As more active participants are involved in the process of screening the story, it is necessary to use the means by which communication between them will be successfully achieved. The process is two-way and touches on all aspects of the creation of a movie work. A key role in the technical side of the story, which holds together a whole team of experts, directors, technical staff, and even actors, have a recording book or script. Although scriptwriter work is of immense importance for successful screening, it does not imply strict adherence to everything in the script mentioned. The differences that arise in the final product of the creation of a movie work are not great, but are still apparent. Such a situation is noticeably compared to the screenplay for the movie "Live and Dead" and the movie itself. Parallel screening of scripts and movie works facilitates the capturing of each scene in the script. In this segment, the screenplay and the movie consistently follow, and the differences come in during the development of the work in some scenes. Some of the action elements on the movie are released, and some are added to the script. Dialogue between characters is slightly different from what is written in the script.

Text division

The first and most obvious difference between books and scripts is the very division of the text. The book is divided into six parts, each of which, besides enumeration, carries its own subheading. Each of these footnotes is additionally divided into four lesser thematic units, with the exception of the latter, which consists of one part. The headings and the action are in close connection, i.e. are thematically related. The book leaves enough room for every reader to interpret the work in his own, individual way. The reader creates a vision and image of the space, the place of action, the appearance of the characters, their movements, the color of the voice and the like. It can often be emphasized as the benefit of the novel versus its screening, yet art gives each recipient sufficient freedom to choose. Accordingly, the style of writing to which the novel belongs is entirely literary. More space in the text is reserved for describing the environment, characters, atmospheres, and frequent digressions. At the beginning of the novel there is a detailed description of the place of action. Characters are far beyond the valley over which the night falls. Lamps and candle lights are barely visible, and the impression of weight and drowsiness increases with the fog that appears over the river. The morning brought new
unrest and shooting that lasted all day. The reader is spreading an atmosphere that will roughly overcome throughout the entire work. In addition to the ambience, at the beginning of the novel we get a clear insight into the war theme of the novel. Already in the morning, a strong flame came from the valley that did not end all day, only in the afternoon they broke the mortars and VBRs, but they did not know what was happening. ... The heroes were high up in the mountain, and they could not go ahead, to the right of them on a mile, over a deep canyon, which had a length of several kilometers, were the attackers. From the very dialogue between the characters, there is little to know about the extracurricular functions of the text. This is exactly the detailed description of positions, shootings, burnt houses. It is clear that the reader cannot hear the sounds that would naturally be present, both in the dialogue itself and in every action of the character. So every reader interprets for himself what he has read in the novel. It is very likely that the beginning of the novel would raise the reader's expectations. A tense act, full of fears, conflicts and extraordinary situations, as the war novel actually expects. The novel's theme can be described as historical, but in a way that this story can be close enough to a reader to experience it personally and to recall the emotions and situations experienced. The text is saturated with poetic images, mostly visual and auditory.

Displaying Characters

The overall atmosphere is also reflected in the character of the actors. Throughout the whole novel we follow the actions of the hero's main story. A group of soldiers who have found power in the turmoil of war, struggle with the brutal everyday life, their own expectations and fears. Thomas, Ivan, Victor, Robert and Marco were the ones who remained on the battlefield. At first there were more, but a few did not endure it. The three went to the town as soon as they heard that the conflicts had begun. Down there were their families, and their decision, though difficult and dangerous, was the only possible. They left without any discussion. The description is so faithful that the reader can feel the tension and the great discomfort that stumbled among those who remained. Script and movie require different solutions to such situations.
Auditory and visual elements in the novel and script

Sounds also occupy a substantial part of the text, both in the novel and in the script, and differ in the way they are depicted. In the novel the sound is intertwined with action of characters and without it a complete text experience would not have been possible. Sound is an important element in moments when the color and voice intonation give the mood of one of the characters. From the way they communicate with each other, the reader gets information about the overall atmosphere in the work. A nervous, angry voice, as described by the author of the novel, is undoubtedly the announcement of an uncertain and complex plot. In addition to the voices in the novel, other sounds are also present. According to the subject covered in the novel, almost all the sounds are very intense, because it is not possible to describe the gunfire, the fear and the unhappiness of soldiers in the unit. We first heard a loud noise, and then there was a nervous voice from the command. As he talked, there was a strong flame of infantry from the background. It was aroused by strong detonation. With sound, the main actors of the story get information on the position of their enemies. In the circumstances described, such information is of vital importance, which only adds to the power and importance of the sound image. An important part of the sound is silence. Moments are those where the tension of the action is at its peak. The uncertainty over the act completely prevails and motivates you to read it further. Much of the action takes a retrospective description of the event. At certain moments of action, sound is a key element that in certain characters exacerbates certain memories, and thus introduces a retrospective into the work. Equally as auditive, visual elements are a trigger for the shedding of memories. One of these parts of the novel is the following: “And then he remembered. Yes, there was a shadow that looked scary: it reminded him of the widespread wings of some obsessive-looking mummies. They created the open door of the room where the parents were sleeping. The door would remain so open all night: it was winter, and the stove burned only in the bedroom in which he and his grandfather were sleeping, and so did the other room. He was then ten years old. The clothes here recall his childhood, the family, and especially the mother. So he clearly remembered those details, that he sometimes had the impression that some details from that period that he would hear or see immediately after awakening from who knows what reason he remembers better and more
clearly than some others that might have more to do with his later life ...” He could remember so strongly and vividly that he had been pursuing a similar dream for years. The atmosphere that smokes it is compared to the wall of living people and every dream would end with a frightening panic feeling. Visual elements are largely present in the description of the movement of soldiers towards the destination. This is mainly the description of night scenes, and especially when, apart from the realistic descriptions, the elements of fantasy become largely present. As mentioned earlier, relationships between characters and the war script are realistic and directed to them, without any major difficulties they can interpret and come to life with them. A good example for this is the following quote: “The five of them stayed for a while and looked hypnotized toward the valley, where a few new ghostly houses had been spotted in the flames, and a glimpse of the place where detonations came. The flame could not be seen directly, but their glare at the night sky was so strong that there was no doubt that the commanding building burned. After this attack, the whole unit was forced to change position.” They mined the barracks they were staying in, and this act again proved their difficult character. By using epithets, the author does not emerge from the framework of literary style. Such a description is in effect, but equally in the service of realism. Only in this style can be successfully combined completely the opposite elements, and here the author of the realistic scene is skillfully passionate with fantastic elements.

The novel vs script

Concepts in the script are somewhat different from those in the novel. Due to the very purpose of the text, the differences are obvious even before reading. What the novel does not touch is the technical side of the artwork, which is impossible to escape from the script or what is expected. The scriptwriter, who was also the author of the novel, decided to divide it into noticeably more parts than he did with the novel. Thus, the script is divided into fifty-three smaller units. There are two important differences between the subtitles in the novel and those in the script. As mentioned above, the novel is linked to the themes, while the subtitle of the scripts according to the text relate to a certain guideline. Such a situation is expected, given that the screenplay primarily serves actors to get to know each other in detail with character, action on the scene, and interaction with other faces. What the novel and script absolutely
match the beginning itself. The novel begins with a quote - We are all dead, we only bury ourselves in a row. The quote is on a separate page and before we start reading the first part of the novel. Analogously, the script also mention it at the very beginning, before the first scene is drawn. It is resolved by displaying the quotation on the entire width of the screen in red. Contrast between letter and background color is not selected accidentally. This view gives a strong impression to the viewer who can already assume great dramatization, tension of action, and delicate theme of the movie view. The quote is averted to the action of the movie itself. The weight of the word is supported by the display on the screen. Dark colors, pronounced contrast and the absence of any sounds undoubtedly suggest a great drama and tension.