptation, has been strong for years and has been gaining significance lately.

There is a high demand nowadays for manga series and various film productions, especially among young teenagers.

This article will be an opportunity for us to demonstrate our work and give more precision regarding this approach by comparing two languages with different codes: literature/cinema, relying on a well-targeted sample. Our work will consist of measuring reality and giving a new quantitative dimension to these two languages and their different concepts to precisely have concrete results, and also to illustrate the abstract.

To this end, we have chosen to conduct a survey on the subject with first and second-year French language students at the University of 20 August 1955 Skikda, not only to reinforce our research but also to statistically see which artistic language (novel/film) is most appealing in terms of what is called today "fans," and it is precisely this pivotal point that particularly interests us.

In this regard, the issue that naturally arises for us is the students' choices: Between film and novel, which speaks most to French language and literature students? How is this choice made?

A preliminary forecast on the subject is proposed as follows: cinema could be the technique most considered by today's students, as we are deeply immersed in an "image civilization" (Clerc, 1993: 3).

To address this issue and properly focus our research axis on questioning the reception and public artistic preferences between literature/cinema and reading/audio-visuals, we first used the works of the Constance School, which, let us remind you, was one of the most notable schools to have made a breakthrough in the process of reception and reading.

Then, a brief description of film adaptation seemed necessary, regarding the stance in the field of film and literary criticism as well as its various stakes, like increasing visibility, publicity, and marketing effects.

Finally, all our statistical data obtained during our study will be meticulously analyzed to conclude a more or less comprehensive review of the subject matter and to address the posed problem.

### **Operative Notions, and Corpus Description:**

To conduct a transparent, valid, and reliable survey for our study, we opted for a sample consisting of 67 first and second-year license students from the University of 20 August 1955 in Skikda, with the single questionnaire comprising about fifteen questions. The choice of the sample took into account the following characteristics:

- Letters students are a great opportunity to conduct such a study and compare the two narrative techniques, literature, and cinema.
- The choice of the sample and the design of the questionnaire are suitable and adequate concerning the field of study of the students who are specializing in French language and literature.

– The survey specifically targets these students' artistic preferences and their interest in cinematic art to better understand its use in language classes.

Our questionnaire, as mentioned, consists of 15 questions, each accompanied by a number of given probabilities, suggested according to each question, which our article will detail later by justifying the choice.

The first two questions mainly concern the students' academic year and language level.

Questions 03/04/05 represent the essence of our study and its originality; they revolve around artistic preferences between literature and cinema, as well as the most consumed genres for each art form.

The sixth and seventh questions are statistical units about the number of novels and films read and watched to further reinforce the answers obtained from the 3rd question.

In questions 08/09/10/11/13, the inquiry focuses on literary productions adapted to cinema, that is, on the most appreciated artistic version, while asking them to cite examples, with each question dealing with a specific aspect.

Coming to the twelfth question, the issue of marketing necessarily arises to see how the version's aspect could impact the purchase of the original artwork, either positively or negatively.

As for question 14, it concerns the polysemy of the concept of "adaptation" and also the effect produced on the receiver (viewer/reader). It is necessary to note that we preferred to analyze this angle of research independently of this article.

Finally, for the last question, we solicit the students' opinions on the module of film adaptation in the coming years of their university curriculum.

### **Research Objectives:**

The objective of our article and the survey, in particular, lies in these two pivotal points:

- To have identifiable, even quantified results on "the aesthetics of reception theory" by moving from aesthetics to statistics, from the largest to the smallest.
- To confirm our hypothesis, which is sociological in nature, specifically public preferences through the statistical approach, given it is the best way to test and confirm such a hypothesis.

From a theoretical standpoint, Jauss asserts that the value of a literary work lies not only in its content itself and is not merely reduced to its material, sociological, economic dimension (Marxist perspective) or the biographical dimension of the author (biographical criticism by Charles Augustin Sainte-Beuve) but rather in its reception. He places the reader (the public) at the center of his research and interests and considers him the cornerstone of all literary criticism. Indeed, without a reader, the text does not exist and will never exist; it is up to the erudite reader to give the text its energy, value, and compelling force.

According to Jauss, the dynamism of reception makes it an inconstant process that varies and changes each time "The historical and social conditions of reception change." (Hans Robert Jauss, *For an Aesthetics of Reception*, Gallimard, 1978).

### **The Main Factors Influencing Reception Criticism:**

#### **a) The History of Literature:**

Just as Gustave Lanson (*The History of French Literature*, 1895) focused his studies on the receiver and emphasized the role that the reader plays in the evolution of literature and the reevaluation of the concept of the history of literature, Jauss also gives importance to literary historicity and the reader's interest in the evolution of the concept of the history of literature. In other terms, it's about bringing the literary text closer to its History, to the past, and studying the evolution and transformation of literature synchronically and diachronically while relying on previous texts and their impacts on those of the present or future, which requires immanent readings built on: "the experience that readers first make of works" (Ibid.) and on a set of prior knowledge from the same reader.

#### **b) The Impact of Cinematic Setting on Filmic Conception:**

The cinematographic adaptation of a literary work or a given historical event is, without a doubt, a fictional experimental attempt of the history of that work or historical event, as it constitutes a representation of the grammatical code in the field and a codic application of a set of images.

It must be admitted that film adaptations have the choice to make certain modifications to the history of the literary work (source text) and the historical events they are inspired by. Such modifications could please or disappoint the reading public as many details might be embellished, added, or outright removed from the screenplay, these parameterized choices are made according to the needs of the producer and the goal set behind this cinematic production.

Indeed, a cinematographic adaptation of a historical event, like the famous film titled *The Battle of Algiers*, which recounts the most important historical event in the History of Algeria, undoubtedly contributes to a better understanding of Algerian History and to the proper assimilation of the country's archives and past. A production of such magnitude collaborates effectively in shaping the collective memory of this historical event by the Algerian people, in writing the History of Algeria, and also in transmitting the History to future generations not only through the rewriting of History itself but also through the choices of different cinematographic artistic directions focused by the director in order to better understand the intended message such as:

Framing, lighting, sounds, choice of colors, decor, the accessories used, the choice of actors as well as their physique and their performances in embodying historical characters, without forgetting the impact of music which is likely to strengthen emotions by evoking the adapted historical era, making the representation of the historical scene more emotional and spectacular at the same time.

Without a doubt, film adaptations have an indelible impact on the perception of history and the original work in terms of popularity (audience adjustment), marketing and sales, as well as reputation and notoriety. Due to their artistic treatment and the parameterization of the cinematographic production of literary works (which can improve as well as deteriorate the essence of literary content), they obviously spark wide debates animated by historians and film as well as literary critics or even the general public at large, but in fact, the question is not there, it is rather in how does the cinematographic adaptation with all its different stakes affect the reputation of a given literary work? And what would be the stance of marketing benefits on this intercultural artistic exchange?

**c) The Horizon of Expectations and Its Multivalent Effect on the Receiver's Expectations, Public Increase of the Producer/Author, and the Artwork:**

Far from any semiotic, structuralist consideration internal to the text or even textual contextualization like the approach of the sociology of literature and many other approaches, Hans Robert Jauss shows a particular interest in public tastes and preferences within what he calls the horizon of expectations, which constitutes the essence and cornerstone of his theory and gives a new impetus to the revival of artistic criticism through consumption.

A brief definition of the horizon of expectations is added to better understand the concept and grasp its different stakes.

Indeed, the concept of the horizon of expectations centers its idea on the experience as well as the set of pre-existing artistic knowledge that a reader possesses, having been acquired previously, without forgetting of course the values and beliefs that each reader has, playing a decisive role in the interpretation and evaluation of a given work of art. In other terms, the horizon of expectations is formed according to several aspects; it is conditioned by the "sociocultural traditions of a certain audience that the text assumes, more or less obviously, as its recipient" (ISER, Wolfgang, *The Act of Reading, Theory of the Aesthetic Effect*, 1976, p.167), meaning that each audience and each cultural community has its specific type of artistic production more or less naturally and innately.

Furthermore, it must be said that the genre targets a very specific audience, with the horizon of expectations being the crucial element in this matter, as demonstrated by the 2012 article "Cinema, 'Horizon of Expectation' of Literature" which states: "a genre is defined by the horizon of expectation it proposes, a sort of contract, [...] conditions the vision of the film" (MERAD, Soumeya, "Cinema, 'Horizon of Expectation' of Literature?", *Ecole Normale Supérieure of Constantine, Synergies Algeria n°16*, 2012, p.137).

These different predispositions that the reader already had beforehand, determine their taste and expectations, allowing them to have a sort of productivity of pre-existing ideas even before starting a new reading or a new theatrical piece through intertextuality as well as interculturality which also act together and strongly on the expectations of the receiver and the orientation of their desires.

However, it is also important to note that the horizon of expectation is not always respected by producers and artistic creators. It must be said that the horizon of expectation does not only satisfy the tastes of the public and the desires of the receiver, it also offers new, unique, and unexpected artistic experiences to experiment with new drafts and also to keep the process of the horizon of expectation in a continuous dynamic that updates and renews itself each time the cultural, historical context, and the author, producer changes.

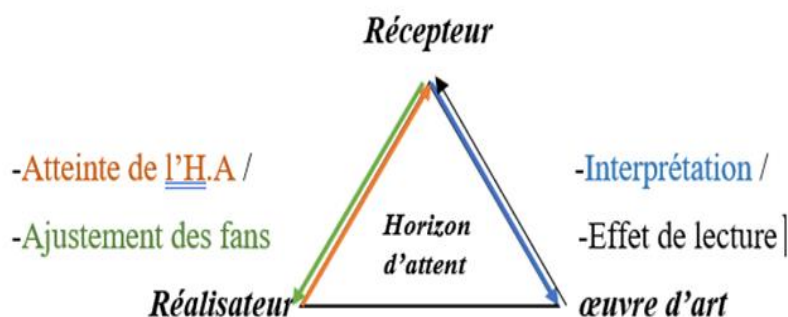
Through its dimension and its new aesthetic and conceptual form, the new artwork shows and offers a new way of seeing things and new experiences. This is what Hans Robert Jauss calls the aesthetic gap, designating this break between the artistic product and the established cultural and aesthetic values, breaking the latter and offering new perspectives and innovative styles.

In the same vein and within the framework of what Jauss calls the aesthetic gap, "The horizon of expectation of a reader is a movable datum and a literary work is characterized by marking an aesthetic gap, a transgression with respect to this horizon of expectation" (Hans Robert, Jauss, *Toward an Aesthetic of Reception*, Ibid, p.136).

In other terms, the horizon of expectation would be a dynamic process that obeys three main determinants: reception (reader/viewer), the aesthetic gap, and historicity.

After having briefly defined the concept of the horizon of expectation, it is interesting to uncover its different stakes and the triple role it plays in understanding and conceiving artworks. The explanatory diagram below shows the versatility of the horizon of expectation object and the three main polar elements affected by it:

**Diagram no.1: Summary diagram demonstrating the three main polar elements affected by the horizon of expectation**



After summarily defining the concept of the horizon of expectations, it is interesting to uncover its different stakes and the triple role it plays in understanding and conceiving artworks. The explanatory diagram below shows the versatility of the horizon of expectations object and the three main polar elements affected by it:

**Explanation of the diagram:**

Regarding the diachrony **receiver/director**, as mentioned in the diagram in the form of two bidirectional arrows between the two polar elements, we notice that there is an interactive relationship between the two entities, that of causality and the effect produced by the latter, both of which mutually serve each other. In this case, the horizon of expectations first serves **the receiver** in the productivity of their ideas and the accumulation of their knowledge as well as their understanding, which will stimulate the remembrance and storage of pre-established data before contact with a new artistic production. Similarly, it also helps **the director** in a second role that concerns the provision of the sender or artist, where the process of the horizon of expectations allows them to benefit from a wide audience and fans specific to them and their artistic works, while adapting their production to the expectations of their fans and pleasing them by meeting the satisfactions of their admirers.

Regarding side number 2, the arrows are bidirectional for a second time, meaning it's up to **the receiver** to determine the meaning and it's up to them to attribute significant interpretations to the artwork. It must be said that an **artwork** that is not interpreted or not grasped by the public and specialist critics is a dead work, and to energize this work, the horizon of expectations of a receiver and the general public would allow artistic criticism to be in full dynamism, as it aims to highlight the compelling force of artistic productions (pragmatic function), their transformative andgnoseological power at the same time.

In a contrary approach, also important as that of Hans Robert Jauss, this time starting from the **artwork** arriving at **the receiver**, where the idea of Wolfgang Iser is vividly expressed, that of effect. Iser thinks differently from Jauss, emphasizing the effect and feelings produced by the literary work on the reader and explains very well how they interact together while showing the strong link between the two.

He questions the effect produced by the text on the reader, who according to Iser does not need meanings given systematically to a given literary text. According to him, reading is not a mathematical equation to be solved or explained, but rather the result of a friendly relationship between work/reader and a feeling of well-being produced or rather provoked by the work on the reader and an experience worth living to feel this effect. As he insists much more on the idea of putting an end to readings that incite and impose the reader to confirm or disconfirm such meanings or such pre-established interpretations of the text instead of being truly experienced: "to question the effect, not the meaning of texts." (Ibid. p.08.)

### **The Stance of the "Cinematographic Adaptation" Object in the Student Community:**

Before comparing the two forms, cinema and literature, it would be appropriate to know the position of the cinematographic adaptation object in the student community, recalling that a questionnaire was distributed to them where we asked them questions about their preferences if they had the choice to analyze a story from a novel already read and adapted as well as seen in cinema and between a story whose content interests them the most.

As we asked them to cite some films adapted to cinema whose original version they have already read, in order to know how much the cinematographic adaptation object counts for this community of students who are specializing in such a field, and the answer is as follows:

**Table 1: Explanatory table of the stance of the cinematographic adaptation object in the student community**

<b>Story of a novel adapted to cinema and already seen</b>	50.74%
<b>Story whose content is interesting no need to have been already read or seen</b>	49.25%

Following the statistical data mentioned in the explanatory table above, the cinematographic adaptation object benefits from 50.74% of the total, equivalent to 34 students out of 67. A considerably important and satisfying figure at the same time, as this constitutes a good omen and a promising situation for the stance of the cinematographic adaptation object in Algerian universities in the future, option letters and foreign languages. As this gives preliminary forecasts on the artistic preferences of students, where we would estimate having a favorable rate for cinema compared to literature.

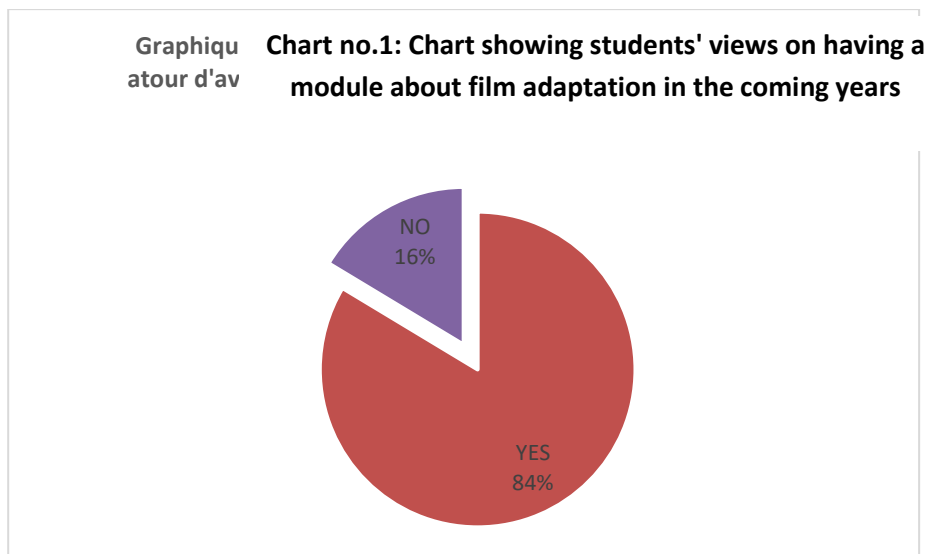
"The Little Prince", "Les Misérables", "Harry Potter", "Twilight", "What the Day Owes the Night" without forgetting the films drawn from Agatha Christie's novels are strongly cited in the survey, and they are the cinematographic adaptations most indicated by the students, moreover, 85.07% of the sampled students knew that these titles are originally novels and 64.17% have a particular interest in the original source and vote for "yes I am interested in reading the original version", while 14.92% did not know. Filmic titles that indicate there is a certain influence or even a prominent impact of Western culture on our students. Choices that undoubtedly refer to the technological power and high-end computer tools that these Western countries have, a material sophistication that contributes to showing a quality artistic production and super harmonious image animation attracting the viewer's attention and occupies a major place in their interests and preferences.

It is especially important not to lose sight of the reason why there is this strong influence of Western production on Arab-Muslim and African communities besides their ultra-sophisticated technological power, it's that these particularly American Western films always have a powerful message to convey to the world and concern all humanity especially in the triggers of wars, the colonization of space to showcase their capabilities, ensure their economic, military, and medical domination and to intimidate their enemies through the ninth art.

We have bolstered our research and attempted to see and measure even better the stance of such an object within the student community, especially within our sample, hoping to know their opinions on adding a module focusing solely on film adaptations and making it available



to them, giving them a preliminary idea about the planned project. We were able to obtain the following results:



### **Reading the Chart:**

As indicated in the pie chart, 84% of the students are in favor of the initiative and the project of having a cinematographic adaptation module. Only 16% of the students are not interested in having such a module in their university curriculum, nor in cinematographic adaptations in general.

In order to justify the choice of students who voted for the project and to achieve a better data analysis, we have deduced that they greatly value the benefits that can stem from this artistic medium, which according to them, can develop the process of learning languages in an enriching, playful, multidisciplinary, and innovative manner, and even its impact on the development of artistic criticism.

But are the data we have on the survey of the studied object's stance and the overwhelming majority of students' interest in this object, wanting to have it as a module in their university curriculum, sufficient indicators to have clear and certain calculations on the artistic preferences between literature and cinema?

Certainly not, however, it would indicate that the hypothesis at the beginning of our research is heading in the right direction so far. To confirm or refute our forecasts, we opted for a clear and direct question about the most preferred artwork among students.

### **Data Synthesis:**

It is clear that literature and cinema present two different modes of expression. Each constitutes a narrative technique that articulates a language completely different from the other and two specific semiotic natures in their own right (language/image and sound). On the other hand, the analogy links between the two modes are considerably strong and so abundant that film adaptations always have more success than other cinematographic productions not

adapted from literature, and it is precisely at this point that the idea of public preferences that we have approached in the form of a quantitative, statistical survey is expressed.

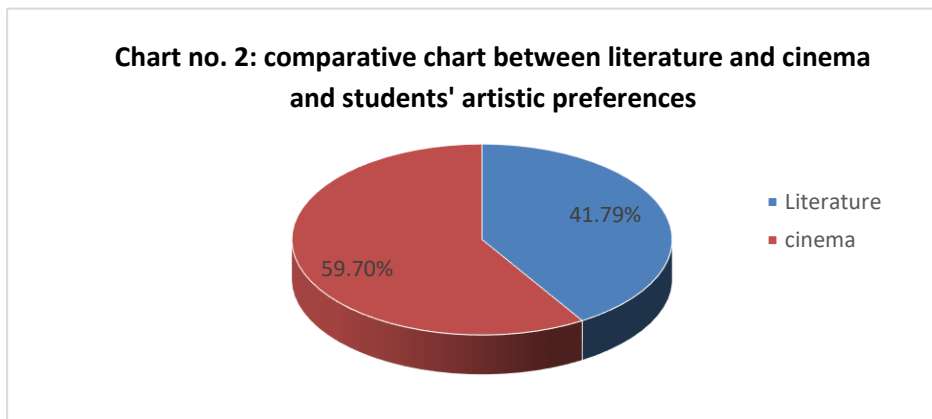
To begin, our questionnaire first inquired about the students' level in the French language (question no. 01 and 02). Such questions will serve us not only to know the level of these students but rather to understand the link between the language level and the artistic practice that has the highest percentage among students because this will simply allow us to answer the question: how does the student's level affect or determine the choice of a given artistic practice? Is it a question of language and the signifying system, ease of learning, or other elements estimated to be discovered?

We turn to the statistical data we have before us, then confirm the hypothesis that the language level plays an important role or even decisive in the choice between literature and cinema. The results balance between 77.16% (intermediate level), 13.43% (beginner level), and 10.44% (advanced level).

These results allow us to justify the choice of the most preferred artistic production by the students. It should not be overlooked that a student who does not have a sufficiently developed level in French or any language in general cannot easily read a book or a novel. The lack of language skills will certainly pose a lot of discomfort in reading a text, so probably they would opt for a more playful and simple mode of expression to understand the content like cinema, where they could grasp the intended message just by relying on the visual and sound aspect, which would make the task easier compared to the effort of reading.

A figure of 77.16% of students at an intermediate level in a language that is not their own is considered a good result to be a good novel reader. However, the data from question no. 3 seem a bit contradictory to what we anticipated, which means that the student's level is not necessarily an important factor in the artistic preferences of students, there are those who do not like to work their imagination and strive to give interpretations to the text and take the time to make links to understand, but it will surely be a real asset for language learning.

Indeed, question no. 3, represents for us the cornerstone of the questionnaire and of the entire study in general, and it is moreover the reason why our research was wanted.



The chart above clearly shows that the most preferred artistic object by the student community is indeed cinema at 59.70% of the total students, however, literature is not really far behind, it presents 41.79% of the total. By obtaining these results, we successfully confirm our hypothesis that cinema could be the most considered artistic object by today's students, although the results are almost similar and the difference is estimated at only 10%.

Certainly, in a world where the "image civilization" reigns strongly and in the face of ultra-sophisticated technological development in which we are fully extended, logically cinema would have such a percentage. However, this does not prevent the tastes and artistic preferences as well as the personal interests of each student from being the crucial element in this matter. When asked orally about personal preferences, some students declare clearly that the book is a less esteemed object but it is deeply intimate:

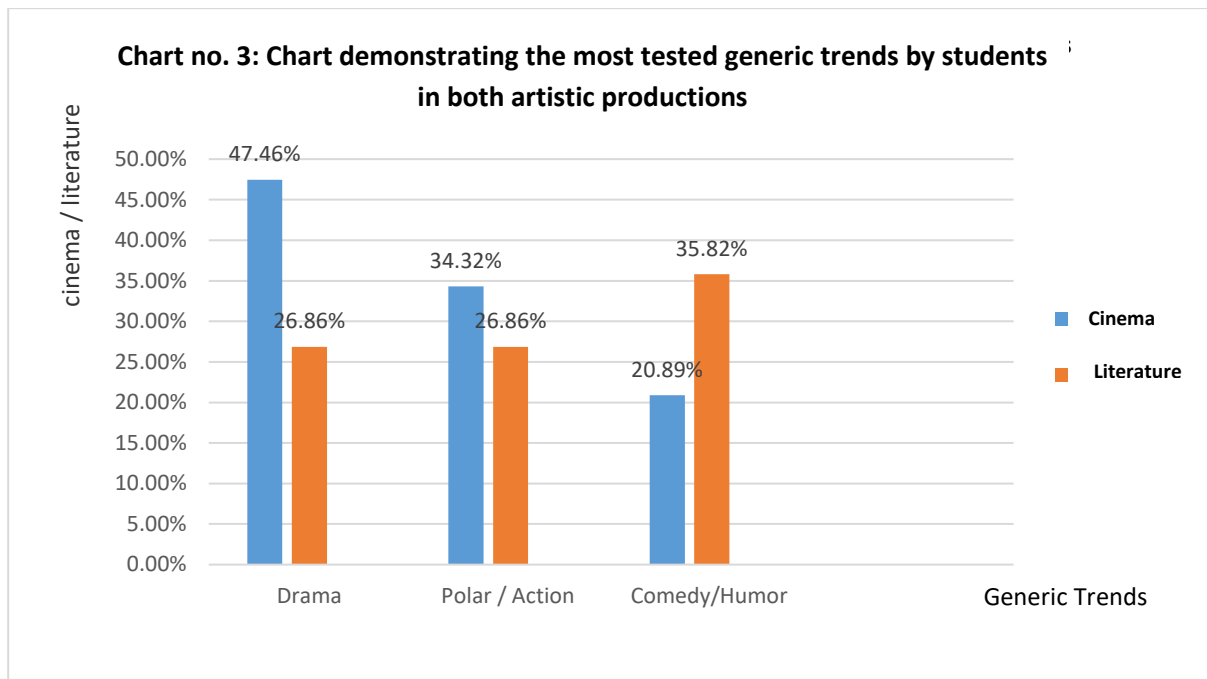
"Besides learning the French language, sometimes we value the book much more because it is more intimate compared to films, especially in the dramatic and romantic genre as it depends on the filmic genre we like to watch and that our religious and educational culture forbids us to watch with family especially when it comes to Western films that do not respect the same measures of Arab culture," summarize some students.

**The Most Favored Generic Trends by Literature Students:**

Loving to read or being addicted to movie series does not mean reading or watching just anything in any manner. Both literature and cinema have multiple and very specific genres and registers to target and appreciate.

In this part, we will explore the literary and cinematographic genres most favored by students. We will also try to answer a significant question in the relationship between the two: does the receiver target the same genre in the novel as in the film? Does the nature of the artwork have an impact on a particular generic preference?

The column chart below responds to this series of questions and serves to provide an immanent analysis of these inquiries:



### **Results in Contradictions:**

Analysis of the chart: Observing this chart, we notice that the surveyed students show more interest in the dramatic genre in paper version than in film. This preference might be due to the fact that the dramatic register, especially romantic, tragic, and pathetic drama, has a certain rhetoric and a degree of poetic art and eloquence higher than cinematic versions. It also stimulates more imagination and suspense compared to the cinematic form. This allows the reader to identify better with the story, to have a greater sense of freedom in the imagination process and in choosing the reader's self-identification, something that does not exist in film versions, without losing sight of the statement from some students we cited above, where they consider the book more intimate than the film from a generic and cultural point of view.

The comparison between the detective genre in literature and action in cinema is a surprise in this survey. Indeed, we expected to have the opposite, such a genre is generally better animated on screens and especially more representative of reality and moral thought than literary texts, but the results suggest otherwise. The surveyed students prefer reading about police investigations and aspects of violence and horror in detective novels more than watching them in action films, we assume that this preference for detective novels over action films goes back to the stereotypical images that cinematographic art has accustomed its viewers to.

Finally, this time the comedic genre in cinema collects more votes compared to the satirical genre in literary texts. We find this logical, besides the laughter dialogues and the satisfying resolution effect that this art genre causes on the receiver (reader/viewer), the physical appearance of actors and their performance in embodying comedic characters without denying the aspect of facial expressions, vocal and gestural unique to this genre in the role-playing, play an important role in the choice of comedic films over the textual version.

Speaking of the comedic genre in films and series as well as the culture that each social community has. The percentage rate of the comedic genre in filmic version is also explained as follows: virtually without exception, all Algerian families during the sacred month of Ramadan at the time of dinner (El-Ftour in the Algerian way) gather around the television and expect comedic series that establish themselves as a ritual in the Algerian community in particular and the Arab-Muslim community in general to have fun.

This produces an effect of laughter, satisfaction, a warm atmosphere with the large family, and a purely familiar moment, a moment of relaxation after a long day of fasting and fatigue and even sometimes anger, which perfectly justifies the voices of those who are part of the same community and have opted for comedic films at the expense of satirical novels, for the simple reason, it's because this genre of cinema especially:

"Familiar stories with familiar characters in familiar situations" (Idem, p.137)

Finishing reading the chart, some might ask: how could literature overcome cinematographic art concerning generic trends, and it had fewer percentages and admirers in the question of students' artistic preferences?

It must not be forgotten that manga films and those of science fiction have quite special admirers. Despite their low percentage in filmic generic preferences, where science fiction films are at 17.91% and manga series are at only 8.95%, they have a unique audience of viewers in our sample and not in the readership audience.

So undoubtedly and without any ambiguity, we note well that "reception [...] strongly depends on the reception of the genre to which the artwork belongs" (Idem)

Besides this immanent explanation, the table above rigorously responds to the posed question, then to the problem for which our article was intended as it confirms the hypothesis proposed at the beginning of our study, where the number of films seen is higher than that of novels read in the last two cases of the variable N.

**Table No. 2: Comparative table between literature and cinema through the variable of the number of novels read and films seen since entering university.**

The number of read and seen	Literature	Cinema
None Ø	12	12
N ≤ 5	45	29
N > 5	11	27

The number of novels read less than or equal to 5 (novels) is higher than that of films seen under the same norms by a difference of 16 students, and they only equal in the first case where the variable N is equal to 0.

## **Is Cinematographic Adaptation Really a Means of Advertising and Marketing?**

As the last point to address or rather to confirm or refute since we have already discussed it before, and we have estimated that cinematographic adaptation could contribute to making the original version known through the ensuing production especially since 64.17% of the students having watched adaptations like Twilight and Harry Potter would like to read the original paper version. Therefore, the more the public reception rate increases, the more the sales rate amplifies in the market, further responding to consumer desires.

The same rate (64.17%) prefers to start with the film version to see if it is interesting or not before deciding to buy the book.

Conversely, 35.82% prefer to read a novel first because it would allow them to enjoy watching its film version later, far from any advertising or marketing consideration.

Finally, according to the data we have, the cinematographic adaptation object is considered a powerful and very effective commercial strategy for advertising both artistic productions, cinema and literature, as it could influence consumer (receiver) opinion.

### **Conclusion:**

After studying the different aspects of this study, we propose a more or less exhaustive assessment of the meta-analysis we conducted with a significant sample size, involving students from the University of August 20, 1955, Skikda, seeking to highlight public preferences of artistic practices between literature and cinema. Observational, examining, and interventional studies have clearly shown that cinema has more fans and audience compared to literature. Such artistic orientations are generally associated and attributed to several basic natural factors.

It must not be forgotten that cinema is a narrative form easily accessible to young students today. It offers the receiver an immersive experience as a recreational expression technique, very simple in message transmission, where the viewer can grasp the content just by watching and listening without any effort. Unlike literature, which requires erudite individuals for whom reading constitutes a moment of happiness, fulfillment, and pleasure.

The idea of the horizon of expectations in our current research constitutes a very powerful means of bridging the gap between the two narrative techniques, and also a very important means to amplify the consumer audience of both artistic forms, as it contributes to influencing the perception and the act of preference of each artwork.

It must be admitted that the cinematographic adaptation object is a bridge between literature and cinema, and it is in this object that all points of convergence and divergence come together. Just like the horizon of expectations, the cinematographic adaptation object allows the original work to expand in terms of plurality and recognition.

Finally, our research emphasizes the importance of understanding public preferences and trends towards the two artworks, literature and cinema.

We also explored the role we discovered in the pair Horizon of Expectations / cinematographic adaptation, constituting a means of marketing and advertising par excellence. They serve together as bridges between the two narrative forms, bringing them closer to each other, and contributing to enriching the notoriety of the source work.

Such a study also highlights the importance of cinematographic adaptation in preserving the artistic integrity of the source. As it also opens up interesting avenues for in-depth discussions on the interaction between literature and cinema and between other different artistic forms.

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