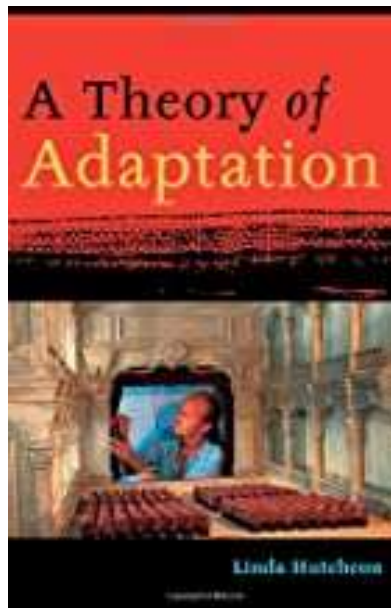


An Appeal of Adaptation in Postmodern Age: A Brief Introduction to Linda Hutcheon's *A Theory of Adaptation*

Sumitra Dahiya, Ph.D. Scholar
Chaudhary Devi Lal University
passengerssong@gmail.com



Courtesy: <https://www.amazon.com>

Abstract

Storytelling is the process of sharing ideas and teachings across cultures. Common themes can be spread through cultural traditions as showing (theatre, film, television) and telling (novels, books, radio). These stories and lessons have been repeated again and again, yet at present, they have found a place in our culture. This adjustment becomes possible only because of the process of adaptation. Adaptation is not new; authors, artists, architects, playwrights, composers, choreographers, and designers have been adapting material since the beginning of civilizations. However, this does not mean this old practice is unable to provide new information to the modern generation. There occur some questions surrounding adaptations, how does an adaptation become topical in current circumstances? Which form is appropriate to adapt to literature? Are there some materials that are not adaptable? What is the need of adaptation? The purpose of this article is to throw light on the hidden corners of the book *A Theory of Adaptation* and summarise the content in brief to provide a reliable introduction of adaptation. I also want to examine the importance of adaptation, how it appeals to the new era and can make room in the digital world of entertainment.

Keywords: Linda Hutcheon, *A Theory of Adaptation*, Source text, fidelity, coding, decoding, transformation.

Introduction

Linda Hutcheon, an Emeritus University Professor, is working in the field of literary theory and criticism, opera, and Canadian studies. She is especially known for her influential theories of postmodernism. Hutcheon's writings show a special interest in three aesthetic micro-practices as irony, parody, and adaptation. More than the other forms she discussed Hutcheon sees irony as particularly significant to Canadian Identity. Some of her notable works are *Irony's Edge*, *A Theory of Parody*, *The Politics of Postmodernism*, and *A Theory of Adaptation*.

Hutcheon coined the term "historio-graphic meta-fiction" in the late 1980s to describe those literary texts that assert an interpretation of the past but are also intensely self-reflexive. It explores three domains as fiction, history, and theory. The term historio-graphic meta-fiction combines the literary devices of meta-fiction with historical fiction. It is closely related to postmodern literature.

Within the introduction of the book *A Theory of Adaptation*, she states that it is not a series of case studies but rather a comparative analysis of adaptation, examining a variety of genres such as literature, film, theatre, opera, television, video games, and interactive websites. (Ahmed, 3) All genres have a common habit of the process of adaptation, and all reveal information about how it functions. I will discuss it in the next segments of the paper.

Beginning to Theorise Adaptation

In the introductory chapter of *A Theory of Adaptation* Hutcheon shares the information of Victorians' habit of adapting everything, painting, poetry, story, art, music, etc. It can be learned from the Victorian history of adaptation that film adaptation did not begin with the birth of film, but grew out of Victorian inter-art adaptations and inter-medical technologies. (Floyd, 2018) With adaptations of Victorian art, authors and adapters are providing to readers or audiences a chance to re-evaluate the nineteenth-century art techniques that have impacted over modern culture. The Victorian adapters not only borrowed the works contemporaries but also of different periods and other cultures, including the Judeo-Christian Bible, Greek literature, medieval art and poetry, Arthurian legend, ballads of Robin Hood and other British folklore and Shakespearean plays. In the postmodern era, Hutcheon notes that all modern ways like radio, television, and mobile as well as theme parks, video games, and amusement parks can count as adaptations. (Hutcheon, 5)

In the opening lines of the first chapter, Hutcheon mentioned the Rabindranath Tagore's quote: "Cinema is still playing second fiddle to literature," (Hutcheon, 1) written in a letter in 1929. According to him, the cinema should set its roots on new ground to grow and develop independently. He felt the need of emancipating it from this bondage of literature. From the silent era to the present digital platform, Tagore's works have been reshaped and represented again and again with the requirements of contemporary taste. Tagore's analytical perspective both explored the positive and negative aspects of the emerging medium.

Language in India www.languageinindia.com ISSN 1930-2940 20:10 October 2020

Sumitra Dahiya, Ph.D. Scholar

An Appeal of Adaptation in Postmodern Age: A Brief Introduction to Linda Hutcheon's *A Theory of Adaptation*

It must have been almost impossible to be a writer in the 20th century in any part of the world without including in the new emerging narrative form known as cinema or “motion pictures.” Indian writers like Munshi Premchand found cinema interesting not as an art form but as a medium to deliver a message to many people at one time. Tagore never criticized any film based on his work and never the other films of his time. His opinions about cinema are obscured by arrogant and prejudiced iconophobic critics. His comments about this new art form were never systematically articulated in any essay or article but found in some letters and other reliable records of personal conversations.

Tagore was the first person who discussed overall all areas related to literature, philosophy, politics, cinema, and art in general. There occurs all the time the discussion about talking about his contemporary influence on cinema but forgotten his contributions and impact on it. Very few discuss his involvement and contribution to the growth and development of Indian cinema. When films first came to India, Tagore was in his mid-30s and by the time talkies arrived, Tagore was in the twilight years of his life. (Narang, 7) Many may be unknown to this fact that Tagore not only directed but also played a role and selected the cast of a film from Shantiniketan. That film titled ‘Natir Puja,’ was released at Chitra Talkies on 14 March 1931; however, unfortunately, prints of the film were destroyed in a fire at New Theatres. Tagore also wrote the script of, *Child* that never released. Shoma A. Chatterji says, “Tagore was perhaps the first Indian to theorize cinema.” (Sarkar, 6)

May your wish come true

Lost images be held in captivity

The shadow, dismembered from the body

May arrive and in hand with light

At your celebration of vision. (Sarkar, 1)

Tagore felt the flow of images should be used to communicate without words. He wrote in a letter to Muarai Bhaduri in 1929, “The cinema (chhayachitra) is still enslaved to literature and conveyed his belief that one-day cinema will emerge as an independent medium, beyond taking inspiration from literature, and evolve its own language.” (Sarkar, 1) Though not in a very systematic manner, he formed his discourses on the signs and symbols used in cinema, which was turning out to be the manifestation of a collective dream.

In the next lines, Hutcheon discusses the views of Novelist John North, about the scriptwriting who says that “writing a screenplay is a labour to simplify the heavy plot of a novel.” (Hutcheon, 1) North specially aims the Victorian novels where plot, subplots, main characters, and secondary characters create a complicated patchwork. Writing a screenplay, it is important to make the story simple. So, some chopping and clearance are required. But it should not affect the main plot of the novel. The content of the screenplay should have been intellectual and should contain all these things. The film conveys messages by images and uses few words to spread the emotions. It has less confusion, little use of irony, and has stability. North also mentions that he cares more about words than images. Words are precious in

themselves. But also says that images of film convey more information than words can only approach to accurate.

Familiarity and Contempt

Hutcheon says that adaptations are not new to our time rather Shakespeare transferred popular cultural stories from “page to stage” and made easily available to the common audience. (Hutcheon, 2) Aeschylus (ancient Greek tragedian) and Racine (French dramatist) and Goethe (German verse dramatist) and Lorenzo Da Ponte (Opera librettist) also adapted popular stories in new forms. Walter Benjamin truly says that “storytelling is always the art of repeating stories.” (Hutcheon, 2) It is not a new one that writers respond to one another’s work, transforming the ideas and themes, and using or adapting a particular narrative structure for their purpose. Hutcheon remarks that “Art is derived from other art; stories are born of other stories.” (Hutcheon, 2) In the view of film semiotic Christian Metz, cinema “tells us continuous stories; it ‘says’ things that could be conveyed also in the language of words, yet it says them differently. There is a reason for the possibility as well as for the necessity of adaptation.” (Hutcheon, 3)

In both academic criticism and journalistic observation, it has been declared that contemporary popular adaptations are secondary, mimetic, “belated, middlebrow, or culturally inferior.” (Hutcheon, 2) There also occurs more moralistic words used to attack film adaptation of literature: tampering, interference, violation, betrayal, infidelity, and impurity. The shift from the literature to the visualization has been called “a wilfully inferior form of cognition.” (Hutcheon, 3) From the view of Virginia Woolf, a film is a “parasite” and literature its “prey” and “victim.” According to her cinema already visual by nature, it cannot afford to literalize the metaphors of the poets. Woolf three decades earlier had written “Imitation as essential for the arts,” with a scathing admonition against cinematic adaptations of literature and declared, cinema has to find its own stylistic and narrative voice to fully deserve the label of new art.

In the spring of 1926, when films were silent, Woolf found herself captivated by the seventh art and penned an essay “The Cinema” later published with the title “The Movies and Reality.” She begins with a reserved meditation on the nature of moving images. She predicted that cinema had the potential to develop independently: “cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression’ in words.”(Hutcheon, 3) Robert Stam writes that for some people, literature will always have determinative superiority over any adaptation of it because of its seniority as an art form. But this tendency develops the feelings of *iconophobia* (the suspicion of the visual) and *logophilia* (love of the word as sacred). (Hutcheon, 4) Iconophobia or the literally fear of icons refers to an aversion to images, especially religious icons. After all these explanations, Hutcheon asks some questions that if adaptations are inferior and secondary creations why they are so omnipresent in our culture and increasing in numbers? And what is the reason that eighty-five per cent of all Oscar-winning movies are adaptations? She answers herself and says adaptations provide a kind of pleasure that comes from repetition with varieties, from the comfort of ritual with the spiciness of wonders. Experiencing the adaptation, recognition and remembrance wake up this pleasure.

At the beginning of the Hollywood cinema, literature was the source of scriptwriting. Black and white films, silent films, and later talkies relied on adaptations from popular novels, short stories, and drama. John Ellis called this term “tried and tested” or “tried and trusted.” (Hutcheon, 5) But it is also true that adaptation is not only a matter of risk avoidance but there is money to be made. A best-selling book can be sold in a million readers; a successful Broadway play can be seen by one to eight million people but a movie or television adaptation can find an audience of more millions. In the postmodern time, there are more variations of adaptations in the forms of sequels, prequels, director’s cut DVDs and spin-offs, videogames, and franchise. But appropriate adaptation can be acceptable if a highly regarded play like *Romeo and Juliet* adapt into a respected high art form, like an opera or a ballet. It should not be ruined to adapt to a movie, especially like Baz Luhrmann’s *William Shakespeare’s Romeo + Juliet*. If an adaptation is understood as “lowering” a story response is possibly be negative.

Hutcheon discusses ahead that all adapters from different fields of art treat the same story with different modes of expression and shape it according to their art form. But the basic tools are the same to create a story or recreate that old one: actualize or concretize ideas; simplify selections and amplify it; make analogies or equality; aim can be a critique or respect to the source. Adaptations are similar to parodies. Both have a visible and defining relationship to original texts called “sources.” But different in a way that adaptations openly announce their defining relationship with source and parodies do not.

The book moves on to discuss monographs in six chapters: *What* form adapts, *Who* adapts, *Why* adapts, *How* audiences receive adaptations, and *Where* and *When* adapts. The flow of these chapters is elegant in that Hutcheon discusses the diversity of the often confusing topics of the adaptation.

1. What (Form): *What is the form?*

In this chapter, Hutcheon discusses different forms of narration that adaptation operates. There are three forms of story engagement: telling, showing, and interacting. Although, she focuses to define three modes or forms of engagement, she also discusses which mode or medium is appropriate to transfer from the original form. In this respect, W.J.T. Mitchell writes, “The medium does not lie between sender and receiver; it includes and constitutes them.” (Hutcheon, 34) Mitchell aims to show how media should be addressed rather than simply understood. On the one hand, let the dual communicative and spatial meaning of the term “addressing emerge.” And on the other hand, underline the reciprocity of media as environments and of society as a complex system. Hutcheon’s emphasis on adaptation also means that the social and communication dimensions of media are important too. Some critics write, “each medium, according to the ways in which it exploits, combines and multiplies the ‘familiar’ materials of expression- rhythm, movement, gesture, music, speech, image, writing- each medium...possesses its own communicational energetic.” (Hutcheon, 34) Every medium includes and involves the known forms of expression like music, movement, gestures, tone, speech, image, and writing and yield its communicative ability. Like painting or poetry, each medium has its specific quality and these define what the particular form of art can express and how it can express it. Each medium has its advantages and its limitations and to express his feeling, idea, vision, each kind of artist exploits both to the fullest.

When adaptation changes modes of engagement and shifts media, especially from the printed page to stage then it finds itself tangled in a labyrinthine of the medium specification. The page-to-performance adaptation is difficult and the same is obviously in reverse. It is the negative terminal of loss that makes afraid about the film adaptation. Sometimes what is meant is simply the lack of scope: of length, of growth of detail, of commentary. In this negative discourse of loss, performance media is said to be linguistic or narrative subtlety. Gotthold Ephraim Lessing has insisted, “Literature was an art of time, whereas painting was an art of space, but performance on stage or screen manages to be both.” (Hutcheon, 35) According to Hutcheon, it is opera that has been singled out as particularly guilty on both the loss of quality and quantity counts, given its extremes of compression; it takes much longer to sing than to say a line of text and much read one. Adaptations are least involved in these debates when there is no change of medium or mode of engagement: comic strip versions of other comic strips or film remakes do not necessarily raise these particular issues of specificity. This is the main purpose of this chapter to discuss the ‘what’ is adaptable or what its form should be. ‘What’ means looking for a suitable form of adaptation of different media forms that can convey the message appropriately to the audience. By asking ‘what’ one can analyse the manner that messages are conveyed in particular adaptations. When a change of medium does occur in an adaptation, it invokes the history of doubts and debates related to the arts and of media. This concept received one of its most influential articulations Lessing’s “Essay on the Limits of Painting and Poetry” called Laocoon. He formulates the fundamental difference between painting, sculpture, and poetry. In his view painting has figures and colours to fill the blank space, on the other hand, poetry employs articulate sound in time. Thus “painting can imitate actions, but only by the way of indication and through the means of bodies.” (Uechi, 265) It is important to understand first the nature and action of all these three modes of engagement of adaptations:

1.1. Telling ↔ Showing: Mostly discussed adaptations are adapted from telling to the showing mode or print to performance. It is Hollywood or Bollywood, the films of the classical era were adaptations based on written stories. But it is also true that in postmodern time the flourishing “novelization” industry also cannot be ignored. Novelization is a term or a novel that adapts the concept from another medium, such as film, TV series, comic book or video game. One of the first talking movies to be novelized was King Kong. (*Novelization*) The novelizations of Star Wars, Alien, and Star Track: The Motion Picture sold millions of copies. The readers of earlier popular “cineromanzi” (or film photo novel) “fotoromanzi,” (photonovel) now developed the interest in these novels. (Hutcheon, 38) Only the problem is again of size or scale.

Again, aim turns towards the first discussion, from telling to the showing mode. In a real sense, every live stage performance of a play script could theoretically be considered an adaptation. The text of the play does not need to explain an actor about the gestures, expressions, and tones of voice to use in converting written words into performing dialogues; it is up to the director or actor to make the text real and to interpret and then recreate it for the stage.

The most familiar phenomenon of the adaptation in print to performance is novels. Novels contain much information that can be immediately translated into action or gesture on

stage or screen. Shifting from telling to showing, an adaptation must dramatize with description, narration and represented thoughts those can be transcoded into speech, actions, sounds and visual images. Conflicting and ideological variations between characters should be visible and audible. In the process of dramatization, it is important to re-organize and refocusing of themes, characters and plot. Because of the required changes, the epistolary novel would seem to present difficulties for dramatization. When theorists talk of adaptation from print to performance media, the emphasis is usually on the visual, on the move from imagination to actual ocular (viewable) perception. But the aural is also important just like the visual to this move. First, there are many dialogues spoken in films; then there are the various soundtracks like voice-overs, music and noise to intermingle. For the adapter, music in film “functions as an emulsifier that allows you to dissolve a certain emotion and take it in a certain direction,” (Hutcheon, 41) as sound editor Walter Murch says.

Adapting a novel into a radio play brings the importance of the aural to the front. But the question arises that is the aural everything in this case? The aural issue common to all dramatizations come into play because each character or voice must be distinguishable, there cannot be too many in numbers. The word we read from the novel and directly interpreted by the mind, but it comes with different experience when characters are moved around, re-contextualized the story by different voices. These changes of aural adaptation give a sense of the linguistic texture of a novel with its associative range and narrative rhythm. Here, as in all radio plays, music and sound effects are added to the verbal text to assist the imagination of the listener.

During the adaptations of the ballet, stage not only adds a visual dimension but also subtracts the verbal or musical. The adaptation of a novel or short story to the dramatic stage also involves the visual dimension, as well as the verbal. But in ballet, the audience expects not only about the engagement of voice but also dance, appearance and directly visualized moves from the imagination.

1.2. Showing ↔ Showing: Showing to showing modes of adaptations are not new to introduce. Stories those have been adapted in one performance medium have also been adapted to other performance media: from movies to movies or movies to stage musicals and even adapted stage musicals turns back into films again. Both cinema and television are similar in many forms. Hutcheon asks the question of what happens when an artificial performance form like an opera or a musical is adapted to the screen. She answers by herself that there seem to be two possible ways to proceed. First, the artifice can be credited and cinematic realism sacrificed, or ‘naturalized’ the artifice. “Television shares with cinema many of the same naturalistic conventions and also the same transcoding issues when it comes to adaptation.”(Hutcheon, 47) However, it is good to know that in a television series there is more time available and less need for compression of the adapted text. In contrast, the novel takes its time to describe places and characters and biographical information about relationships to set up the different worlds of the two protagonists; the television does it immediately and effectively.

1.3. Interacting ↔ Telling or Showing: The formal and hermeneutic complexity of the relationship between the telling and the showing modes have been explored with certain the

shift of level, the stability of plot and type of engagement of participatory that is reader or audience. But in the games, there is none of the films' security that the protagonist will conquer; and new suspense occurs playing the game again and again. The plot of the game does not be stable. This kind of insecurity or tension is part of the pleasure for the player. But interactivity makes for different formal techniques: the sense of coherence, a situation created by the player within a game space, suspense or condition is not just imagined but also directly experienced by the player in it. It will be also said that game programming has an even more goal-directed logic than film. Digital games may draw on televisual, photographic, and cinematic devices, tropes and associations, but they always have their logic.

2. Who (Adapter): *Who is the adapter?*

The adapter or adaptor is a person who adapts from original content and transfers that into a new form with a new interpretation. He must provide some additional information and deduct unnecessary details. Adapter and an author can be the same person or can be different. Film and television are complicated media to understand from this point of view. Who is the adapter, the often underrated screenwriter that "creates or writes, a film's plot, characters, dialogue, and theme" (Hutcheon, 81) or the music director or composer? He or she can hold authority on a script's 'authorship.' Their name does not usually come to mind as a primary adapter, although he or she creates the music that evokes emotions or provokes reactions in the audience. And also directs our interpretation of different characters, as solo violins for sweet innocence or a snarling bass clarinet to make us comfortable around ambivalent characters.

There arises a question about the actors, can they be considered as adapters? In the stage works, the performers or actors are the ones who give material existence to the adaptation. Although having to follow the screenplay, some actors admit that they seek background and take inspiration from the adapted text, especially if the characters they are to play are well-known literary ones.

There is also the question about the director. Peter Wollen has argued that the director as an author is never just another adapter: "The director has not subordinated himself to another author; his source is only a pretext, which provides catalysts, scenes which use his own preoccupations to produce a radically new work." (Hutcheon, 81)

There is yet another rarely considered candidate for the role of the adapter: the film and television editor, whose craft is "mostly unimagined and certainly overlooked." (Hutcheon, 82) The editor sees the work and edits it in a new shape that no one else can do. The list of candidates could go long and artist, screenwriter, composer, designer, cinematographer, actor, an editor can be considered the primary adapter of a film or television production.

Adaptation for performance on stage can be complex similar to this process. But, unlike the structuring interfere of the film editor, it is the director who is held even more responsible for the form and impact of the whole performance. It is also true that in stage productions like cinema, the characteristic of preoccupations, tastes, tendencies and stylistic trademarks of the director becomes identifiable among the audience. Perhaps, all kinds of director should be considered at least potential adapters: "The adapted text, therefore, is not something to be

reproduced, but rather something to be interpreted and recreated, in a new medium.”(Hutcheon, 84)

3. Why (Motives): Why should adapt?

Finding a large number of adaptations in all medium today, many artists appear to take on this dual responsibility: to adapt another work and to make of it a self-possessed creation. When filmmakers and their scriptwriters adapt literary works, in particular, profoundly moralistic rhetoric often greets their endeavours. In Robert Stam’s vivid terms: “*infidelity* resonates with overtones of Victorian prudishness; *betrayal* evokes ethical disloyalty; *deformation* implies aesthetic disgust; *violation* calls to mind sexual violence; vulgarization conjures up class degradation; *deseccration* intimates a kind of religious sacrilege toward the ‘sacred word.’”(Hutcheon, 85) But the more important questions are that: Why would anyone willingly enter this moralistic fray and become an adapter? What motivates inspire the adapters to adapt known contents knowing that their efforts will be compared to already imagined versions of people’s minds? Why would they risk censure for money-making opportunism? There can be few attractions and reasons:

3.1. The Economic Lures

Adaptation is considered as secondary creativity by many theorists, but it provides a new product with new interpretation also. So the adapter keeps the complete authority over the ownership of adapted material and pretends it as the original. This authorship helps him or her gain profit from the reproduction of adapted product in the form of videogames, the Internet or DVDs. Some screenwriters claim, “An adaptation is an original screenplay and, as such, is the sole property of the screenwriter” (Hutcheon, 87) and thus a source of financial gain.

A special kind of fan following also lures the directors to take risks for financial profit. Franchise, sequels and remakes target the special audience and provide a big amount of money. And to make sure the success of the film, the star system activates to glamourize it. But in this process of big money, big star and big director, the screenwriter becomes a secondary figure.

There is another economic lure is that the fee for novels into film adaptation is small because of the already made versions of that novel into films. Only well-known writers can make money because studios realize the name alone will sell the movie. It is no surprise that economic motivation affects all stages of the adaptation process.

3.2. The Legal Constraints

The legal constraints or condensation in considering an adaptation, adapters may think the financial attractions are more than worries about legality. If it is true then adapters are “raiders”- “they don’t copy, they steal what they want and leave the rest,” (Hutcheon, 88) so, adaptation may have legal consequences.

But it can also be thinkable that adaptations are not just medium to fulfil the desire of profit for capitalist; they are also controlled by the law, for they constitute a threat to the ownership of cultural and intellectual property. This is why contracts attempt to absolve publishers or studios of any legal consequences of an adaptation. Parodies have legal access to

an additional argument that adaptations cannot invoke as adaptations: the right to comment critically on prior work.

3.3. Cultural Capital

Cultural capital preserves a system of social separation based on cultural differences. Without that system, society just can be relying on economic status or traditional ideas of ‘class.’ It functions as a social- relation within a system of exchange and includes all of the materials and symbolic goods like collected cultural knowledge, social status and power. Financial capital can be measured in numbers or some other monetary metric but cultural capital is not easy so. It measured by how much value society places on non-financial assets. In the postmodern age, when supposedly distinctions between highbrow, middlebrow and popular culture have collapsed, the cultural prestige attached to Shakespeare, residual now though it may be, has undergone a recuperative transformation. Shakespearean cultural capital now moves freely from investment to investment, from one culture arena to another, in a search for renewed value. There are three forms of cultural capital as:

i. Objectified cultural capital

This is materially reflected in cultural goods. It is accumulated in different forms such as in the form of books, paintings, musical instruments, collections, antiques, luxury homes and different kinds of living goods. It is generally handed down in the form of material.

ii. Embodied cultural capital

Thinking, action, attitudes, and value orientations are reflected in this capital, which expresses themselves as taste, comportment, courtesy, table manners and rules about goods, decent behaviour in specific situations.

iii. Institutionalized cultural capital

It can be seen in school diplomas, certificates, advancement papers, honours, fellowships, and academic titles.

3.4. Personal and Political Motives

Hutcheon argues that finding out why we create adaptations are diverse and can include economics, the building of culture, personal interests, homage, sheer entertainment, and social commentary. The reasons behind adaptation should be considered seriously by adaptation theory, even if this means rethinking the role of intentionality in our critical thinking about art in general. Perhaps, “original” art, must be closely considered by scholars and audiences to uncover the layers that may exist in the representing of a story. Reasons for creating art are almost as important as the art itself, it can be personal or political. Personal interest inspires the adapter to take more liberty in imagination and creativity. Political reasons are the demand of circumstances, situation and time.

4. How (Audiences): *How appeals to audience?*

Watching a film in theatre gives an experience like a soccer game in the stadium while reading books is a meditative and private act; reader sat down in peace to read and ignore the

rest of the world. It is up to the people what they like to receive and how they feel pleasure, in watching movies or reading stories.

The creation and reception of adaptations are necessarily together, the only commercial reason is not sufficient to discuss. Audiences react in different ways to different media because of social and material differences. The possible response of the target audience to a story always has been a great concern of the adapters. Radio, television and film have genuinely increased more opportunities of the audience to stories and ability to understand them. Arguably, these media have also increased appetite with delight in stories. But what is the real source of the pleasure derived from experiencing adaptations as adaptations?

The appeal of adaptations for audiences lies in their mixture of repetition and difference, of familiarity and newness. Adaptation as repetition is not a postponement of pleasure; it is in itself a pleasure. It is just like the process when a child's delight in hearing the same nursery rhymes or reading the same books over and over. Like a ritual, this kind of repetition brings comfort, and understanding, and the confidence that comes with the sense of knowing what is about to happen next. Another given name for adaptation audience is obviously, *fans* and the community they belong is consciously developed by adapters.

There is an inter-textual pleasure in the adaptation that is called *elitist* and *enriching*. (Hutcheon, 117) Like classical imitation, adaptation appeals to the "intellectual and aesthetic pleasure," of understanding the possible meanings of text to inter-textual echoing. In contrast to this elitist appeal of adaptation drives not only commercialization of adaptation but also its role in education. As noted earlier, *teachers* and *students* provide one of the largest audiences for adaptations.

Adults are also an important audience. Their taste and understanding are different from children. It is 'censor' adaptations that decide that some adapting products are appropriate for children and others not. It is also possible that they can change the stories in the process of adapting them to make them appropriate for a different audience.

Adaptations of books are often considered educationally important for *children*. With entertainment, some films or stage versions might provide them with a taste of reading the book. This is what novelist Philip Pullman calls the "worthiness argument." (Hutcheon, 118)

Novelizations of films, including 'junior' novelizations for younger viewers, are also often seen as having a kind of educational or curiosity-value. Fans of films enjoy their novelizations because of their desires to look into the characters' thought processes and more details about their background. And after all, it is well to write that adaptations have come under the reviews not only of moneymakers but also of the censors. For they too have audiences in mind. There are two types of audience:

4.1. Knowing Audience

If someone is familiar with the adapted text, preferably will be called 'knowing.' The term 'knowing' suggests being savvy and street-smart, as well as knowledgeable, and more democratizing kind of straightforward awareness of the adaptation's enriching. Known adaptations function similarly to genres: they set up audience expectations through a set of

norms that guide their encounter with the adapting work that they are experiencing. One such kind is context-in cultural, social, intellectual, and aesthetic terms. Unlike plagiarism or even parody, adaptation usually signals its identity overtly. Often for legal reasons, an adaptation will be announced publically on what it ‘based on’ or ‘adapted from’ which work.

There are also other dimensions to this “knowingness” of the audience, the form of the adaptation and the expectations created by it. Readers have different expectations than do spectators at a play or film or interactive participants in the new media. Showing mode is different from telling like it is different from interacting. Differently knowing audiences bring different information to their interpretations of adaptations. There are still other aspects to this knowingness to be considered in theorizing about the product and process of adaptation. If the audience knows that a certain director or actor has made other films of a particular kind that inter-textual knowledge too might well impinge on their interpretation of the adaptation they are watching.

4.2. *Unknowing Audience*

When films are based on a novel, it is also possible that people may not be aware of the source or plot. The audience who do not know what they are experiencing is an adaptation and thus simply experience the adaptation as any other work can be called “unknowing audience.” According to Hutcheon, an important component to the success of adaptation entails how much audience members know about the adapted work. She suggests that the best-case scenario is for an adapter to appeal to these multiple levels of awareness about the work’s status as an adaptation. However, because unknowing audience experiences the adaptation as an original work, adapters may find reaching the unknowing audience an easier task than connecting to knowing audience. The unknowing audience also can be proved ‘prejudiced,’ ‘judgemental’ or ‘logophilia’ free critics of an adaptation. Unlike, knowing audience, an unknown audience lacks preconceived ideas about the story of its conception.

5. Where 6. When (Contexts): *Where or place, when or time?*

Hutcheon discusses the relative importance of the context of adaptation in terms of time, space, place, gender, politics, race, and culture. She believes that these decisions are temporally dependent but external cultural contexts govern how the adapter will present the work to an audience.

5.6.1. *The Vastness of Context*

An adaptation is always framed in a context - a time and a place, a society, and a culture. It does not exist in a vacuum. Many adapters deal with this reality of reception by updating the time of the story in an attempt to find contemporary resonance for their audiences. This means not only that change is necessary but there will also be multiple possible causes of change in the process of adaptation. This context is vast and variegated. The materiality of adaptation involves the medium and mode of engagement: the style of printing, size of a television screen, kind of platform on that a game is played, all are parts of the context of reception and creation. Max Horkheimer and Theodor Adorno famously argued, in *Dialectic of Enlightenment*, that the sound film had blurred the difference between reality and its representation, leaving “no room for imagination or reflection on the part of the audience.”(Hutcheon, 143)

Context includes elements of presentation and reception, such as the amount and kind of ‘hype’ an adaptation gets: its advertising, press, coverage, and reviews. The celebrity status of the director or actors is also an important element of its reception context. Whether an adapted story is told, shown or interacted with, it always happens in a particular time and space in society. Nations and the media are not the only relevant contexts to be considered. Time, often very short stretches of it, can change the context even within the same place and culture.

5.6.2. Transcultural Adaptation

Adapting from one culture to another is nothing new as the Romans adapted Greek theatre and also others. But in recent years ‘cultural globalization’ has increased the attention paid to such transfers specifically. Often, a change of language is involved and also a change of place or time. It seems logical that time and place shifts should bring about alterations in cultural associations. However, there is no guarantee that adapters will necessarily take into account cultural changes that may have occurred over time.

Transcultural adaptations often mean changes in racial and gender politics. Sometimes adapters purge an earlier text of elements that their particular cultures in time or place might find difficult to understand or controversial. At other times, it is also possible that the adaptation ‘de-represses’ an earlier adapted text’s politics. Even within a single culture, the changes can be so great that they can be considered transcultural, on a micro-rather than macro-level. Of course, the politics of transcultural adaptations can shift in unpredictable directions too.

5.6.3. Indigenization

The adapter works in one context, but the meaning established within that frame of reference by him or her can change over time. The context of reception is just as important as the context of creation when it comes to adapting. Adapting across cultures is not simply a matter of translating words. For audiences experiencing an adaptation in the showing or interacting modes, cultural and social meaning has to be conveyed and adapted to a new environment through ‘language body.’ The intercultural is ‘inter-gestural:’ the visual is as important as the aural. Shifting from a telling mode to a performance, “differences of philosophy, religion, national culture, gender or race can create gaps that need filling by dramaturgical considerations that are as likely to be kinetic and physical as linguistic.” (*Translating Theatre*) Facial expressions, dress and gestures take their place along with architecture and sets to convey cultural information that is both probable and an “index of the ideologies, values and conventions by which audience experience and predicate activity.” (Hutcheon, 150)

When stories travel and adapted in the way across media, time and place end up bringing together what Edward Said called different “processes of representation and institutionalization.”(Hutcheon, 150) According to Said, ideas or theories that travel involve four elements: a set of initial circumstances, a distance traversed, a set of conditions of acceptance and a transformation of the idea in its new time and place. Adaptations too constitute transformations of previous works in new ground and something new hybrid results.

Susan Stanford Friedman has used the anthropological term ‘indigenization’ to refer to intercultural encounter and accommodation. In political discourse, indigenization is used

within a national setting to refer to the forming of a national discourse different from the dominant. In a religious context, as in mission church discourse, it refers to nativism of church and decontextualized Christianity. But the advantage of the more general anthropological usage in thinking about adaptation is that: people pick and choose what they want to transplant to their soil. Adapters of travelling stories exert power over what they adapt.

6. Treating Adaptations as Adaptations

When work is called an adaptation it openly announces its overt relationship to another work or works. This is why adaptation studies are often considered as comparative studies. To interpret an adaptation as *an adaptation* is in a sense to treat it not a 'work' but a 'text' a plural "stereophony of echoes, citations, references," as Roland Barthes called. (Hutcheon, 6)

According to its dictionary meaning 'to adapt' is to adjust, to alter, to make suitable. This can be done in any number of ways:

1. Adaptation as product: As a formal entity or product, an adaptation is an announced and extensive transposition of a particular work or works. This 'transcoding' can involve a shift of medium or genre or a change of frame and context. Telling the same story from a different point of view can create a manifestly different interpretation. Transposition can also mean a shift in ontology from the real to the fictional, from a historical account or biography to a fictional narrative or drama.

2. Adaptation as process: As a process of creation, the act of adaptation involves both reinterpretation and recreation; this has been called both appropriation and salvaging. African films are the adaptations of traditional oral stories those work in a way of preserving the rich heritage in visual mode.

3. Third, seen from the perspective of its *process of reception*, adaptation is a form of intertextuality. Audience experience adaptations as palimpsests through their memory of other works that resonate through repetition with variation. (Hutcheon, 8)

In short, adaptation can be described as the following:

- An acknowledged transposition of a recognizable other work or works.
- A creative and an interpretive act of appropriation/ salvaging.
- An extended intertextual engagement with the adapted work. Therefore, an adaptation is a derivation that is not derivative; a second work without being secondary. It is its own palimpsest thing. (Hutcheon, 9))

Hutcheon says that she does not concentrate on the one particular aspect of 'fidelity' or 'judgement' and the relationship between adapted text and adaptation. It means that there appears to be little need to engage directly in the constant debate over borrowing versus intersection versus transformation, analogy versus commentary versus transposition, using the source as raw material versus reinterpretation of the core narrative structure versus a literal translation.

About fidelity Hutcheon says that adapters aim is simply a reproduction of the adapted text. Adaptation is repetition but repetition without replication. There are many different

possible intentions behind the act of adaptation: the urge to consume or erase the memory of the adapted text or the desire to pay tribute by copying. Adaptations such as film remakes can even be seen as mixed in intent: ‘contested homage,’ envious and worshipful at the same time.

7. Exactly what gets adapted and How

Most theories of adaptation assume that the story is the common denominator, the core of what is transposed across different media and genres. Each medium deals with the story formally in different ways. Hutcheon calls them different modes of engagement- narrating (telling), performing (showing), and interacting.

In adapting the story, the argument of *equivalence* goes in different sign systems for the various elements of the story: its theme, events, world, characters, motivations, points of view, consequences, contexts, symbols, imagery, and so on. Equivalence has been considered on one side and *gain and loss* on the other side. Both concepts are contradictory to each other and are quite known in the field of translation and imitation studies. Achieving complete equivalence in transformation is impossible because of a divergent linguistic pattern among languages and different modes of presentation. There are four types of equivalence have been discussed: Linguistic equivalence, paradigmatic equivalence, stylistic equivalence and textual or syntagmatic equivalence.

Film adaptations play the role of free translation with communicating with not only language but gestures, movements, sounds and pauses. But there are also many examples of the book to the film adaptations that disappointed viewers because the film “did not capture the spirit of the book.” Eugene Nida developed his theory, ‘functional equivalence’ or ‘dynamic equivalence.’ Dynamic equivalence focus on conveying the message of a text in terms that a new recipient audience can understand. It may be applied to adaptations of different types of text, such as a book to film adaptations and can provide a satisfactory adaptation to both fans of original texts and casual movie lovers.

According to the theorists, it is fateful that during adapting a text into the film something will loss and something will gain. Two different modes have a different structure of the presentation and to explain the thoughts and expressions of the creator. If there would occur change into their forms and shapes and forms it would vanish the real position of the source. Adaptations are often compared to translations because of its nature of acknowledging and extended reworking of other texts, if there is no literal translation then there can be no literal adaptation also. The study of both has suffered dominance of “normative and source-oriented approach.” (Hutcheon, 16) Transposition to another medium or even moving within the same one always means change or in the language of new media ‘reformatting.’ And there will always be both gains and loses. It is important to remember that in most concepts of translation the source text is granted an axiomatic primary and authority and the rhetoric of comparison has most often been that of *faithfulness* and *equivalence*.

Two different cultures are different from their languages, idioms, traditions and other rituals those are no familiar with people of each other socially. Adaptation will be unable to understand if there is not completely study done by the adapter and transforms into his or her

social biases and culture. So, adapted work cannot be completely a copy work but a creative secondary activity.

8. Double vision: defining adaptation: Hutcheon discusses adaptation in two ways with detail: as a product and as a process.

1. Adaptation as a product: As a product, adaptation cannot remain entirely *faithful* to its original text otherwise questions of plagiarism arise. Adaptation must differ enough from the original text while still maintaining the source's fundamental ideas. Hutcheon compares adaptation to language, stating that translations can never be literal because they are taken out of the context of their original language and therefore the primary source has authority and authenticity. Walter Benjamin frames this reference that translation is not a rendering of some fixed non-textual meaning to be copied or paraphrased; rather it is an engagement with the original text that feel to read that text differently. Recent translation theorists argue that translation involves a transaction between texts and between languages and is "an act of both inter-cultural and inter-temporal communication." (Hutcheon, 16) This newer sense of translation comes closer to defining adaptation as well. Adaptations, sometimes, are considered a different medium, re-mediations, specifically in the form of inter-semiotic transpositions from one sign system to another. It is similar to translation but in a very specific sense: as transmutation or transcoding, a recording into a new set of conventions as well as signs.

The idea of the paraphrase is an alternative offered to this translation analogy. Etymologically a paraphrase is a mode of telling 'beside' (para). (Hutcheon, 17) And according to the Oxford English Dictionary, its meaning is "a free rendering or amplification of a passage" (Hutcheon, 17) that is verbal but, by extension musical as well. Paraphrase and translation analogies can also be useful in the ontological shift that can happen in adaptations of a historical event or an actual person's life into a reimagined fictional form.

2. Adaptation as process: Adaptation as a process becomes an act of appropriating and salvaging while trying to give new meaning to a text. Therefore, novelty gives adaptation its value. Adaptations are intertextual and become part of the public history of a story. As a result, all previous adaptations become part of our understanding of all later adaptations. Adaptation can be a process of appropriation taking possession of another's story and filtering it in a sense through one's sensibility, interests and talents. Adapters are first interpreters and then creators. E.H. Gombrich offers a useful analogy when he suggests that if an artist stands before a landscape with a pencil in hand, he or she will "look for those aspects which can be rendered in lines;" (Hutcheon, 19) if it is a paintbrush that the handholds, the artist's vision of the very same landscape will be in terms of masses, not lines. Therefore an adapter coming to a story with the idea of adapting it for a film would be attracted to different aspects of it than an opera librettist or other would be. Usually, adaptations from long novels, mean that there will occur subtraction or contraction; this is called a *surgical art*. Not all adaptations involve simply cutting. Adaptations of the short story have had to expand their source material considerably.

There is a wide range of reasons why adapters choose a particular source and then transcode it into a particular medium or genre. As noted earlier, their aim might be to economic gain or artistically tribute to the prior works, or just want to contest the aesthetic or political values of

the adapted text as to pay homage. This is one of the reasons why the rhetoric of ‘fidelity’ is less than adequate to discuss the process of adaptation.

This sounds familiar, given the long history in the West of *imitatio* or *mimesis* that is imitation, as what Aristotle saw as part of the instinctive behaviour of humans and the source of their pleasure in art. It was a form of creativity: “imitatio is neither plagiarism nor a flaw in the constitution of Latin literature. It is a dynamic law of its existence.”(Hutcheon, 2006, 20) Like classical imitation, adaptation also is not slavish copying; it is a process of making the adapted material one’s own. Perhaps, one way to think about unsuccessful adaptations is not in terms of infidelity to a prior text, but in terms of a lack of the creativity and skill to make the text one’s own and thus autonomous. As Mikhail Bakhtin has said, it is a *dialogical process*, in which we compare the work we already know with the one we are experiencing.

9. Modes of Engagement

Hutcheon defines three modes of engagement that serve as the basis for much of her discussion: “telling”, “showing”, and “interactive” modes. These three modes are then described in terms of “forms” by which she means genres as opera, musical theatre, film, video games, and so on. These represent and transfer expression from one mode to another. All three modes are arguably ‘immersive’ to different degrees and in different ways: for example, the telling mode (novel) immerses through imagination in a fictional world. The showing mode (plays and films) immerses through the perception of the aural and the visual- renaissance perspective painting and Baroque *trompe l’oeil*; the participatory mode (videogame) immerses physically and kinaesthetically. But if all are, in some of the words, ‘immersive’ only the last of them is usually called ‘interactive.’

In the telling mode, engagement begins in the realm of imagination which is simultaneously controlled by the selected and directing words of the texts and liberated unconstrained by the limits of the visual or aural. The reader can re-read or skip ahead, hold the book in his or her hands and feel, as well as see, how much the story remains to be read. But with the move to the mode of showing as in film and stage adaptations he or she caught in an unrelenting and forward-driving story. And that reader moves from the imagination to the realm of direct perception. The performance mode teaches the audience that language is not the only way to express meaning or to relate stories. Visual and gestural representations are rich in complex associations; music offers aural ‘equivalents’ for characters’ emotions and provokes effective responses in the audience; sound can enhance, reinforce or even contradict the visual and verbal aspects. On the other hand, a shown dramatization cannot approximate the complicated verbal play of told poetry or the interlinking of description, narration and explanation that is so easy for prose narrative to accomplish.

Hutcheon categorizes opera in her “showing” category, which does not entirely represent the multifaceted structure of opera where music, visuals, text, and design are all equally important to the production. Its analysis is as simply a “showing” mode is inadequate. Opera can also be considered as an “interactive” mode as the music that accompanies the singer, or even instrumental music that takes place during the action, is also a means through which to interact with an audience.

At a basic level, if it could examine, there is no wide difference between a verbal text and a visual image. Mitchell outlines this position as, “communicative, expressive acts, narration, argument, description, exposition and other so-called ‘speech acts’ are not medium-specific, are not ‘proper’ to some medium or another.”(Hutcheon, 23) The differences between the modes of telling and showing are quite the contrary: each mode like each medium has its specificity, if not its essence. In other words, no one mode is inherently good at expressing one source-target but each has its disposal different means of expression, media and genres and can aim or achieve certain targets better than others. Interacting with a story is different again from being shown or told it.

Stories do not consist only of the material means of their transmission or the rules that structure them. There is a wider communicative context that any theory of adaptation would do well to consider. That context will change with the mode of presentation or engagement: the telling mode can use a variety of material media, as showing mode can be live, each medium support a variety of different genres. ‘Machinima’ is a form of filmmaking that uses computer game technology to make films within the virtual reality of a game engine. As such, it’s a hybrid form, but basically, the medium is electronic.

Lawrence Kramer has argued that it is the music in films that “connects us to the spectacle onscreen by invoking a dimension of depth, or interiority, borrowed from the responses of our bodies as we listen to the insistent production of rhythms, tone colours, and changes in dynamics”.(Hutcheon, 60) Hutcheon acknowledges that music can contribute to the expression of interiority, the expression of internal thought and points out “that elaborate interior monologues and analyses of inner states are difficult to represent visually in performance, but... sound and avant-garde film devices can work to signal interiority nonetheless.”(Hutcheon, 60) But it is also true that music cannot lead the listener to one definitive emotion when used on its own, outside of the accompanying action.

In the same chapter, Hutcheon discusses artistic devices such as ambiguity, irony, metaphor, silence, and absence that are usually more clearly addressed in showing modes because of their unsatisfying vagueness. And ambiguity in music can lead to different interpretations of emotion depending on our relationship with the musical aesthetic. With the music being the only indication of what may or may not be happening on an empty stage, audience rely on their interaction with the music to help them understand the scenario. This kind of subjective interpretation should be included in the interactive mode because of how one listener’s interaction with sound can differ from another’s, potentially changing an audience’s perception of what happens at this point in the plot. Here it seems the ability of music fills the void more effectively.

Hutcheon discusses next ability of semiology to create layered meaning by investigating too deeply the showing modes’ limitations in appropriating literary devices. She says, “Telling is not the same as showing. Both stage and screen adaptation must use...precise people, places, and things whereas literature use symbolic and conventional signs. Each genre, especially in the performance arts, has many limitations when adapted from another mode or form, but all forms have unique conventions that compensate for these limitations.”(Hutcheon, 43) Metaphors and symbolic representation are vital to the meanings of opera or drama as seen

in the use of leitmotifs and symbolically significant staging and sets. As much as these literary devices are integral to the “telling” modes, they are equally important for compositional intent and fidelity to the source. A condensation of the original text is always necessary for the adaptation from “telling” to “showing” modes and that some of the meanings or symbolic values will be lost. As Donnington explains, there are certain expectations within the genre which coinciding with the music, text and staging and create a familiar production.

10. Framing Adaptation

All are engaged in time and space within a particular society and a general culture. The contexts of creation and reception are material, public, and economic. And also they are cultural, personal and aesthetic. This explains why major shifts in a story’s context are in a national setting or period can change radically how the transposed story someone interpreted, ideologically and literally. In shifting cultures and shifting languages, adaptations make alterations that reveal much about the larger contexts of reception and production. Adapters ‘indigenize’ stories, to use an anthropological term. A shift of time frame can also reveal when a particular work was created and how was it received.

Adaptation like evolution is a Trans-generational phenomenon. Some stories have more “stability and penetrance in the cultural environment” (Hutcheon, 2006, 32) as Dawkins would put it. Stories do get retold in different ways in new material and cultural environments; like genes, they adapt to those new environments *by virtue* of mutation- in their ‘offspring’ or their adaptations. And the fittest do more than survive; they flourish.

11. What Is Not Adaptation

Defining an adaptation as an extended, deliberate, announced re-visitation of a particular work of art provide some limits: short inter-textual allusions to other works orbits of sampled music would not be included in it. But re-imaginings in any form, parody, translations, condensation, remakes would be adaptations. After all, not every adaptation is necessarily remediation. There are also some disagreements with this explanation by Phyllis Frus and Christy Williams who state that music sampling, citing, and quoting are important in adaptation because of their intertextual functions.

12. What is the Appeal of Adaptations

An adaptation is not a vampire: it does not draw the life-blood from its source and leave it dying or dead. It keeps that prior work alive giving it an afterlife. The stories are retold and shown, again and again, interacted with stories over and over in the process changed with each repetition but recognizably the same. Hutcheon eloquently suggests that while the pleasing nature of repetition and imitation is part of it, the element of change is also paramount to adaptation. She suggests that there is a subversive power in an adaptation by which the audience can change their cultural understandings by altering what they know and expect. She ends the book likening artistic adaptation to biological adaptation and evolution, proposing that for the stories to evolve and be relevant they must adapt.

Conclusion

Language in India www.languageinindia.com ISSN 1930-2940 20:10 October 2020

Sumitra Dahiya, Ph.D. Scholar

An Appeal of Adaptation in Postmodern Age: A Brief Introduction to Linda Hutcheon’s *A Theory of Adaptation*

Overall, the book gives the reader the substance of adaptation theory. Perhaps, the book is insufficient for those looking adaptation within any specific genre, especially music. This is due to the generalized approach Hutcheon takes to adaptation, which then forces her to address many different genres within the confines of her study without ever deeply evaluating the functions and development of just one. Academic areas, including music, dance, theatre, and film would be wise to incorporate adaptation studies as a subgenre of their fields to properly understand how this phenomenon works in their respective art forms and how changing forms of the genres function as adaptations themselves. It is because of Hutcheon's vast knowledge in both fields of adaptation theory and opera that I would be interested to see how Hutcheon would describe the functions of this artistic phenomenon within the ever-changing realm of opera.

References

- Ahmed, Mai. "Cinderella Around the World." Academia, Spring. 2019, Arab Open University, Assignment-Spring 2019, https://www.academia.edu/40775085/Mai_ahmed_cindrella_final_draft
- Doloughan, Fiona J. Contemporary Narrative: Textual Production, Multimodality and Multiliteracies. Bloomsbury Publishing. Bloomsbury Publishing India Private Limited, 2011.
- Hutcheon, Linda. A Theory of Adaptation. 2006. Master E-Book, <https://books.google.co.in/books?id=79WNAgAAQBAJ&printsec=frontcover&dq=a+of+adaptation+linda+hutcheon&hl=en&sa=X&ved=2ahUKwj72o6qj5npAhVGxjgGHVwxCxMQ6AEwAnoECACQAQ#v=onepage&q=a%20theory%20of%20adaptation%20linda%20hutcheon&f=false>
- Narang Amandeep. "Rabindranath Tagore and his influence on silent cinema of the time." The Statesman, 7 May. 2019, <https://www.thestatesman.com/entertainment/rabindranathtagore-influence-silent-cinema-time-1502752780.html>
- "Novelization." Wikipedia, 1 May. 2020, <https://en.wikipedia.org/wiki/Novelization>
- Sarkar, Roushni. "Rabindranath Tagore Perhaps The First Indian to Theorize on CinemaDeath Anniversary Special." Cinestaan, 7 August. 2018, <https://www.cinestaan.com/articles/2018/aug/7/14896>
- "Translating Theatre Language of Beckett's Texts." Study Resource, Studyres.com©2020. <https://studyres.com/doc/6757654/translating-theatre-language-of-beckett-s-texts>
- Uechi, Naomi Tanabe and Wojciech Majka. "The Grammar of the World." Idioms of Ontology: A Phenomenological Study of Whitman. Cambridge Scholars Publishing, 24 Aug. 2014, <https://books.google.co.in/books?id=lcxBwAAQBAJ&pg=PA265&dq=painting+can+imitate+actiona,+but+only+by+the+way+of+indication&hl=en&sa=X&ved=2ahUKUwjrjsjXz5npAhVEwzGzGHVzaBmEQ6AEwAnoECACQAQ#v=onepage&q=paintin>

[g%20can%20imitate%20actions%20but%20only%20by%20the%20way%20of%20indication&f=false](#)

- Floyd, Courtney and Eleanor Dumbill “What is Adaptation.” Victorian Scribblers, Episode-1, 6 July. 2018, <https://victorianscribblers.com/podcast/ms-episode-1-what-is-adaptation/>
- Ylivuori, Soile. “Multiple Identities.” Women and Politeness in Eighteenth-Century England: Bodies, Identities and Power, Routledge. 29 Oct. 2018, <https://books.google.co.in/books?id=hCZxDwAAQBAJ&pg=PT185&dq=both+legitimate+and+subvert+that+which+it+parodies&hl=en&sa=X&ved=2ahUKEwj8lnNr5npAhUYzjgGHUzQB58Q6AEwAHoECAIQAAQ#v=onepage&q=both%20which%20it%20parodies&f=false>



Sumitra Dahiya, Ph.D. Scholar
Chaudhary Devi Lal University
passengerssong@gmail.com