TRANSLATION, ADAPTATION AND DIGITAL MEDIA

John Milton and Silvia Cobelo

Routledge

TRANSLATION, ADAPTATION AND DIGITAL MEDIA

Adaptation has always been central to Translation Studies, and, as print media becomes less and less dominant, and new media become central to communication, Adaptation is more than ever a vital area of Translation and Translation Studies. In addition, links to new digital media are examined.

This is the only user-friendly textbook covering the full area of Translation, Adaptation, and Digital Media applicable to any language combination. Divided into nine chapters, it includes a wide range of texts from Brazilian culture, ensuring an ex-centric view of translation. Each chapter contains an expository section, case studies, and student activities to support learning. It emphasises the central role of Adaptation in the translation of works for the popular book market, for theatre, cinema, radio, and, especially, the new media.

This is the essential textbook for students in Translation and Adaptation Studies courses and instructors and professionals working on adaptation and transmedia projects.

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With a chapter on Video Games by **Ricardo Vinicius Ferraz de Souza**.

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LONDON AND NEW YORK

To Laurence Raw (1960–2018),
who did so much for Adaptation Studies

To Translators and Adaptors everywhere

CONTENTS

FOREWORD

This book originally started out with the name of *Translation Studies and Adaptation Studies*, and the early versions of the chapters kept to these two parallel yet contrasting areas. However, we realised that there was another huge area that we were missing out on, and which was becoming hugely popular, that of Multimedia, or as it has become to be known, Intermedia, or rather Transmedia Studies, which include new Digital Media. We thus made a change of direction. The chapters we had already partially written – Chapter 2, on the Brazilian author, editor, and translator, Monteiro Lobato, and Chapter 6, on theatre – were given a section on adaptations to digital media, and we decided to develop whole chapters on Digital Culture and Transmedia. We also joined the chapters TV, Film, Streaming, and Social Media into one – "Screen Adaptations", and we hope to account for at least some of the enormous amount of work that has been done in these areas and emphasise the importance of the internet and digital media to both Translation and Adaptation Studies.

Both authors, though from very different backgrounds, have many similarities in their academic paths, moving from Literary Studies to Translation Studies, and then opening out to Adaptation Studies, and then finally becoming aware of Transmedia Studies.

John Milton (1956, Birmingham, UK) arrived in Brazil in 1979, and having studied English Literature and Spanish at the University of Wales, Swansea, took his MA in Applied Linguistics at the Catholic University, São Paulo (PUC-SP) with a dissertation on the changing syntax in questions in Shakespeare. Paulo Vizioli, Milton's PhD supervisor, a practicing translator of poetry into Portuguese and Chair of the English Sub-Department at the São Paulo University (USP), where Milton began teaching in 1984, suggested he should write about literary translation. This suggestion was serendipitous, and in 1990 he presented his thesis "Past and Present Trends in Literary

Translation Studies", translated into Portuguese for the subsequent book *O Poder da Tradução* [The Power of Translation] (1993), republished as *Tradução: Teoria e Prática* [Translation: Theory and Practice] (1998). Milton then examined the adaptations of the monthly publications of the Clube do Livro book club (1942–1979), which cut stylistic, political, sexual, and racial references in its cheap editions sold by subscription to lower middle class and working-class homes where books were usually not so plentiful, resulting in *O Clube do Livro e a Tradução* [The Book Club and Translation] (2002). This was followed by his work on the adaptations of Monteiro Lobato, producing the book *Um País se Faz com Traduções e Tradutores: a importância da tradução e da adaptação na obra de Monteiro Lobato* [A Country is Made by Translations and Translators: the importance of translation and adaptation in the work of Monteiro Lobato] (2019). While working on the Clube do Livro and Monteiro Lobato projects, he was publishing articles and attending a large number of Brazilian and international conferences on Translation Studies. But he had absolutely no idea of the existence of Adaptation Studies. No one at the Translation Studies conferences even mentioned it; he received no information of publications and conferences, and only discovered its existence in 2008/2009. "Adaptation Studies, Adaptation Studies, this is exactly what I've been doing for the last 20 years!". Indeed, Milton felt very much like Molière's M. Jourdain, from *Le Bourgeois Gentilhomme* (1670), who was delighted to learn that he had been speaking prose for more than 40 years!

Silvia Cobelo (1960, Buenos Aires, Argentina) came to Brazil as a child, graduated in Biology (USP), and worked in genetic engineering. In 1993–1994, she obtained a screenwriting qualification from UCLA, later working with aquisions for the international film market and translation for dubbing and subtitles. Cobelo continued working as a translator, now with texts, books, and scholarly papers, and returned to USP interested in *Don Quixote*. The rewritings of Cervantes were virgin territory in Brazil. Thus, Cobelo's supervisor, Maria Augusta da Costa Vieira, suggested that a comparative study of these translations might be a promising path for research, not really imagining that this would open a wider door: the study of Cervantes through the Translation Studies lens. In the midterm presentation, Heloísa Cintrão, also from the USP Spanish Department, heard that Cobelo was working on Translation Studies and suggested *The Map* (Williams and Chesterman 2002) and *Method in Translation History* (Pym 1998), and Cobelo found her path. She interviewed the translators and studied the translations from the first Portuguese edition (1876/78) published in Brazil in 1942/1943 until the 21st century. The PhD started one year later, in 2010, with the same supervisor, but now with the help of professors in the Translation Studies postgraduate course, plus summer schools at Mona Baker's TRSS (Manchester 2011) and CETRA (Leuven 2013), and was presented in 2015. The thesis examined a corpus through Descriptive Translation Studies, particularly the work of André Lefevere (1985, 1992), to describe the printed adaptations of *Don Quixote*, producing a catalogue of the translations

and adaptations in Brazil, including prose, comics, and plays from 1886 to 2014, together with adaptors' interviews, focusing on how the 400 years of interpretations forged these rewritings of *Don Quijote*.

Chapter 9 is written by Ricardo Vinicius Ferraz de Souza (1979, São Paulo, Brazil), a keen gamer and specialist in the study of video games. He graduated in Portuguese/Spanish at USP in 2011, while working as an English teacher. At university he came into contact with Translation Studies through a number of optional courses, which inspired him to know more about this fascinating field. Souza's future supervisor, John Milton, encouraged him to take up a MA course in Translation Studies. As a gamer since he got his Atari 2600 in childhood, and given that video game localisation was a somewhat underexplored subject in Brazil, Souza started his MA at USP in 2012, concluding in 2015. During this period, he also started working as a video game translator, an experience which proved valuable for his research, as it gave him the opportunity to combine theory and practice. The dissertation sought to provide an overview on the history of video game localisation in Brazil, as well as touching on the theories and translation challenges presented by the subject. Nowadays, Souza continues working on video game adaptations.

Chapter 1, the Introduction, presents a number of theoretical approaches to Translation and Adaptation, stressing the idea that Translation Studies should open out to include other areas such as Adaptation Studies. It then shows that Adaptation Studies has been caught in a similar predicament and should itself open its doors to Transmedia Studies.

Chapter 2 examines the adaptations of the very well-known Brazilian publisher, author, translator, and entrepreneur José Bento Monteiro Lobato (1882–1948), who uses the technique of retelling to insert his own political opinions and social ideas into his adapted stories directed to children. The chapter ends by examining the way in which adaptations of Lobato's stories for different media have maintained his popularity 100 years after he started writing.

Chapter 3, about Transmedia, discusses the concept introduced by Henry Jenkins, the technique of telling a narrative across multiple platforms, where each medium makes its own contribution to the unfolding of the story. Jenkins' seven Transmedia Principles are outlined, and several examples are drawn from *Star Wars*.

Chapter 4, on Digital Culture, includes collaborative and interactive fiction, electronic literature translation, and pre-digital movements like Concretism. The web novel platform model, rewarding authors and translators, started with Chinese web novels and spread with webtoons and digital literature imitated by *Wattpad* and other self-publishing platforms. With great diversity, user-generated stories have emerged in different genres: fanfics, spinoffs, prequels, midquels, and sequels. Several are printed, translated, and adapted into film/series/video games and other media.

Chapter 5, on *Don Quixote*, uses Cervantes' work, a classic prose text, to illustrate the close relationship between sequels/continuations and imitations;

translation and adaptation; abridgements and children's books; dramatisations; and appropriations. The chapter presents some very Brazilian adaptations, like *cordel*, protest songs, graphic novels, and samba school carnival parades.

Chapter 6 examines the central problem of translation for the theatre: "page or stage", to translate for a printed, usually academic, version or to translate for a version that will be performed on the stage, to which alterations may be made in rehearsal and from one performance to another, thus making it difficult to have a fixed version. The chapter also looks at the extent to which dialect and colloquial language should be used and the new pandemic phenomenon of Zoom plays.

Chapter 7 looks at adaptations in the often forgotten and frequently maligned area of radio, emphasising the importance of radio productions in the UK and the US, and dedicating a section to Orson Welles' adaptation of H.G. Wells' *The War of the Worlds* (1898), probably the best-known radio adaptation of all time. The chapter ends by describing audio adaptations on the internet and gives some examples of podcast adaptations and appropriations.

Chapter 8 highlights the prevalence of audiovisual adaptations in our contemporary culture. Bringing together Film, TV, and Social Media studies, this chapter on Screen Adaptations discusses queer adaptations and those for and by other underrepresented groups; reboots and Americanised remakes; reality shows; Bollywood and Nollywood; piracy; and the main streaming players, Netflix, Amazon, Disney+, and Apple. The last segment is dedicated to social media adaptations, from Snap Originals to TikTok musicals.

Chapter 9 examines the relationship between translation, adaptation, and video games and how they have been playing a pivotal role in the evolution and expansion of video games over the years. The chapter also describes the concept of localisation and how in video games it can act as a mediator in the interdisciplinary negotiation between Translation and Adaptation.

ACKNOWLEDGEMENTS

insertions, such as: Copyright and Translation (Chapter 3), details on Oulipo's Translation (Chapter 4), and Monster Mashups (Chapter 8).

In a book for a series entitled *Translation Practices Explained*, we could not forget to mention our appreciation to all the translators and adaptors cited in our references for their fine work, since several documents were originally written in languages we could not read. We would like to gratefully acknowledge the permissions granted and express our debt of gratitude to all the image's owners and holders, which gave us the opportunity to reproduce copyrighted material to illustrate our text, for editorial use. Their names are already cited under their work, but we want to repeat them here:

Chapter 2: Cleo Monteiro Lobato; Carol Pimentel and Skript publishing. **Chapter 3**: *The Raiders Guys* and Chris Strompolos; Cameron Cloutier; Hunain Riaz; Michael Flynn. **Chapter 4**: Mark Berstein; Augusto de Campos, Camilla Rillo, Talita Gaspar, and Editora Perspectiva; Charlotte and the Thorpe Park Resort press office; Zach Barth and Zachatronics. **Chapter 5**: José Manuel Lucía Megías and the *Banco de imágenes del Quijote: 1605–1915*; Alicia Relinque and Ginger Ape Books & Films/Mil Gotas Editorial; Grêmio Recreativo Escola de Samba Mocidade Independente de Padre Miguel, Rodrigo Coutinho, Marco Antonio Marino and TV Globo; Nícolas Gonçalves and *Unidos do Tijucano*. **Chapter 6**: Fernando Dornas, Guto Muniz, and Grupo Galpão; Clay Hapaz and The Wooster Group. **Chapter 8**: Adriana dos Santos Sales of the *Jane Austen Society of Brazil*, Tim Bullamore (*Jane Austen's Regency World Magazine*), Gurinder Chadha and *Bend It Films*. **Chapter 9**: Karen, from Permission Requests Electronic Arts Inc., Jane Elms, the Executive Director, Rights & Clearances (WB Interactive Entertainment), and Warner Bros. Interactive Entertainment.

How To Use This Book and Other Information About Where to Use It

Adaptation is everywhere, and although now we see more works published on the subjects, our book intends to fill the gap, combining academic research published in recent years and 'translating' it to undergraduate and postgraduate students' education and training. Our target audience is university students and researchers involved in Translation and Adaptation Studies courses, plus anyone interested in translation, adaptation, and transmedia and digital media – and their related areas: audiovisuals, web novels, and social media adaptations (fanfics, mashups, reacts, etc.).

Every chapter offers: (1) Suggested Activities, a list with articles, books, radio, and audiovisuals to further deepen and illustrate the discussed content; and (2) Suggested Reading, connecting readers with the subjects exposed and their own experiences/backgrounds, helping to understand how they interact with real life.

To optimise the book length, every term (and derivatives) highlighted with **bold** is explained in the Glossary, and all Abbreviations are given below. Since

nowadays it is possible to find almost anything on the internet, we used this convenience to indicate our references as it is being done in the latest scholarly publications:

Inside the text:

1. YouTube/Vimeo videos: *Video Title* (Channel Title Year posted). Example: *Star Wars Coronavirus PSA #Coronaviruschallenge* (Auralnauts 2020).
2. Website links: "Work Title" or Website Title (Website Address). Example: *The Harry Potter Alliance* (thehpalliance.org).

Inside the references:

All non-printed works, such as articles, interviews, and essays found on the internet have their address inside parenthesis. Audiovisual works, like films and series are marked with the words 'Film' or 'TV Series'. Adapted works are cited by the adaptor's name – not by the source's author.

Academic Publications on the Subjects Dealt With

There are four peer-reviewed journals dedicated to adaptation: *Literature/Film Quarterly* (since 1973), a journal published by Salisbury University, US; *The Journal of Adaptation in Film and Performance* (since 2008); *Adaptation*, a journal published by Oxford University Press; and *Screen*, from the University of Glasgow. Countless other journals on translation, literature, cinema, theatre, television, media, and culture publish articles that address instances or issues of adaptation.

Relevant Organisations and Societies

Literature/Film Association; The Association of Adaptation Studies; International Association for Translation and Intercultural Studies – IATIS; European Society for Translation Studies – EST; Games & Narrative Research Group; Society for Cinema and Media Studies; Association Française de Recherche sur l'Histoire du Cinéma – AFRHC; Southeast Asian Audio-Visual Association – SAAVA; European Communication Research and Education Association; Centro di Ricerca sulla Televisione e gli Audiovisivi – Ce.R.T.A. Several other regional or international organisations on Translation, Theatre, Film, TV, Radio, Transmedia, and Cultural Studies are not listed here.

Courses/Areas (Undergraduate and Graduate Level) That Could Profit from This Book

Reception Theory; English Studies; Performance Studies and Cultural Studies; Narrative and Media Studies; Screenwriting; Adapting Literature to Film; Multi-culturalism; Film Adaptation; Film and Literature; Introduction to Film; Visual Arts; Film and Technology; Latin American Cinema; The Industrial

ABBREVIATIONS

AI	Artificial Intelligence
AR	Augmented Reality
ARG	Alternate Reality Game
AS	Adaptation Studies
AVT	Audiovisual Translation
B&W	Black & White
BFI	British Film Institute
BL	Boys Love
BO	Box Office
CGI	Computer Graphic Imagery
DIY	Do-It-Yourself
FFLCH	Faculdade de Filosofia, Letras e Ciências Humanas
IP	Intellectual Property
LGBTQIA+	Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Assexual plus other sexual identities
MMORPG	Massive Multiplayer Online Role-Playing Game
NPC	RPG term for characters with limited interaction to programming boundaries.
PC	Politically Correct(ness)
RSC	Royal Shakespeare Company
SJW	Socially Progressive Stances
SPX	Special Effects
TBA	To Be Announced
TS	Translation Studies

USP	Universidade de São Paulo
VR	Virtual Reality
WWI/ WWII	World War I/ World War II
YA	Young Adults
YT	YouTube

GLOSSARY

The Glossary explains many of the main terms used in these areas.

Abridgement
The standard term used when a literary work is cut, possibly due to lack of space, or to fit into a new format such as book clubs or audio-books. Radio/podcast versions of novels will also be abridged to fit into ten- to fifteen-minute sessions.

Acculturation
Acculturation is a process in which an individual adopts, acquires, and adjusts to a new cultural environment, taking on the characteristics of that society. Also see **Transculturation**.

Agents
Building on the definition of Milton and Bandia (2009), agents of translation and adaptation may often be the translators and adaptors themselves but also patrons of literature, Maecenas, salon organisers, politicians, private companies, film producers and directors, magazines, journalists, and institutions. And, in terms of digital media, computer specialists. Of course, two or more roles may be combined. Agents will often devote great amounts of time and energy, often challenging the status quo and risk their safety and even lives, to get a work published or produced.

Anthropophagy See **Cannibalisation**

Appropriation
To 'appropriate' is to take possession of something. Appropriation artists deliberately copy images to take possession of them in their art. Julie Sanders's *Adaptation and Appropriation* (2006:26) defines appropriation as a recontextualisation of a text that "frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain".

Archaising

A deliberate attempt to make something appear old. An archaising translation of
Shakespeare would, for example, attempt to use forms and vocabulary of the
late 16th and early 17th centuries in the target language.

Assemblage

Assemblage is an artistic form or medium usually created on a base with three-
dimensional elements projecting out of or from this base. It is similar to
collage, which is normally a two-dimensional medium. Gilles Deleuze and
Félix Guattari use the term to refer to the fluidity, exchangeability, and the
multiple ways in which entities, an inextricable combination of interrelated
parts, create their connectivity (1980).

Auteurism

The French term *auteur* refers to an artist, usually a film director, who applies a
highly centralised and subjective control to many aspects of a collaborative
creative work, in other words, equivalent to an author of a novel or a play.
The term was coined by the French film director François Truffaut and
is often used when referring to filmmakers such as Orson Welles, Alfred
Hitchcock, Woody Allen, Quentin Tarantino, Jean Renoir, and Jean-Luc
Godard.

Binge-watching

We binge eat and drink when we rapidly consume too much food and alcohol,
with obvious consequences. Now, as Netflix and other platforms release all
the episodes of a series together, rather than eagerly waiting for our favorite
series once a week, we can binge and watch all the episodes one after the
other, maybe even in fast-forward!

Bowdlerisation

Thomas Bowdler (1754–1825) was a doctor who in 1807 initially published his
Family Shakspeare [sic], a work in which "those words and expressions are
omitted which cannot with propriety be read aloud in a family". Thus, to
bowdlerise means 'to censor', 'to cut' unsavoury, usually sexual elements and
innuendo, frequently with reference to Shakespeare's plays.

Bricolage

In the arts, bricolage is the creation of a work from a diverse range of available
objects. It can also refer to a work using mixed media.

Cannibalisation (Anthropophagy)

Brazilian native warriors would capture their enemies, then the tribe would
feed them up, even give them wives, to eventually kill them and eat them,
and thus the warrior-like qualities of their enemies would be transferred to
those who had eaten them, adding to their own warlike skills. Here we find
a parallel with foreignisation as the source text becomes open to receiving
the qualities of the foreign text and becoming regenerated by the foreign
element it has ingested. The Brazilian translators and theorists, brothers
Haroldo and Augusto de Campos, have frequently been called 'cannibal'

or 'anthropophagic' translators though, in fact, this is not a term they use (Vieira 1994).

Caricature

A caricature is a satirical and exaggerated imitation, distorting certain parts of the original, whose primary function is derision.

Carnival

Carnivals traditionally represent a reversal of values. The ugly fat man becomes King; the poor usurp the rich and rule the streets; the 'sacred' loses its power and 'sacred' are stripped of their power, and blasphemy, obscenity, and sexuality are accepted. Thus, a carnivalised literary work would show a similar reversal of values. These concepts are particularly important for Mikhail Bakhtin in *Problems of Dostoevsky's Poetics* (1929/1984a) and *Rabelais and His World* (1941/1984b).

Condensation

A shortened adapted form of a fictional or non-fictional work, similar to an abridgement.

Diegetic and Non-diegetic

Diegetic music or sound in a film or TV program is part of the action and can be heard by the characters, for example, radio sound, or if the action takes place in a night-club or show. The audience is aware that the characters are hearing these sounds.

By contrast, non-diegetic sounds cannot be heard by the characters because they don't exist in the same world. Examples are film scores, voiceovers, which are inserted after the action is shot. Soliloquies directed at the audience like those we find in *House of Cards* can also be called non-diegetic.

Direct and Indirect Translation

A direct translation is made directly from the original language. An indirect translation, also a *relay* translation, will be intermediated by a third language. For example, most translations of Russian novels in South America until the last 50 years were made from French translations as there were few translators who knew Russian, and many of the subsequent versions in Spanish and Portuguese contained considerable gaps as the French versions had suffered cuts. The English subtitled version of, let's say, a Chinese film, will be the basis for translations of the subtitles into other languages. Likewise, the translation into English of a Turkish novel will usually now be the basis of translations into other languages.

Dolmetschen

Nowadays the standard German term for interpreting from one language to another. Friedrich Schleiermacher used it to refer to both interpreting and translating in daily life, where getting the message across was all-important. This contrasts with *Übersetzung*, taking over from one language to another, where the features of the source language will be impressed on the target language. The terms are parallel to Domestication and Foreignisation (Schleiermacher 1813/2012).

Domestication

A translation that is 'brought home' to the reader, one is fluent and easy to read in that target language. Indeed, it may not even seem like a translation. In *The Translator's Invisibility* (1995/2017), Lawrence Venuti attacks this kind of translation where the translator is 'invisible' and which has been dominant in Anglo-American culture. This is also Schleiermacher's **Dolmetschen** (see above).

Dramatisation

An adaptation of a written piece of work, a novel, short story, even a poem, into a dramatic form: A theatrical play, a radio play, a film, a cartoon, or an opera.

Ekphrasis

According to Claus Clüver (2017:461), ekphrasis is the verbal representation of an artistic work. John Keats' *Ode on a Grecian Urn* (1819) is possibly the most famous ekphrastic poem, but ekphrastic texts also include auction catalogues, history books, or newspapers, broadcasts on radio and television, or found in artists' journals or correspondence. The work of Victor Hugo and Émile Zola contains many ekphrastic descriptions of medieval cathedrals.

Equivalence

Equivalence was a central term for John Catford, who defined translation as the "replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (1965:20). He also argued that one of the main aims of translation theory is to define the nature and conditions of translation equivalence (1965:21). However, this purely linguistic view of equivalence as being totally quantifiable, merely consisting of the most appropriate equivalent in the target language, has been criticised as it fails to take into context textual, cultural, historical, and social factors. Eugene Nida's Dynamic Equivalence, contrasting with Formal Equivalence (1964), proposes that adjustments should be made to references in the Bible to bring it closer to the target audience. The 'Seal of God' used by Eskimos to replace the 'Lamb of God' is a famous example.

Fan fiction (Fanfic)

Fan fiction is when fans rewrite, mashup, and spinoff elements from their favorite screen and comics' content. Slash Fiction is a subgenre, with romantic/queer relationships not portrayed at the source, such as Holmes/Watson or one of the first and most famous, the *Star Trek* couple Kirk/Spock (Rettberg 2019:155).

Fidelity Criticism

The idea that the closer the film is to the novel is the better. The best adaptation will be that which remains faithful to the novel, and the original work is always superior to the adaptation, which will just be a way into the original work, maybe for recalcitrant students. We can also mention translation fidelity: the belief that the target text must be as close to the original as possible.

Foreignisation

A translation that contains traces of the original language or a third language: Vocabulary items, syntax, poetic rhythm. Thus the translation may not be

fluent and may be difficult to read and will be identified as a translation. This is the *Übersetzung* of Schleiermacher (see above) and the type of translation that Venuti (1995) favours.

Hypertext

Defined by the French theorist Gérard Genette, a hypertext is a text derived from an earlier text, a hypotext, and the hypertext will evoke the previous hypotext in one way or another, without mentioning it directly (1997:3).

Hypotext

A hypotext, a term invented by Genette (1997:5), is an earlier text which serves as the basis of a subsequent piece of literature, or hypertext. For example, Homer's *Odyssey* is the hypotext for James Joyce's *Ulysses*.

Imitation

Performing an artistic work in the way a predecessor would have done. This may be a form of training or respect but today could be linked to plagiary. See **Metaphrase** for John Dryden's definition of imitation as a form of translation.

Intermedia

Intermedia implies simultaneously using or involving several media, such as film, live performance, dance, slides, electronic music, and painting. Intermedia has been used interchangeably with multimedia, but Intermedia has now become the preferred term.

Interquel See **Midquel**

Intersemiotic Translation

A term coined by Roman Jakobson (1959/1966) to refer to one of three types of translation: Interlingual – from one language to another; intralingual – within the same language; and intersemiotic – from one sign system to another. Jakobson mentions the reinterpretation of verbal art by "music, dance, cinema or painting" (1959/1966:238) as examples of this process.

Intertextuality

All works make conscious or subconscious references or allusions to other texts and may be shaped by these prior texts. Moreover, the audience will also make connections with other works, which may or may not have been in the mind of the author. Thus, intertextuality is the complex network between a text and other texts which are behind the creation or interpretation of the text.

Invisibility See **Domestication**

Localisation

Localisation is a term used mostly in video games, business, and software: A product may be modified or subtitled so as to take into account local tastes, and software may be adapted for a particular geographical region. However, the localisation of a film or play may be changed from that of the original. There are many localisations of Shakespeare's plays, which may adapt the text to a greater or lesser extent.

Mashup (Mash–up)

A mash-up novel (also called mashup or 'mashed-up work') is a piece of work of fiction (often parody) which combines a pre-existing literature, or other

kind of text, often a classic work, with another genre, usually horror genre, into a single narrative. One example is Seth Grahame-Smith's novel, *Pride and Prejudice and Zombies* (2009). The term is often used in social media for videos mixing several clips/images/memes from diverse media, like *Hamlet Mash Up* (2013) (Geoff Klock) and other videos on YouTube.

Media convergence

Media convergence refers to the joining together of previously distinct media technologies and platforms through digitisation and computer networking. The obvious example is the smartphone, which brings together radio, video camera, television, camera, internet, cinema, telephone, books, video games, messager, clock, calculator, and many other features.

Metaphrase

In 1681 John Dryden distinguished three types of translation: Metaphrase, "word by word and line by line translation", in other words, literal translation. Secondly, Paraphrase, "translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as the sense; and that too is to be amplified but not altered"; this may correspond to sense-for-sense view of translation. And thirdly, Imitation, where "the translator (if now he has not lost that name), assumes the liberty, not only to vary from the words and the sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the groundwork, as he pleases". Here the translator or adapter will just maintain a general view of the author and will make an adaptation of the original work (Kinsley 1956 Vol. 1:182; Milton 2010:50, 70).

Metonymic Translation

A translation or adaptation that concentrates on one particular element of the original. For example, a translation of a sonnet may foreground the semantics, rhyme, style, or metre of the original.

Midquel (or Interquel) See **Sequel**

Mimesis

Mimesis is the representation of aspects of the real world, especially human actions, in literature and art. Originally a Greek word, it has been used in aesthetic or artistic theory to refer to the attempt to imitate or reproduce reality since Plato and Aristotle.

Multimedia

Multimedia combines different content forms such as text, audio, images, comics, animations, or video into a single presentation, in contrast to traditional mass media, such as printed material or audio recordings. Popular examples of multimedia include video podcasts, audio slideshows, animated shows, and films.

Novelisation

Novels based on films, usually following them closely and released in conjunction with the company that released the film. Novelisations usually have

little literary prestige. Examples are *Star Wars* and *Star Trek*, *Planet of the Apes*, *Indiana Jones*, *Superman*, *Batman, and Gremlins*. James Bond novelisations are an interesting case, as the films were originally based on Ian Fleming's pre-existing novels.

Palimpsest

A palimpsest is a parchment manuscript or scroll made of animal skin, on which the text has been scraped or washed off so that the page can be reused for another document, often with elements of the earlier writing(s) still visible. Thus, elements of a previous work on which a play or film is based will be visible when we look at it closely.

Paraphrase See **Metaphrase**

Parody

Parody is imitation of a particular style, usually with a comic element which may be achieved through a deliberate exaggeration.

Pastiche

A pastiche is a work of visual art, literature, theater, or music that imitates the style or character of the work of another artist. Differently from parody, pastiche has a positive view, rather than mocking the original word. For Genette (1997:85), a pastiche is a playful imitation whose primary function is pure entertainment.

Plagiary (Plagiarism)

Plagiarism is the representation of another author's language, thoughts, ideas, or expressions as one's own original work. *Plagiotropia* is a term invented by Haroldo de Campos (1997, 2011) meaning the selective and non-consecutive appropriation of aspects of the work of past writers to shape his own work, similar to Ezra Pound's *Make It New*.

Polysystem

One of the most influential theories on translation in the 20th century was Itamar Even-Zohar's polysystem theory (2000). This theory located translations within a wider perspective, within the context of the literature of the receptor language, and also emphasised the importance of translations in bringing about change in literature though most translations occupy a conservative position.

Postcolonialism

Postcolonialism is the study of the cultural, political, and economic legacy of colonialism and imperialism and examines the consequences of the control and exploitation of colonised people and their lands.

Prequel See **Sequel**

Prosumer

A consumer has no say in the product they have acquired, but a prosumer plays an active role in bringing about changes in the product by giving opinions, joining official or unofficial fanclubs, taking part in surveys and focus groups, and thereby modelling changes to the product.

Pseudotranslation

Who would buy a manga comic written by Fritz Schumacher? This may be no
big deal today as manga has internationalised, but some time ago manga
written by a non-Japanese would almost certainly be a commercial fail-
ure. Likewise, much science fiction is associated with the US. Anikó Sohár
(1997) describes the way in which the editors of Hungarian cyberpunk fic-
tion invented an American author, Wayne Mark Chapman, like so many
American authors, from Concord, Massachusetts and pretended the science
fiction they had written was a translation.

Pseudotranslation can also be a literary technique: A framing and a distancing.
In Chapter 3 we shall see that Cervantes said he had translated *Don Quixote*
from the Arabic of Cide Hamete Benengeli. J.R.R. Tolkien also stated
that *The Lord of the Rings* had been translated from the ancient languages of
Middle Earth.

Public domain

In many countries, up until 70 years after the death of the author, rights must
be paid to the author or their family or estate, who will be able to exercise
control and check what is written or performed and even ask for changes to
be made or block a production. Only after this period does the work enter
the public domain and may be used freely.

Reboot

In serial fiction, a reboot is a new start to an established fictional universe, work,
or series. A reboot will ignore continuity to re-create its characters, plots,
and story from the beginning.

Recombinants

The term recombinant has been borrowed from 'recombinant DNA' or 'recom-
binant organism' in genetics, suggesting that such 'recombinant' texts and
practices bring together material from multiple sources – compilations of
videos, samplings, remixes, reboots, mashups, short clips, etc., and other
material involving text, sound, vision – similarly to the recombinant DNA
(Voights 2017).

Retelling

Retellings are usually oral narratives of well-known stories in which the teller may
insert their own views and change the story or alter it according to the receiv-
ing culture or the characteristics of the audience. For example, an adult story
retold to children will usually have certain constraints and need to be altered.

Refraction

Refraction is the initial term used by André Lefevere to denote the different
ways in which an original work may be transformed, similarly to the way in
which white light entering a prism is transformed into all the colours of the
rainbow. Thus, a classic work like *Wuthering Heights* (1847) will be translated
into full annotated or abridged versions, or into translations directed to a
female audience. There will also be films, radio series, cartoons, Kate Bush's

Wuthering Heights song (1978), and, who knows, in the future, video games. And each of these refractions will be read in a different way by the target public (Lefevere 1982).

Remediation

Jay David Bolter and Richard Grusin introduced the term in their book *Remediation* (2000). New media forms do not just appear but are rather outcomes of older media's technologies and practices, and both media keep borrowing from each other. Remediation describes the relations of collaboration, competition, homage, etc. Digital media remediates different previous media forms: for example websites remediate printed newspaper; interactive metaverse websites and/or YouTube channels remediate TV networks; because of Covid, streaming, social media, and even communication apps (Zoom, Skype, etc) have remediated television and cinemas, theatres, sports fields arenas, fashions shows, and classrooms. Remediation also may be in the reverse direction, prior media appropriate practices and materials from a newer one (Bolter, 2014:427–428).

Retranslation

Retranslation has become a popular area of study in Translation Studies in recent years. Most studies try to prove or disprove the 'Retranslation Hypothesis' of Antoine Berman (1990), which states that first translations are more target-oriented. Retranslations will then be closer to the source text, more foreignising.

Rewriting

In his later work, André Lefevere substituted the term 'refraction' by 'rewriting' (1985; 1992) to refer to a range of processes, including translation, which can be said to reinterpret, alter, or manipulate an original text in some way. Translators will be joined by critics, historians, professors, and journalists (and now YouTubers, podcasters, etc.) to 'rewrite' the source text and construct the image of the work and writer in the target culture. Most people are exposed to rewritings much more than original works.

Sequel

A sequel is a work that is set after the timeframe of a previous work.

A **prequel** is a literary, dramatic, or cinematic work whose story precedes that of a previous work, by focusing on events that occur before the original narrative, often forming part of a backstory to the preceding work. By contrast, a sequel describes events after the preceding story's end.

A **midquel** or **interquel** is a work that is set during the timeframe of a previous work. For example, in C. S. Lewis' Narnia book *The Horse and His Boy* (1954) takes place during the reign of the Pevensie children, which happens towards the end of *The Lion, the Witch and the Wardrobe* (1950).

A **threequel** is the third film in a series of three films based on the same story or theme.

Skopos

Skopos (Greek: σκοπός) means 'purpose' and was coined by Hans Vermeer (1996), whose theory, *Skopostheorie*, stressed that every translation has an

aim, a *Skopos*, and changes in the original text must be made in order to fulfil the expectations of the target readers. For example, there may be various *Skopoi* for a translation of a classic novel: An annotated edition, a book for children, an abridgement, and an easy-to-read version.

Spinoff (or Spin-off)

A spinoff is a media product, a radio or television program, video game, film, or any narrative work, deriving from already existing works that focus on more details and different aspects from the original. Spinoffs also include commercial products such as toys, games, and clothing, and even theme parks.

Threequel see **Sequel**

Tradaptation

Tradaptation is a term coined by the Quebec playwright, Michel Garneau, to describe his translations of the plays of Shakespeare, which he adapted to a Quebec setting and replaced references to Scotland by *chez-nous* [our home] or *pays* [country] (Knutson 2012:346), thereby inviting the audience to associate the ravaged Scotland with Quebec, dominated by English-speaking Canada and demanding independence. Thus, a tradaptation is a free translation, often adapted to a new target culture.

Transcreation

Transcreation [*Transcriação*] is one of the most important terms used by Haroldo de Campos (1976:7). It implies a parallel creation, in a process of profound poetical and critical dialogue. It will be the reconstitution of the aesthetic information of the original in a new language and will never be a mere path to understand the source.

Transculturation

Transculturation is a term coined by the Cuban anthropologist Fernando Ortiz in 1940 to describe the phenomenon of merging and converging cultures. Transculturation encompasses more than transition from one culture to another and includes both acquiring another culture (acculturation) or losing or uprooting a previous culture (deculturation), to produce a new cultural phenomenon (neoculturation) through a fusion or blending of cultures.

Transediting

Transediting is the simultaneous combination of translating and editing, usually making interventions such as expansion, deletion, summary, commentary, and reformulation. This is very common in journalism but can also be found in other areas such as the translation of plays.

Transmedia

Transmedia storytelling has been popularised by Henry Jenkins (2006:282), with the "flow of content across multiple media platforms" (2006:282), with each medium doing what it does best. A story might be introduced in a film, expanded through television, novels, and comics, and then its world might be explored and experienced through game play. Jenkins also examines the participatory culture concept, where fans are welcomed to create and distribute content, expanding it through their adaptations.

Transposition

Genette uses transposition to refer to the process which occurs when a hypertext is produced from a hypotext. This transposition may be a transmodalisation, an alteration in the mode of presentation, from narrative to dramatic, or using pastiche or parody, for example, a "transstylisation", a change in the style of telling the story, using a higher or lower register. Genette (1997:214) calls translation a "linguistic transposition".

Transtextuality

For Genette (1997:1–7), transtextuality consists of five elements: (1) Intertextuality, usually in the form of quotation, plagiarism, or allusion; (2) Paratextuality, the relationship between one text and its paratexts – titles, headings, prefaces, postfaces, blurbs, footnotes, covers, jackets, all the texts that surround the main body of the text; (3) Architextuality is the designation of a text as a part of a genre or genres; (4) Metatextuality is the explicit or implicit commentary of one text about another text; and (e) Hypotextuality and Hypertextuality refer to the hypertext, the new text which derives from the hypotext on which it is based.

Trope

A trope is an idea, phrase, or image that is often used in a particular artist's work. In other words, a repeated metaphor. "A trope is a storytelling device or convention, a shortcut for describing situations the storyteller can reasonably assume the audience will recognise" (tvtropes.org/pmwiki/pmwiki .php/Main/Tropes). Check the *tvtropes* portal (tvtropes.org) for examples of tropes in different media, genres, etc.

Übersetzung See ***Dolmetschen***

Vampirisation [*Vampirização*]

This is one of the many terms used by Haroldo de Campo (1981) in the Preface to his translation of part of the Second Part of Goethe's *Faust* (1808). It can be related to the idea of anthropophagy and devouring in order to achieve renovation. Thomas Leitch also uses the image of the adapter as a vampire in his essay "Vampire Adaptation" (2011). Another connected term is Transfusion [*Transfusão*], the new blood that is necessary to achieve renewal. Haroldo also uses Transparadisation [*Transparadização*], in the case of translating Dante, and Transluciferation [*Transluciferação*], again in the case of Goethe.

Verisimilitude

Similar to the truth; realistic, believable.

Version

A very general term which denotes that the work has been recast in a new form which is different to the original.

Vlog

Vlog (video blog) is a type of blog where most or all of the content is in a video format. Vlog posts consist of creating a video where you talk on a particular subject such as reporting or reviewing a product or an event. Vlogs can also

adapt literary works, such as *The Lizzie Bennet Diaries* (2012–2013), in which Lizzie Bennet reports on her daily life, introducing many elements from *Pride and Prejudice* (1813) and updating it.

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1

TRANSLATION STUDIES AND ADAPTATION STUDIES

Deux Solitudes¹

1.1 Translation Studies and Adaptation Studies – *Deux Solitudes*

One narrative which will run right through this introductory chapter is that of Adaptation Studies (AS) and Translation Studies (TS) as two parallel worlds, which, despite having much in common, seldom make contact, with few scholars playing roles in both academic communities.

In *Translation and Adaptation – Two Sides of an Ideological Coin*, Katja Krebs, one of the few scholars to straddle both fields, points out certain similarities between TS and AS: "both discuss the phenomena of constructing cultures through acts of **rewriting**; and both are concerned with the collaborative nature of such acts and the subsequent and necessary critique of notions of authorship" (2012:42–43). Thus, it is strange that these two academic fields have remained so distinct "without engaging with each other's critical perspectives and methodologies. Both fields hold their own and quite separate set of conferences, have their own academic journals, and very rarely if at all exchange methodologies and conceptual insights" (2012:43).

In her Introduction to *Translation and Adaptation in Theatre and Film*, "Collisions, Diversions and Meeting Points", Krebs points to the importance of Translation and Adaptation in the "global and local political and cultural experiences, activities and agendas" (2014:1). Both are vital to understand ideologies, cultures, politics, and both cultural and political hegemonies. Indeed, they may even be the world's second and third oldest professions!

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1 "Two Solitudes": a term frequently used to describe the disinterest Quebec and Anglo Canada show for each other. A similar situation can be found between the Walloon and Flemish communities in Belgium.

Laurence Raw sees Translation as a parent of Adaptation, with translation becoming dominant during the Middle Ages, "when it was used to describe a process of carrying across cultures (originally used to refer to the physical transfer of relics), linked to the Latin words *translatio* or *transferre*" (2012:4), with the terms *traduction* or *traducción* emerging as a consequence of increasing demands to translate the Bible into vernacular languages. For both Raw and Krebs, adaptation only took on a life of its own in the West with the development of copyright laws, which appeared in Britain from 1838 and became codified in the 1928 Berne Convention for the Protection of Literary and Artistic Works (2012:4).

Krebs (2012:168–169) describes adaptations from the 19th century stage and the growth of the film industry at the beginning of the 20th century, which used a large number of literary adaptations, resulting in a separation between the two areas that has existed until today. She mentions a number of translation and adaptation entertainment phenomena at the beginning of the 21st century, including J.K. Rowling's *Harry Potter*, which, in a variety of intersemiotic media adaptations, including print, stage, film, games, cartoons, etc., has been translated and adapted into 60+ languages; Steven Spielberg's and Peter Jackson's *The Adventures of Tintin* (2011), adapted from Hergé's *Les Aventures de Tintin*, which has appeared in various media in the last 70 years; and the popularity of Scandinavian crime fiction (Krebs 2014:2).

Krebs welcomes TS scholars to send their work to *Journal of Adaptation in Film and Performance* (*JAPG*) "by specifically inviting work that bridges the conceptual and institutional gulf" (see, for example, Hand and Krebs 2007, 2009, 2011). However, most of the articles in the journal come from the area of Adaptation Studies. Indeed, in 2009 John Milton (2009:48) struck a positive note, mentioning a "sea of change" as TS has looked towards Postcolonial Studies, Deconstruction, Women's Studies, Media Studies, and Interpreting Studies. However, Milton was overly optimistic; indeed, there has been little convergence with Adaptation Studies since 2009. Few scholars position themselves in both areas, and, as can be seen in the Glossary of this book, each area has its own terminology.

In his Introduction to *Translation, Adaptation and Transformation*, "Identifying Common Ground", Raw points out a certain condescension from Translation scholars, almost like that towards a poor cousin or a junior partner. He mentions a 1985 article of Hendrik van Gorp, which states that adaptations should not be thought of as genuine translations though they may have a comparable form and volume (Van Gorp 2004:66 in Raw 2012:36).

Likewise, Raw mentions Lawrence Venuti's critique of Robert Stam's (2004, 2005) theoretical naïvety, drawing on a predetermined methodology and foregrounding value judgements. Venuti believes that adaptation should learn from TS and the various ways it deals with different contexts, and its "recontextualizing process […] the creation of another network of intertwining relations by and within the translation, a receiving intertext […] [as well as] another context of reception whereby the translation is mediated by promotion and marketing

strategies". Thus TS theorisation is more mature, sophisticated, and able to give a theoretical base to AS (Venuti 2007:30 in Raw 2012:37–38).

Raw also refers to Edwin Gentzler quoting Susan Bassnett's (1991) claim that by the early 1990s TS had become so theoretically advanced that older disciplines such as Comparative Literature needed to be redefined as subcategories of TS (Gentzler 1993:196 in Raw 2012:39). But then, after some 15 years, TS was challenged by the new discipline of AS. However, Van Gorp and Venuti also both portray AS as the poor relation of TS, with little serious theoretical work and foregrounding value judgements (Raw 2012:39). Indeed, despite Raw's view that TS should embrace AS, it is very much from the position of senior partner as Milton (2009:58) finds little solid theoretical work in AS, recommending that it should learn from TS' theoretical insights, especially the concept of **refraction** of André Lefevere.

1.2 Translation and Adaptation in the Classroom

Raw, who spent a large part of his career teaching at Başkent University, Ankara, Turkey, proposes that "adaptation studies in particular needs to expand its field of vision by examining the relationship between psychology, psychoanalysis, and adaptation as put forth by Piaget and Freud (among others)" (2012:42).

In "Adaptation Studies and Learning" and "Bridging the Translation/ Adaptation Divide: A Pedagogical View" (2014), Raw and Tony Gurr describe a Translation Studies programme in Turkey. It will teach correct grammar and English and play a large part in defining "Turkey's socio-political and cultural standing in relation to [B]ritain and the world" (Bozkurt 1998:8 in Raw and Gurr 2014:164). The skills needed by translators and adaptors are rather different. A good translator is an expert technician who must remain close to the original text – develop their capacities in the source and target language – whereas the adapter is more of a creator who will have the freedom to adjust the text to the demands of the local audience. In a task Raw gave his students in the early 1990s, they seemed to wish to make an accurate translation of the Terence Rattigan play *Separate Tables* (1954) before making an adaptation of it. Raw finds it somewhat paradoxical that although they found adaptation texts emancipating, they found this area less 'academic', "something inferior to translation, the kind of thing reserved for pulp fiction and mass market media rather than the academy" (Raw and Gurr 2014:166).

Raw and Gurr describe the course Raw taught in AS (Başkent University). The course was student-centred, and, after reading a number of Shakespeare plays, the students, mostly girls taking a degree in Education to become teachers of English, had to adapt a play – *Romeo and Juliet* or *Hamlet* – to their own situation. Decisions were left to the students. They could read Shakespeare's works in English or Turkish; they could work in groups of two or three; they could choose to adapt just a part of the play. Several based their **versions** on Yeşilçam melodramas – a cycle of highly popular films produced in the 1960s and early 1970s (Raw

and Gurr 2013:130) – and used the exaggerated language of these films. They researched arranged marriages and the huge gulf between urban and rural Turkey.

1.3 Adaptation in Translation Studies

For TS the boundary between TS and AS may often seem somewhat unclear. In "Adaptation and Appropriation: Is there a Limit?", Hugo Vandal–Sirois and Georges L. Bastin (2012:93) enumerate some of the forms of adaptation found in TS. **Domestication,** as described by Venuti, may, in the changes it makes to the original text, be considered a kind of adaptation. A poem may become a popular song, as in the case of Kate Bush's "Heathcliff" (1978), and adult works translated for children will be adapted, for example the many children's **versions** of *Gulliver's Travels*.

Vandal–Sirois and Bastin mention that adaptation is one of the translational solutions found in the classic work *Comparative Stylistics of French and English* (1958, 1995 for the English translation), who list it as a simple translation procedure to achieve "situational equivalence" (Vinay and Darbelnet 1995:93 in Vandal–Sirois and Bastin 2012:22) and deal with cultural issues that might affect the target readers' reception or understanding of the source text (2012:94). One example they give from Vinay and Darbelnet is that of "a French interpreter, who made a cultural substitution and translated the English sport of 'cricket' as 'Tour de France'" (2012:22).

Vandal–Sirois and Bastin (2012:23) also state that in "Adaptation: Une Ambiguïté à Interroger" ["Adaptation: An Ambiguity to Interrogate"] (1992), Yves Gambier points out that other translation procedures suggested by Vinay and Darbelnet, such as omission and **condensation**, are also forms of adaptation. They present excerpts of their translation of Jean Delisle's *L'Analyse du Discours Comme Méthode de Traduction* (1979) to Spanish. As the original work contains examples of TS between French and English, this obviously had to be adapted to TS between French and Spanish. Adaptation thus has the function of restoring "a communicational balance that would be broken by the process of translation" (Bastin 1993:477 in Vandal–Sirois and Bastin 2012:24). The authors also include the definition of Mark Shuttleworth and Moira Cowie (1997:3): "The term usually implies that considerable changes have been made in order to make the text more suitable for a specific audience (e.g., children) or for the particular purpose behind the translation". This functional element of adaptation in translation is also related to the functionalist theories of Hans Vermeer's **Skopos** (1996) and Christiane Nord's loyalty (Nord 1997 in Vandal–Sirois and Bastin 2012:26). Nord uses the term "heterofunctional" to describe an adaptation of a work whose target text functions are compatible with the original functions but which requires changes for the new audience, such as children (2005:81).

Similarly, moving outside literature for a moment, adaptation is a central concept of **localisation**: "(i) The process of modifying products or services

to account for differences in distinct markets; and (ii) The process of adapting software for a particular geographical region (locale)" (Vandal-Sirois and Bastin 2012:28). An example of the former can be found in advertising texts, such as the translation of Caribbean holidays in Canada's winter. The authors mention their translation of "give ice the slip" to "mettez l'hiver sur la glace" (literally "put winter on ice") (Vandal-Sirois and Bastin 2012:33). **Localisation** in video games will be featured in Chapter 9.

1.3.1 Back to Dryden: Imitations

One of the cornerstones of TS is the distinction made by the English poet, dramatist, and translator, John Dryden, between three types of translation:

1. **Metaphrase**, "word by word and line by line translation", in other words, **literal translation**.
2. **Paraphrase**, "translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as the sense; and that too is to be amplified but not altered"; this may correspond to **sense–for–sense** view of translation.
3. **Imitation**, where "the translator (if now he has not lost that name), assumes the liberty, not only to vary from the words and the sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the groundwork, as he pleases". Here the translator or adapter will just maintain a general view of the author and will make an adaptation of the original work (Kinsley 1956:182, also in Milton 2010:50; 70).

Vandal-Sirois and Bastin mention the famous **imitations** of European poets by Andrés Bello (1781–1865), transporting to the South American scene episodes that happened in foreign environments. His translation of Victor Hugo's "À Olympe" is used to express his sufferings in England while in exile. In Hugo's poem, Olympe finds supreme comfort in love, but this love becomes honour in Bello's **imitation** (Pagni 2004 in Vandal-Sirois and Bastin 2012:134). Bello also emphasises peace, while in Hugo's, the enemies hope to fight a war.

1.3.2 Equivalence

Equivalence is an area where TS should feel at home. Indeed, much has been written in the area, and **equivalence** is often seen as a central characteristic of translation: "equivalence seems decisive in the line of thought that claims that adaptation and translation are two different products and processes" (Krebs 2012:155). Katja Krebs (2012:153) states that: "The faithfulness of a translation, in this line of thinking, should ideally lead to equivalence; apparently the aim and objective of all translation and its defining characteristic that renders it

distinct from adaptation". Krebs then refers to Theo Hermans' *Conference of the Tongues*, where he states that "equivalence cannot be extrapolated on the basis of textual comparison […] Equivalence is proclaimed, not found" (Hermans 2007:6 in Krebs 2012:153–154). A translation will by its very nature, by existing in another language, necessarily contain differences with the original. If it is exactly the same as the original, it must be written in the language of the original. For Hermans, **equivalence** is not an authentic quality of Translation Studies but rather a declared quality, that is, it can vary from one person to another (Hermans 2007:24 in Krebs 2012:154).

This impossibility of producing a translation that is exactly the same as the original is stressed by Brazilian scholar Rosemary Arrojo (2007) in her analysis of Jorge Luís Borges' short story "Pierre Menard, Autor del *Quijote*". In the narrative, the 1930s French Symbolist poet isolates and immerses himself in the culture and language of 17th century Spain and manages to produce two chapters of the *Quijote* which are identical to those of Cervantes (see *Dom Quixote* Chapter 5). However, for Borges, Menard's text is much richer. He has been able to write in an affected archaic style, in contrast to the naturalness of Cervantes; he is able to subordinate his beliefs to those of his hero; and Menard is able to ignore the complexities of 20th century psychology and philosophy to produce the sentence containing: "truth, whose mother is history" [la verdad, cuya madre es la historia] (Borges 2006:57). Arrojo thus makes the point that, due to the distinct readings produced by the 'original' and the 'translation', even a superficially identical **version** will be very different to the original, whose meaning cannot be stabilised. It is thus impossible to produce an absolutely **equivalent** translation. Every **version** will be different.

1.3.3 Tradaptation

One very specific contribution that TS has made to AS is that of **tradaptation**, a term coined by Michel Garneau, Québécois poet and playwright, in order to describe his translations of the plays of Shakespeare, *The Tempest/La Tempête* (1973/1982), *Macbeth* (1978), *Coriolanus/Coriolan* (1989), which reached a public outside Quebec when they were performed in Ottawa in a 'Cycle Shakespeare', created by Robert Lepage for the National Arts Centre in Ottawa, for the Festival de Théâtres des Amériques in Montreal, and then on a world tour (Lieblein 2007:104 in Knutson 2012:340).

Garneau adapts, or rather **tradapts**. *Macbeth* is adapted to a Quebec setting. References to Scotland are completely missing and replaced by *chez-nous* [home] or *pays* [country] (Knutson 2012:114), thereby inviting the audience to associate the ravaged Scotland with Quebec, dominated by English-speaking Canada and demanding independence. Indeed, Garneau admits that his *Macbeth* is a political gesture to affirm the identity of Quebec as a nation and a country (Garneau 1983:4).

Another technique is the use of local North American animals: "in Garneau's Macbeth we can hear […] the vivid names of North American animals' species

('un chat sovage', 'un grand ours noér', 'l'portépique', 'L'orignal ac'son panache', and 'L'vieux loup')" ['a big black bear', 'the porcupine', 'The moose with its antlers', 'The old wolf'] (Salter 2000:195 in Knutson 2012:114–115). And thirdly, Garneau uses French as it was spoken in the period prior to the 1950s, "a kind of poetic proposition of how rural Québécois used to speak" (Salter 1993:72 in Knutson 2012:115). According to Francis R. Jones this would be a "time-matched archaization", though in a different period to that of Shakespeare's England, when Quebec had not yet been colonised (Jones 2006:191).

1.3.4 *The Broadening of Translation Studies*

An influential work is Maria Tymoczko's *Enlarging Translation, Empowering Translations* (2007), which proposes that TS open up to look towards other areas. Using the frames of reference of Representation, Transmission, and **Transculturation**, she suggests that TS should expand from the "dominant, parochial, and stereotypical thinking about translation processes and products" (2007:132). Paying homage to Lefevere's (1985, 1992) superordinate category of **Rewriting** (which he developed from **Refraction**), Tymoczko states the benefits that TS has received through being situated within the broader theoretical frameworks of Postcolonial Studies and Gender Studies. She also uses Wittgenstein's cluster concept, "Translation is a blurred category that intersects with and sits at the junction of other blurred categories" (2007:133) and thus will share interfaces with a number of other areas. It seems as if her text will move towards a mention of AS. However, this is not the case.

1.3.5 *Boundaries*

If we follow Linda Hutcheon and Siobhan O'Flynn (2013:170), we find very broad boundaries of what adaptation can be: "an extended, deliberate, announced revisitation of a particular work of art". This can include a very wide range of works, including for example literary translations and transcriptions of orchestral music for piano to **condensations** and **abridgements** and to what Hutcheon calls "adaptation proper" (in Leitch 2012:223). Adaptation can also include **spin–offs**, reviews, and academic criticism that follow the film in "offer[ing] an overt and critical commentary" (Hutcheon and O'Flynn 2013:171) on earlier works. Furthermore, it can encompass **sequels** and **prequels**, fanzines and **slash fiction**, also brief allusions, "bits of sampled music" (Hutcheon and O'Flynn 2013:170), and "museum exhibits" (Hutcheon and O'Flynn 2013:172, also in Leitch 2012:224).

Thus, the field is extensive, and Leitch (2012:22) asks the questions:

> If all texts are fluid, multiple, and indeterminate – that is, if every text is an intertext whose stability and integrity are social and political rather than ontological – then what are the differences between adaptations and the

whole vast range of intertexts? In short, where does adaptation proper cross the boundary and become adaptation improper?

Is every text an adaptation?

Here we can introduce the concept of **Transmedia**. If we examine two classic works on adaptation, *Adaptations: From Text to Screen, Screen to Text* (Cartmell and Whelehan 1999) and *Companion to Literature, Film and Adaptation* (Cartmell 2012), we find that both works are exclusively addressed towards film **versions** of literature. Indeed, Film Studies was the genesis of Adaptation Studies. Thomas Leitch mentions that from its founding until 2008, the forerunner of the Association of Adaptation Studies was called the Association of Literature on Screen Studies (Leitch 2012:229), and thus we can understand the domination of studies of film **versions** of literature, with its contributors coming from departments of English Literature and Film Studies.

It is also very Anglo and monolingual, maybe as a result of the domination of North America in film practice (Krebs 2014:5). In *Adaptations: From Text to Screen, Screen to Text* there are articles on adaptations of Shakespeare, Jane Austen, *The Scarlet Letter* (1995), David Cronenberg's *The Naked Lunch* (1991), *Schindler's List* (1993), *Little Women* (1994), *Trainspotting* (1996), *Orlando* (1992), and a section on the adaptations of Jane Campion, *101 Dalmatians* (1996), and the *Batman* franchise.

In *Companion to Literature, Film and Adaptation* there are chapters on literary translation in the silent era, "Writing on the Silent Screen", adaptation and modernism, sound adaptation, adaptation and business and commercial factors, "Comic-Book Narratives in Film Franchises", the classic novel on television, Shakespeare to Austen on screen, costumes in adaptation studies, music in adaptation studies, adaptable and unadaptable texts, and adapting *Harry Potter*.

Mentions of any text or influences from other languages are few and far between. In neither of these works are there any references to TS or TS theory and theorists. Indeed, references to 'translation' always refer to translation as transfer from literature to film, not as transfer from one language to another. This lack of awareness of the problems involved in translation can also be seen in the central tenet of Linda Cahir's work, in the sense of moving a work to a new environment:

> "To translate", in contrast to "to adapt", is to move a text from one language to another. It is a process of language, not a process of survival and generation. Through the process of translation a fully new text – a materially different entity – is made, one that simultaneously has a strong relationship with its original source, yet is fully independent from it. Simply put: we are able to read and appreciate the translation without reading the original source.
>
> (Cahir 2006:14, also in Leitch 2012:251)

For Leitch, Cahir presumes a seamless transfer/translation from one media to another, assuming texts to have determinate meanings, which can easily be coded and recoded, and missing the important question of which elements to emphasise in the translation (Cahir 2006:15, also in Leitch 2012:253).

Leitch (2012:230) comments that this very narrow concentration on film adaptations of novels became limited in an age of "explosive new media, [excluding] adaptations in virtually all media from consideration. Operas, ballets, theatrical plays, web pages, YouTube videos based on earlier texts – everything but film is eliminated from the field of study".

1.4 Intermedia and the Prison-House of Adaptation Studies

This book studies the interface between adaptation and translation, and one of its themes is the lack of contact between these two areas. In a similar way, in "Metadaptation: Adaptation and Intermediality – Cock and Bull", Eckart Voigts-Virchow (2009) examines the lack of contact between the areas of Adaptation and **Intermediality**. They are like two pubs, The Cock and The Bull:[2] the pub 'Adaptation' is situated in the Anglophone world, and the pub 'Intermediality' is in continental Europe. The main theoreticians who drink in the Intermediality are Joachim Paech, Werner Wolf, Irina Rajewsky, and Jörg Helbig, while Linda Hutcheon, Thomas Leitch, Sarah Cardwell, Deborah Cartmell, and Imelda Whelehan take their tipple in the Adaptation (2009:138). We might even add the pub where Translation scholars drink, The Lion, of course.[3] However, Voigts-Virchow views a possible exchange, quoting the metaphor of Leitch, as researchers like Julie Sanders, Linda Hutcheon, and Christine Geraghty "have been digging away from the prison-house of adaptation studies", trying to open up a tunnel to the wider area of Intermedial Studies (Leitch 2008:76 in Voigts-Virchow 2009:139).

In a later article, "Memes and Recombinant Appropriation: Remix, Mashup, Parody", Eckart Voigts-Virchow, now Eckart Voigts (2017:285), details some of the **intermedial** forms of adaptation, which will now include new **intertextual** forms produced by recent technologies such as **mashups** (a fusion of data, music, or film), **remixes**, **reboots**, **samplings**, **remodellings**, and transformations, in all of which the audience plays a **participatory** role. To include these

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2 Voigts-Virchow refers to the site, *The Phrase Finder*, "The meaning and origin of the expression: A cock and bull story: A cock and bull story is a fanciful and unbelievable tale. It is widely reported that this phrase originated at Stony Stratford […] In the height of the coaching era – the 18th and early 19th centuries – Stony Stratford was an important stopping-off point for mail and passenger coaches travelling between London and the North of England. This coaching history is the source of the supposed origin of the phrase 'cock and bull story'. The Cock and the Bull were two of the main coaching inns in the town, and the banter and rivalry between groups of travellers is said to have resulted in exaggerated and fanciful stories, which became known as 'cock and bull stories'" (phrases.org.uk/meanings/cock-and-bull-story).

3 St. Jerome's companion.

forms would challenge many of the precepts we may have of Adaptation and open up the field to new horizons as these participatory forms result in "a shift from hermeneutic to performative modes of adaptation" or rather "appropriation" (2017:286), with the literary and cultural artefact being transformed from an object of contemplation into "material to be played with" (2017:294) as the audience members now become doers and participants.

This **remodelling** may also be linked to other forms of **recycling**, remaking, and **retelling** (2017:310), and this 'recombinant' use of different media will thus break down barriers between the processes of cultural adaptation, **appropriation**, and **borrowing** (Voigts 2017:295). Studies of **intermediality** will therefore investigate distinct phenomena such as "media combination, media transfer and media contact or media reference" (Voigts-Virchow 2009:147), which may also appear together in a single media product. Leitch (2012:236) comments that "it may well be that this is the most accurate way to define adaptation".

One of the most famous remodelled videos is the *Hitler Rant* from the 2004 film *Downfall/Der Untergang*, in which the German subtitles of Hitler complaining that his orders were not being followed were substituted by a myriad of **memes**, of which one of the first parodied Hillary Clinton complaining of being defeated for the Democratic nomination in 2008. There is now even a Wiki (Hitler Parody Wiki 2023) and a website (hitlerrantsparodies.com) devoted to **versions** of the *Hitler Rant*. More recent examples that Voigts gives are short videos that became viral or memes like the Ice Bucket Challenge, The UNfappening, and 10 Hours Walking, which were shared by friends and colleagues via software **mashups**, often using a variety of applications and sources such as Google Maps, YouTube, and Facebook (2017:288)

Voigts (2017:289–290) summarises the characteristics of the new products:

1. They are viral **memes**, both commercial and non-commercial, made popular through sharing in an attention economy and a relational 'bastard culture'.
2. They are ephemeral vignettes, short-lived, marginal, and non-functional.
3. They tend to be hybrid, derivative, parasitic, critical, comic, playful, transgressive, humorous, **parodic**, **carnivalesque**, performative, illegitimate, celebrating discontinuity, and undermining textual authority and integrity by **appropriating** existing texts.
4. They tend toward montage, **collage** (art, two-dimensional), or **assemblage** (art, three dimensional).
5. They tend to use *objets trouvés* and damage the integrity of (popular) artworks or texts.
6. They complicate meanings, precluding a seamless, unilinear meaning-making.
7. They celebrate the monteur's art of ephemeral **meme** creation.

Audiences are thus transformed from spectators or auditors and become junior partners in producing texts, whose technical quality may often be poor.

Eckart Voigts (2017:294) sees clear implications for these developments, with AS focusing

> on what people do with texts, rather than how they process or interpret texts. A reinvigorated adaptation studies will renew the focus on issues of distribution, circulation, and performance that were superseded by the comparative textual readings that have given adaptation studies a bad name for so long.

In "Adaptation and Intermediality" Lars Elleström places Adaptation within the much broader field of **Intermediality**, identifying important questions that the area should deal with. He describes the two basic forms of **Intermediality** (2017:511): (1) **Transmediation**, which is the "repeated (although certainly not identical) representation of media characteristics by another medium, such as a television programme featuring the same characters and themes as a children's book or being narratively structured as a classical drama", that is, the new medium will use the characteristics of the novel in a different way; and (2) what he calls "media representation", such as a review of a dance or musical performance – the original now becomes represented in a different medium. Elleström also refers to other forms of media representation such as **ekphrasis**, typically a poem representing a painting.

Elleström asks a number of provocative questions about the future of the area. The first is that of the nature of the media: "Are they specific creations or rather clusters of media, or, in other words, are they media products or qualified media?" Qualified media include recognised areas such as music, films, radio programmes, and news articles. A qualified medium is then made up of various individual media products, for example, scripts, sketches, notes, and storyboards (Elleström 2010:24–27 and 2017:514). And he questions whether adaptation should be understood as the transfer of media characteristics between particular media products or between qualified media (2017:514), reaching the conclusion that the great majority of studies deal with media products, and many of the characteristics of a particular novel or film will be characteristics of novels in general or a certain type of novel rather than the specific work being examined. Elleström gives the example that all film noirs will have certain characteristics in common.

Following Jack Boozer (2008), Elleström (2017:515) makes a point for studying the media that assist in the production of other media. Here he mentions "qualified media such as scores, scripts, and libretti, designed to be **transmediated** and having qualities that make them less fit to be appreciated by non-specialists, are not treated as source media for adaptation". Boozer believes in the importance of studying screenplays in film adaptation.

Elleström welcomes the extension of AS to popular culture, as found in the collection of essays mentioned above edited by Whelehan and Cartmell (1999), with articles on *Batman* movies, *Star Trek* incarnations, and the move of *101 Dalmatians* from children's novel to film, and wonders about further **extensions** of AS to non-artistic areas, like news reports, advertisements, history, and what Elleström calls 'casual media' like ordinary speech, gestures, and e-mails.

1.5   *Trois Solitudes*: Translation Studies, Adaptation Studies, and Transmedia Studies

Continuing from the previous section, in "Transmedia, Translation and Adaptation: Parallel Universes or Complex System?" (2020), Audrey Canalès makes a strong case for more contact between the three areas of TS, AS, and **Transmedia** Studies, here used in the sense of one storyline being developed across various media, following Henry Jenkins. Quoting Kobus Marais, "what is needed is the ability to embrace paradoxical perspectives to supplement new insights to existing ones without replacing what may be of use in the existing perspectives" (2014:15–16, also in Canalès 2020:58), she mentions the lack of contact and mutual interest, very much as Milton did some ten years earlier, though he did not include **Transmedia** Studies, which was still in its infancy. Following Hutcheon and Siobhan O'Flynn (2013:xx), **Transmedia** publications have ignored the existence of or have reproduced "the constant critical denigration of the general phenomenon of adaptation" (2013:xx). Canalès praises Christy Dena for making this link between Adaptation and **Transmedia**, comparing adaptations to classical **transmedia** projects (previously described as "collections of mono-medium stories") but opposing them with more recent and innovative types of **transmedia** projects, which are "collections of media that tell one story" (Dena 2011 in Canalès 2020:63). Chapter 3 will develop these ideas on **Transmedia**.

Likewise, in their *solitude*, very few Adaptation publications mention **Transmedia**. Canalès counts the number of times important peer-reviewed journals in TS and AS use the term **Transmedia**: *Adaptation*, specialising in film adaptations, 29 times from 2011 to 2019; *Target*, one of the most respected TS journals, none at all from 2012 to 2019; *Meta*, the long-running Canadian translation journal, which has existed since 1955, has never mentioned **Transmedia**; and neither has the other important Canadian journal, *TTR*. On the other hand, searches with the terms 'audiovisual translation', 'game **localisation**', or 'film' brought a large number of results (Canalès 2020:65).

Canalès agrees that today texts are seldom monomedia. Nearly all publishing houses offer their works online, and many are also in audio-book form. Using the words of Frederic Chaume (2018:98 in Canalès 2020:66), the definition of translation must "remove its straightjacket in order to embrace these new narratives and products, which are appearing in the audiovisual world".

And, supporting Hutcheon and O'Flynn, (2013:xiii) and Eckart Voigts and Pascal Nicklas, AS must get away from its concentration on film adaptations, overcoming the "'discursive self-enclosure' of the 'film culture' paradigm" (Voigts and Nicklas 2013:140 in Canalès 2020:67). Likewise, Canalès echoes the critique of Kobus Marais and Reine Meylaerts that Translation scholars stick "to an extremely narrow conceptualization of translation as interlingual" (2019:34 in Canalès 2020:69).

In a similar vein, Canalès cites the work of Minako O'Hagan, who writes on video game **localisation** and points to the tendency of Translation theorists to "hold technology at arm's length". They are also wary of the need to consider translation as entertainment (2012:137 in Canalès 2020:67). This is supported by Max Giovagnoli's statement that **Transmedia** enhances the similarities between fiction and games (2011:98 in Canalès 2020:67), and this **immersive** physical engagement and enjoyment can also be seen in theme parks (Hutcheon and O'Flynn 2013:133). Thus it seems there is still some resistance by Translation and Adaptation theorists to include play although it can be considered as multimodal, **intersemiotic recreation** (Canalès 2020:67).

Canalès (2020:68–69) summarises her ideas:

> It appears that the paradigms of Adaptation Studies, Translation Studies, and Transmedia Studies […] are parallel universes that sometimes use identical terms to describe identical or similar topics, while showing little evidence of mutual interest. Translation Studies still mainly focuses on verbal text and on top-down approaches to authorship, Adaptation Studies is only starting to embrace transmedia narratives, whereas Transmedia Studies takes textuality in a broader sense, fully embracing participatory culture. By doing so, Transmedia Studies appropriates the conversation about transmediality

ignoring its debt to Adaptation Studies. What is needed is greater inter- or transdisciplinarity between the areas.

Canalès repeats Voigts' critique that TS and AS have been slow to accept that the fact that nowadays fans and the public take part in story making and the translation and adaptation of these stories: "Public participation in story-world building is a phenomenon that is here to stay and that translation and adaptation scholars must for this acknowledge", thereby resulting in "adaptation and translation's current lack of visibility in the academic conversation sparked by the emergence of transmedia storytelling" (Canalès 2020:70). Academics working in TS and AS must escape from their comfort zones and embrace new forms of working with literatures and language: "Seeing transmedial matters as problematic and jeopardising to translation and adaptation, and hence refusing to embrace them as challenging research topics only anchors research in translation and adaptation in a linguistic literary past" (Canalès 2020:70).

1.6 Let a Thousand Flowers Bloom!

Despite the difficulty of setting down boundaries and defining what is and is not adaptation, the field of Adaptation is alive and exciting, with "and an equally notable efflorescence of provocative scholarship", and so maybe this question should be deferred, and such limitations would place constraints on "a field that may well flourish more successfully when a thousand flowers bloom"[4] (Leitch 2012:265).

To close this chapter let us look at three of these flowers in this vast field. One is that of the translation and adaptation of academic textbooks, which seems to have been little explored. One interesting study of Akiko Uchiyama describes the way in which Yukichi Fukuzawa altered the information in *Sekai kunizukushi* [Nations around the World] (1869), which he adapted from an American geography textbook, *A System of Modern Geography* (1848), by S. Augustus Mitchell, to place Japan in a much more serious light as a rapidly developing power, much superior to other Asian countries such as Korea and China. He was a journalist who was an important former of opinions and did much to propagate the idea that Japan was a superior nation (Uchiyama 2009).

Another flower, which opens up a new area, is that of the adaptation of colouring books for adults. Rachel Mizsei-Ward discovers that the *Game of Thrones* colouring books are yet another spin-off, one in which fans can have another form of contact with their heroes, and colouring books are a participatory activity. She quotes Alison Parody, who uses the term 'franchise storytelling', an important trend in the 21st-century media, which can "offer audiences fictional experiences with length, depth and breadth, and multiple avenues of engagement with much loved fictional properties, which can provide producers with streams of revenue across the gamut of media outlets" (Parody 2011:211, in Mizsei-Ward 2020:57).

Kyle Meikle suggests that as yet we do not have the tools to handle pornographic adaptations. Like video games, which Hutcheon (2012:22–23) describes as immersing "us physically and kinesthetically", we respond physically to pornography (2015:136). Adaptation scholars should "focus on the effects of texts over and above the effects of media", not examining how readers take pleasure in the media of screens but rather how our bodies and senses receive works and "pleasure themselves to adaptations", developing a "physiological model of adaptation", "an erotics of adaptation" (Meikle 2015:137).

1.7 Suggested Activities

1. Write your own story of contact with adaptations and translations.
2. Would you agree with Laurence Raw and Tony Gurr's point that a translator must be careful, accurate, and know both languages very well, whereas the adapter needs more creative skills?

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4 Adapted from Mao Zedong's 1956 invitation for intellectuals to criticise the Communist Party and its actions: "Let a hundred flowers bloom, and a hundred schools of thought contend".

3. Think of a possible *Romeo and Juliet* adaptation in your society. And adaptations of other plays of Shakespeare. Think of ways in which the Turkish students found this 'liberating'.
4. What is your contact with different contemporary media?
5. Look at examples of some of the mashups mentioned. Find others.
6. Read the following paragraph by Kamilla Elliott (2014:77). She is describing projects for a course in AS, which were accompanied by an essay. Should such projects be accepted in a Humanities university course? Would your university accept them? Discuss some of them in more detail. Can you think of even more examples? Could you add to the list with an adaptation of your own?

> My students have gone beyond filmmaking to produce adaptations in other media: writing, dramatising, storyboarding, filming, novelising, graphic-novelising, drawing, illustrating, painting, sculpting, set designing, costuming, staging, scoring, puppeteering, acting, dancing, singing, editing, directing, casting, choreographing, gaming, video gaming, and producing marketing materials, film posters, book covers, news articles, political pamphlets, magazine spreads, scrapbooks, and multimedial installations. Students have furthermore engaged new and digital media, adapting works to Facebook pages, Twitter feeds, YouTube videos, blogs, vlogs, ringtones, and iPad apps.

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2

'A COUNTRY IS MADE BY TRANSLATORS AND ADAPTORS'[1]

The Retellings of José Bento Monteiro Lobato (1882–1948)

2.1 Introduction

2.1.1 Lobato, the Publisher

José Bento Monteiro Lobato (1882–1948) was originally a landowner near the city of Taubaté, 140 kilometres from São Paulo. After studying Law in São Paulo, he became a public prosecutor in the sleepy town of Areias, 118 kilometres from Taubaté. Tired of the soporific life of the country town, he sent his own articles and ones he translated to newspapers in São Paulo and Santos, eventually getting his foot in the door. Lobato sold the large estate he had inherited in 1917, became a regular article writer and art critic for the *Estado de São Paulo* newspaper, and then, in 1918, editor and owner of the influential magazine *Revista do Brasil*,[2] whose articles discussed contemporary Brazilian social problems and also included translations of contemporary Argentine writers such as Manuel Galvez, Horacio Quiroga, José Ingenieros, Nicolas Olivari, and Lorenzo Stanchina (Ribeiro 2008). He also set up the Monteiro Lobato & Companhia Publishing Company (1918–1925), which rapidly became the largest publishing company in Brazil.

Lobato became the best-known figure in the Brazilian publishing world. In *Problema Vital* [Vital Problem] (1918a) and *Idéias de Jeca Tatu* [Ideas of Jeca Tatu] (1919) he examined the problems of rural Brazil: the need for vaccination;

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1 A twist on Lobato's well-known motto: "Um país se faz com homens e livros" ["A country is made by men and books"] (Lobato 1950b:46).

2 From 1916 Lobato had been publishing his essays and initial **versions** of his short stories in the *Revista do Brasil*. With the bankruptcy of Monteiro Lobato & Companhia in 1925, he was forced to sell the publication. Right until 1990, when it folded, it was a forum for discussing ideas on Brazilian thinking and culture.

the slothfulness of the yokel [*caipira*]. His collections of rural short stories were enormously popular and bestsellers. Between 1918 and 1922, *Urupês*[3] (1918b) was reprinted nine times, *Cidades Mortas* [Dead Towns] (1919a) four, *Ideias de Jeca Tatu* [Jeca Tatu's Ideas] (1919b) four, and *Onda Verde* [Green Wave] (1921a), two. Indeed, according to his biographer, Edgard Cavalheiro, by the end of 1922 Lobato & Companhia had published the astounding figure of 109,500 books (Lobato 1944:437 and Landers 1982:30), and 250,000 books from the publishing house were circulating in Brazil at the end of 1925 (Cavalheiro 1955:331).

2.1.2 The Bestselling Author of Children's Literature

Disappointed by the lack of variety of children's literature available for his own children, the multivalent Lobato invented a series of characters at the *Sítio do*
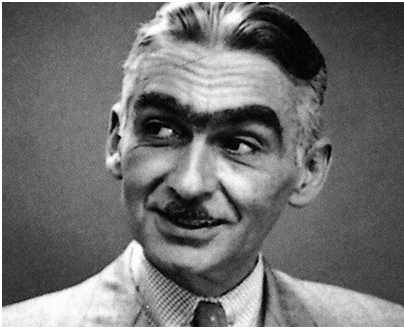
FIGURE 2.1   José Monteiro Lobato © Cleo Monteiro Lobato.
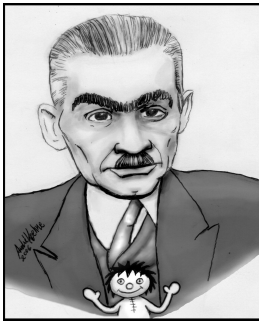
FIGURE 2.2   Drawing of Monteiro Lobato and Emília. © 2006 André Koehme. Licensed under the Creative Commons Attribution–Share Alike 3.0.

3 The title comes from the nickname of the main character, Jeca Tatu, 'Urupê', a wood ear mushroom.

Picapau Amarelo [Yellow Woodpecker Farm[4]]: initially the well-read grandmother, Dona Benta, her lively and intelligent grandchildren, Pedrinho and Lúcia, known as Narizinho [Little Nose]; the cheeky rag doll, Emília; and the professorly shuck of corn, Visconde de Sabugosa. In *As Reinações de Narizinho* [The Adventures of Narizinho] (1931) they are joined by visits from the cowboy Tom Mix, Felix the Cat, Aladdin, Little Red Riding Hood, Cinderella, Ali Baba, Puss in Boots, Tom Thumb, Sinbad the Sailor, and Peter Pan, among others (Lobato 1980:106) and in *Memórias da Emília* [Emília's Memories] (1936) by a thousand English children, Peter Pan, Captain Hook, Alice, and Popeye. Lobato was now the most important writer for children in Brazil and indeed has remained so ever since![5]

Lobato's works for children were amazingly successful: 500 copies of *A Menina do Narizinho Arrebitado* [The Girl with the Little Turned-up Nose] (1920) were distributed to schools in the state of São Paulo, and this leveraged sales, which reached 50,000, an amazing figure for a country where illiteracy was still rife. This was followed by *Fábulas de Narizinho* [Fables of Narizinho] (1921b), whose second **version** we shall later discuss; *O Saci* (1921c), based on *O Sacy-Pererê: resultado de um inquérito* [Sacy-Pererê: result of an inquiry] (1918), a book which reproduced the findings of a survey in the *Estado de São Paulo* in which Lobato asked readers to send in information on what they knew of the mythical Brazilian spirit, a one-legged, pipe-smoking, black boy with a red hat, with skills somewhat similar to Shakespeare's Puck and Queen Mab; *O Marquês de Rabicó* [The Marquis of Rabicó] (1922), in which Lobato introduced the farm's pet pig; *A Caçada da Onça* [Jaguar Hunt] (1924); *O Noivado de Narizinho* [Narizinho's Engagement] (1924), in which Emília gets engaged to the pet pig, thereby attracting the wrath of the Catholic Church; *Jeca Tatuzinho* (1924), with the slothful Jeca Tatu embodying the rural backwardness of Brazil; and *O Garimpeiro do Rio das Garças* [The Gold Prospector of Heron River] (1924), among others.

2.1.3 Lobato and the Brazilian Literary System

Lobato was at the centre of the Brazilian literary canon, system, or **polysystem**, if we use the term of Itamar Even-Zohar (2000). He was the bestselling and most popular author in Brazil. Monteiro Lobato & Companhia was highly successful in terms of sales, publishing the work of many of the most promising authors in Brazil. In 1937, *O Escândalo do Petróleo* [The Oil Scandal] reached its fifth edition

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4 Henceforward *Sítio* and Farm, respectively.

5 As an example, Lobato's *D. Quixote das Crianças*, adapted for children, is the most published adaptation from Cervantes' masterpiece in Brazil, reedited and reprinted continually ever since it was first issued in 1936: Companhia Ed. Nacional (1936–1940); Ed. Brasiliense (1944-2000); Círculo do Livro (1984–1992); Ed. Globo (2005-present) with electronic and comic **versions** in 2013 (Cobelo 2014:115).

two years after being published; *Urupês* reached its eleventh edition, *Fábulas* its seventh, *História do Mundo para Crianças* and *O Saci* their sixth editions.

Nevertheless, in 1925 Monteiro Lobato & Companhia went bankrupt, and in 1935 Lobato set up the Companhia Editora Nacional (henceforward CEN) with Octalles Marcondes Ferreira, the business manager of Monteiro Lobato & Companhia. CEN and Brasiliense had published around 1,520,000 copies of his work (Miceli 1979:17–18). The new company was just a publishing house and did not do any printing but began where the previous company had stopped and was soon rapidly dominating the Brazilian market. His works have always been a commercial success, with his books still in print, TV series, animation (Cartoon Network), and comic adaptations, as will be seen in the final section.

Although Monteiro Lobato & Companhia published modernist writers, Lobato did not espouse many elements of Brazilian Modernism. In 1917 Lobato unleashed a vituperative critique of an exhibition of the modernist artist Anita Malfatti (Lobato 1917). And Lobato was nowhere to be seen at the Semana de Arte Moderna in 1922, which was a turning point in Brazilian literature, a show-case for work of Brazilian modernists such as musicologist Mário de Andrade; writers Oswald de Andrade (no relation), Menotti Del Picchia, and Guilherme de Almeida; sculptor Victor Brecheret; painter Anita Malfatti; and composer Heitor Villa-Lobos. In the following years modernism was to take over the cen-tre of the Brazilian literary **polysystem**, replacing the now somewhat old-fash-ioned rural stories of Lobato.

Lobato's next work was his first and last novel directed to an adult audience. *O Presidente Negro/O Choque das Raças* [The Black President/The Clash of Races] (1925a) is a futuristic work set in 2228 in the US, where men wish to re-elect President Kerlog, and women the feminist Evelyn Astor, the result being that the black candidate, Jim Roy, becomes the 88th President of the United States. However, the whites, unable to accept the defeat and now united, establish a 'final solution' for the black population, mass sterilisation through hair cream used by black people. Jim Roy is found dead in his office, and Kerlog is re-elected. *O President Negro* was not as successful as his previous work, and sales were much lower.

2.1.4 Lobato Goes to New York… and Keeps On Writing

His life changed in 1926. Lobato was close to the president elect, Washington Luis, and was invited to be Commercial Attaché in New York, where he remained from June 1926 to June 1930. Enormously impressed by the wealth, industry, and go-getting style of the roaring twenties in the US, he wrote very positive descriptions of life there which would be incorporated into *América* (1932/1950a), but he failed to make agreements to sell Brazilian coffee to the USSR, lost much of his fortune in the 1929 Wall Street Crash, and had to sell his shares in CEN.

While he was in New York, in 1927 CEN published *Mr. Slang e o Brasil* [Mr. Slang and Brazil] (1948), the opinions of an imaginary Englishman on Brazil; *As*

Aventuras de Hans Staden [The Adventures of Hans Staden] (1927), the autobiographical adventures of a German mercenary, who is captured and nearly eaten by the Tupinambá, a native Brazilian tribe; *Aventuras do Príncipe* [Adventures of the Prince] (1928); *O Gato Félix* [Felix the Cat] (1928); *A Cara de Coruja* [The Face of the Owl] (1928); *O Circo de Escavalinho* [Escavalinho's Circus] (1929); and *A Pena de Papagaio* [The Parrot's Feather] (1930). These last four shorter children's works were brought together and included in *Reinações de Narizinho* (1931).

We can point to two defining moments in Lobato's stay in the US. Firstly, his visit to Henry Ford's automobile plant in Detroit, which was an epiphany for Lobato. This is what Brazil should be doing, he realised – taking advantage of its raw materials, particularly iron ore, to produce industrial goods for the benefit of the whole population. He translated two works by Ford (1926, 1926) and sent an endless stream of letters to Brazilian authorities to press them to develop steel processing plants but was ignored. Somewhat ironically, the first Brazilian plant to produce steel was only established at the end of Lobato's life in 1947 in Volta Redonda, 124 kilometres from Rio de Janeiro, quite near his home town of Taubaté. And then, back in Brazil, he would invest what remained of his fortune in an attempt to find the other necessary ingredient of modern industrial life: oil. These efforts were stopped by the proclamation of the Estado Novo, the coup within Getúlio Vargas' dictatorship, on 10 November 1937, when all oil prospecting was nationalised.

The other turning point was Lobato's failure to get *O Presidente Negro* published in the US. He saw himself as the new H.G. Wells and was confident, or rather over-confident, as usual, and thought he could easily make his first million dollars, as many were doing before October 1929. Unfortunately, due to its racist content, even in the 1920s no publishing company would touch it. If Lobato had tried to get his books for children published, the story might have been different, and all the world might today know Dona Benta, Narizinho, Pedrinho, and Emília…

2.1.5 Broken but Not Defeated: Lobato Writes More Children's Books and Contemporary Translations

With the 1930 coup and the establishment of the Vargas populist nationalistic government, Lobato returned to Brazil. His fortune was now gone, and his life was divided between his projects for developing the iron and steel industry in Brazil and prospecting for oil on one hand – as seen in his *Ferro* [Iron] (1931), *O Escândalo do Petróleo e Ferro* [The Oil and Iron Scandal] (1936), and the children's book *O Poço do Visconde* [The Well of Visconde] (1937), in which Lobato's characters discover oil – and on the other hand supporting himself, his family, and his attempts to find oil by managing the literary side of CEN, proofreading translations, doing translations of his own, almost all from English, and writing his successful books for children, continuing the adventures of Dona Benta, Pedrinho, Narizinho, and Emília. Many were paradidactic, often reflecting his own ideas. In *História do Mundo para Crianças* (1933), a translation of *A Child's History of the World* (1924), by Virgil M. Hillyer, Lobato is somewhat pessimistic

towards modern inventions such as aeroplanes, which had killed thousands, and in *Emília no País da Gramática* [Emília in the Land of the Grammar] (1934), he proposes a new Brazilian Portuguese grammar, based on actual usage.

CEN was highly successful and produced a series of translations, introducing important contemporary writers, many of them American writers who had not been previously published in Brazil, such as *The Jungle Book* (1933) by Rudyard Kipling; *The Black Doctor* (1934) by Arthur Conan Doyle; and *White Fang* (1933) and *A Daughter of the Snows* (1934), both by Jack London. Lobato translated quickly, sometimes omitting a few things and making a number of errors, but his translations were very successful, and if his name appeared on the cover, the work was bound to attract readers.

2.2 Lobato's Adaptations

A number of Lobato's best-known works are adaptations. His technique in *Fábulas*, *As Histórias de Tia Nastácia*, *Hans Staden*, *Peter Pan*, and *D. Quixote das Crianças* was that of **retelling**. The learned grandmother, Dona Benta, who has something of the retired university professor, retells the stories to the children and the rag doll Emília. And through Dona Benta, Lobato inserts his own opinions and ideas.

For Julia Kristeva and Mikhail Bakhtin, texts are never univocal, independent, but always polyphonic, containing traces of other texts, influences, biographical elements of the author, and previous and future writings of the author (in Allen 2000). They are what theorists now call **intertextual**. The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the **intertext** (Allen 2000:1).

2.2.1 Peter Pan *(1930)*

In *Peter Pan* Lobato cuts elements which can be seen as somewhat 'weird' and concentrates on Barrie's plot. He omits the dysfunctionality of the Darling family, such as Mr. Darling's jealousy of the dog Nana, and the bad joke he plays, letting Nana take his medicine (Barrie 1995:20). In fact, Nana's role, representing a kind of normality compared to the Darling family, is diminished.

Lobato also omits all of Hook's inner thoughts; his biography, the fact Hook studied at the prestigious Eton College and that he seems to be an English gentleman or even an aristocrat who went the wrong way, ignoring the concept of fair play; details of his rivalry with Peter Pan; and the possibility of a homoerotic attraction that Hook has for the boy (Barrie 1995:126–127).

The attraction that Wendy feels for Hook when she is captured by pirates, a type of Stockholm syndrome, is also missing (Barrie 1995:129). Lobato cuts out the 'typically feminine' chores that Wendy does (Barrie 1995:34, 80), and the possibility of her being a surrogate mother for the pirate Smee (Barrie 1995:91–92). Lobato omits references to the ambiguous relationship between Wendy and Peter, with Peter sometimes seeming to be Wendy's husband. Lobato thus loses the psychological complexity of Barrie's original. Peter's fear of growing up and entering the sexual phase of adolescence, and how this might reflect Barrie's personality, and the way Peter and the Lost Boys reflect Barrie's friendship with the Llewelyn Davies brothers, are all cut (Frazier 2014:11–19). Lobato also reduces the English element. He omits the petty snobbery of Mrs. Darling, who can't leave the shadow of Peter hanging from the window (Barrie 1995:13), and Lobato's children have to be in bed by 9 p.m., not 7 p.m.

Barrie's *Peter Pan* contrasts civilisation and nature, and, at the end of the book, the characters return to everyday life, and the acceptance of the 'civilised' adult world begins as they face up to the real world. However, Monteiro Lobato takes the reader from one Edenic world to another, to the Farm, which is Brazilian, but also opposed to everyday civilisation. And this is reinforced by the authority of Dona Benta's voice, who guides them back to the Farm. The happiness of the Edenic Farm is perhaps a metaphor for what Brazil could potentially become (Lajolo 2000:62).

Lobato adds a subplot, so, in addition to being an adaptation, his Peter Pan is also an **appropriation** as Emília cuts away Tia Nastácia's shadow, which becomes difficult to find. Here we see the reasons why Lobato has been so criticised for his characterisations of Emília and Tia Nastácia.[6] Emília is often rude, and arrogant. And some of her comments are sharp and sometimes racist: "Why does a cook need to know *Peter Pan*'s story?" [Para que uma cozinheira precisa saber a história de *Peter Pan*?] (1971:11); "Shut up!" shouted Emília. "You only know about onions and garlic and bacon" [Cale a boca!: berrou Emília. Você só entende de cebolas e alhos e toucinho] (1971:22). There are also several references to the physical characteristics of Nastácia. When Emília tries to make a hook like Captain Hook, it is to "scare Aunt Nastácia. I want to hook her thick lips" [assustar tia Nastácia. Quero ganchar aquele beição dela] (1971:45). And when Nastácia finds a part of her shadow, Lobato comments that she speaks "with her lip hanging" [com o beiço pendurado] (1971:58); we even have a very racist comment from Dona Benta, when she praises Tia Nastácia, saying that "Everyone here knows that she is black only on the outside" [Todos aqui sabem que é preta só por fora] (1971:91). Indeed, these comments have led

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6 The end of slavery in Brazil came with the *Lei Áurea* on 13 May 1888. Tia Nastácia's parents may well have been slaves. No provision was made for ex-slaves after their freedom, so many were forced to keep working for their former employers.

to considerable controversy on Lobato's so-called racism and calls to 'cancel' his works (see for example Frô 2011).

Lobato introduces vocabulary and general knowledge. He explains the origin of the 'guillotine' (1971:14); what a 'sea wolf' and a 'billion' are (1971:38); the difference between 'stalactites' and 'stalagmites' (1971:59). Dona Benta explains that we have to know the learned language; otherwise, we may be tricked (1971:61).

Lobato **domesticates** *Peter Pan* in several ways, bringing the character to the Brazilian reader: Pedrinho, when he knows about Peter Pan's magic powder, thinks about its similarities to the magic *pirlimpimpim* powder used at the Farm (1971:29); Lobato compares the red-skinned 'Indians'[7] with the Brazilian 'Indians', "always squatting, like our *caboclos*[8] in the forest" [sempre de cócoras, como os nossos caboclos de mato] (1971:32); and the mushroom Hook sits on becomes a *chapéu-de-sapo*, a floating pennywort.

However, the most important change that Lobato makes to *Peter Pan* is to include criticisms of the Getúlio Vargas government. In the 1930 edition Dona Benta mentions the considerable taxes on poor-quality toys. In the 1935 edition this is intensified to:

> Because of taxes, my son. There is a plague in Brazil called the government, which imposes taxes and stamps on all things that come from abroad, left and right, just for the greed of taking money from the people to fill the stomach of the parasites.
>
> [Por causa dos impostos, meu filho. Há no Brasil uma peste chamada governo que vai botando impostos e selos em todas as coisas que vêm de fora, a torto e a direito, só pela ganância de arrancar dinheiro do povo para encher a barriga dos parasitas].
>
> (Lobato 1935b:14)

However, this section was omitted, and the text stabilised in the 1944 fourth and further editions.

2.2.2 As Aventuras Hans Staden *(1927)*

This is the story of the eponymous German sailor (c. 1525–1576) shipwrecked off the Brazilian coast. After fighting with the Portuguese settlers, he was captured by the Tupinambá tribe and nearly eaten by them. Lobato adapts and updates Alfred Löfgren's translation (1900). His first **version**, *Meu captiveiro entre os selvagens do Brasil, de Hans Staden* [My captivity among the Brazilian savages, by Hans Staden] was made in (1925b), but then he had Dona Benta retell the story in *As Aventuras de Hans Staden* (1927). Lobato makes a number

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7 At the time, the native populations of the American continent were called 'Indians'.
8 *Caboclo*: Person with a white father and indigenous mother.

of changes of emphasis: the secular anti-Catholic Brazilian reduces Hans' piety – Hans manages to escape more through his wit and cleverness rather than through help from God. Lobato completely cuts the 14-page Introduction of the Löfgren **version**, the whole of the second part of the work on the customs of the Tupinambá (Staden 1900:120–166), and the notes of Theodoro Sampaio (Staden 1900:i–xxxv).

What is most noteworthy in the adaptation is the very negative view of Dona Benta of the colonisation of Latin America, emphasising the greed of the Spanish conquistadors and Portuguese colonists, resulting in the enslavement of the indigenous populations and the destruction of entire advanced nations such as the Aztecs of Mexico and the Incas of Peru (Lobato 1976:15; 46).

When Pedrinho asks Dona Benta why these conquerors are always considered great men, Dona Benta replies that: "History is written by them. When a pirate writes about his life, it is clear that he embellishes himself in a way that gives the impression that he is a magnanimous hero". [A história é escrita por eles. Um pirata quando escreve a sua vida está claro que se embeleza de maneira a dar a impressao de que é um magnânimo herói.] And she makes the ironic comment: "At the entrance to a certain city, there was a marble statue, representing a man winning a fight against a lion. A lion passes by, contemplates it and says: This statue would be very different if lions were sculptors!" [À entrada de uma certa cidade erguia-se um grupo de mármore, que representava um homem vencendo na luta ao leão. Passa um leão, contempla aquilo e diz: Muito diferente seria essa estátua se os leões fossem escultores!] (Lobato 1976:46).

Dona Benta offers a very favourable view of the treatment that native Brazilians gave European prisoners when compared to the colonisers, who tortured their victims, tearing out their nails, crushing their bones, and making them drink molten lead. By contrast, the Brazilian natives merely 'played' with their victims, as they did with Hans, making him dance, feeding them well, even giving them wives, while they were choosing the part of his body each would eat (1976:53–54).

2.2.3 D. Quixote das Crianças *(1936)*

In *D. Quixote das Crianças* one of the central themes is the discussion on children's literature and the most suitable form of reading for children. The book begins with Emília climbing a ladder to get the two volumes of *Don Quixote* in its European Portuguese translation. She manages to lever the volumes down with a broom, but, unfortunately, they fall and flatten Visconde, the shuck of corn. Dona Benta begins to read the book to the children and doll, but the formal 19th century European Portuguese soon tires Emília, who goes off to play hide-and-seek with Quindim, the rhinoceros. This rich and literary style is not appropriate for children and young people. It would have to be **adapted** and simplified for them. This point is made by Lobato in a letter to his friend Godofredo Rangel from 19 December 1945:

> With each new revision in the new editions, I kill, like someone who is killing fleas, all the "literatures" that still spoil them. This I did in Hercules, and in the second edition I will make it even less literary than it is. After the first edition I do the flea hunting – and what a lot I find, my God!
>
> [A cada revisão nova nas novas edições, mato, como quem mata pulgas, todas as "literaturas" que ainda as estragam. Assim fiz no Hércules, e na segunda edição deixa-lo-ei ainda menos literário do que está. Depois da primeira edição é que faço a caça das pulgas – e quantas encontro, meu Deus!]
>
> (Lobato 1959:372)

Dona Benta is a cultural mediator (Romano 2016), a very experienced reader who uses several strategies: she pre-reads texts which the children have suggested, encourages the participation of the listeners, and values reading by children (Zorzato 2008:154) – to which we add having excellent knowledge of foreign languages and the ability to quickly translate and summarise stories in an accessible language.

Here Socorro Acioli (2004 in Prado 2008:329) sees Lobato's adaptation of *Don Quixote* as "a reading lesson" (Prado 2008:330), with Emília exemplifying a case of a "reading-action", whereby the reader, Emília, experiences the difficulty of finding the heavy tomes and managing finally to prise them open, the disappointment with the original translated **version**, to the final satisfaction of the **retold version** by Dona Benta. This **retelling**, which opens out at the end of every chapter for dialogue, explanations, and comments by Emília, Pedrinho, and Narizinho, is a way of involving the public. *D. Quixote das Crianças* thus becomes a book for discussing, teaching, and extending readers' horizons.

The children and doll react to the book and get involved in the events of the story. Pedrinho says that he is a great admirer of Don Quijote and his lack of fear, and he admits to having been so excited when he was reading the book on the history of Charlemagne and the Twelve Peers of France, and went on 'getting so hot' [esquentando], that his head 'turned', in a similar way to Don Quijote, and he convinced himself that he was now Roland. The result was that he took an old sword from Uncle Encerrabodes, went to the cornfield, and cut all the corn stalks, thinking that they were the 300,000 Moors (1957:94). Pedrinho continues to deny that he cut the corn, blaming it on Roland, who was incarnated in him (1957:95). Dona Benta concludes that Pedrinho was being taken over by Quijote's madness (1957:95).

Then Emília is equally affected by Don Quijote's madness. Initially it seems that hers is very different from Don Quijote's. As Dona Benta explains, she is 'crazy' [louquinha], 'playful' [brincalhona], not 'crazily swept away', or 'mad' [louca varrida], and it is this quality that makes her so attractive to Brazilian children (1957:114–115). However, later Emília really does become 'mad' when

she enters the kitchen riding Rabicó the pig, with body armour and a can on her head as a helmet, frightening the chickens with a spear in her hand and ready to attack them (1957:162). Dona Benta's shouts are useless, and the children end up copying Cervantes' Priest and Barber (Vieira 1995:639). Pedrinho's suggestion to put her in a bird cage is accepted by everyone, so they put Emília in the cage of the dead thrush and hang it on a nail (1957:163).

However, this form of treatment does not solve the situation, and Emília becomes demented, screaming from her cage that books are useless and when she gets out she will set fire to Don Quijote, his house, and the whole world. Now Emília is in a serious condition, and Pedrinho thinks she should be locked away (1957:168).

Upon hearing these words, the rag doll has a new outburst of anger, screaming and kicking out, and, when kicking the wire in the cage, she punctures her feet, losing a lot of the dry flowers she has been stuffed with and breaking into tears. At this moment, Dona Benta realises that it had been a mistake to treat Emília in this way, that they should now treat her with more affection, and suggests that they let her out and try another form of treatment. Thus, Tia Nastácia repairs her foot with needle and thread, and fills her with chamomile, repairing her perfectly. Emília calms down. This more humane treatment has been successful (1957:169).

Another parallel involves Visconde, the corn shuck, who had been flattened at the beginning of the story when the Portuguese translation of *Don Quixote* had fallen on top of him. When Tia Nastácia gives him a new 'body', he regains his consciousness with the 'science broth' [caldinho de ciência] that Emília saves from the old body, introducing a parallel with the balm of *Fierabrás* (Prado 2008:326; Vieira 1995:639).

During the narrative, many of the comments from the listening children and the grandmother function as explanatory notes, for example for words like 'cavalaria' [chivalry] or who the Spanish hero El Cid and his horse Babieca were. Sometimes these explanations are discredited by the impertinent doll, who often 'speaks' for the reading public, as when hearing that the noblemen "dedicated themselves to hunting as the noblest of occupations" [se dedicavam à caça como sendo a mais nobre das ocupações], Emilia shouts: "Bums! This is what they were!" [Vagabundos é o que eles eram!] (Lobato 1957:17).

Lobato also promotes a didactic discussion about death and literary characters, attenuated by the doll's infantile refusal to let the hero die, and ends with Emilia saying: "How come? If Don Quijote is immortal!?" [Como morreu, se Dom Quixote é imortal?] (1957:201).

2.2.4 **Fábulas** *(1921)*

Lobato's 'socialism' can be seen in *Fábulas*, adaptations of the fables of Aesop and La Fontaine, which Lobato originally published in 1921 and enlarged

in 1922. The comments and morals at the end of several of the fables show a socialist Lobato, against the oppressor and in favour of a society of greater equality for all. In "The Wolf and the Lamb" [O Lobo e o Cordeiro] (1962:137–138), the wolf accuses the lamb of muddying the water he will drink, but the lamb tells him it has been drinking the water downstream. Then the wolf accuses the lamb of speaking badly of him the previous year, but the lamb said it was only born this year. So, said the wolf, it was his elder brother; but I am an only child, says the lamb; so it was his father or grandfather. The wolf doesn't want to know what the lamb tells him and kills him. And the moral of the fable is that: "Against force there are no arguments" [Contra a fôrça não há argumentos] (1962:137).

In "The Horse and the Donkey" [O Cavalo e o Burro] (1962:140–141), the horse refuses to help the donkey and to carry part of its burden. The donkey collapses, and when the drovers arrive, they place their entire burden on top of the horse. Dona Benta says that this demonstrates the lack of solidarity on the part of the horse, and with an unusual reference to God, passes the Christian message of the fable, that of solidarity and mutual help (1962:141).

And work is often done for the benefit of others, who take advantage. In "The Fly and the Ant" [A Mosca e a Formiguinha] (1962:99–101), the 'noble' fly always enjoys the food of others. But, for the working ant it is parasitic, and at the end of the fable the fly is locked inside the house with nothing to eat, starving to death. The moral is "Who wants to harvest should plant. And whoever lives off others will one day choke" [Quem quer colher, planta. E quem do alheio vive, um dia se engasga] (1962:100). And according to Visconde: "It would be very good if it were like this […] But many, many times one plants and the other reaps…" [Seria muito bom se fosse assim […] Mas muitas e muitas vezes um planta e quem colhe é o outro…] (1962:99–101).

In "The Animals and the Plague" [Os Animais e a Peste] (1962:91–93), the animals decide which one will be sacrificed to get rid of the plague. The lion, the fox, and the tiger admit the crimes they have committed – killing despicable animals – but the donkey admits that he only committed one crime, that of having eaten the priest's cabbage; for the fox this is the greatest crime of all. The motto is: "To the powerful, everything apologises; nothing is forgiven to the miserable" [Aos poderosos tudo se desculpa; aos miseráveis nada se perdoa] (1962:92). And Dona Benta comments that this shows the unfairness of human justice (1962:92). And we must also highlight the religious satire: the seriousness of the donkey's crime in eating a vicar's cabbage leaf.

Finally, *Fábulas* reinforces the situation of the Farm as an island of freedom, democracy, and happiness within a hostile world. In "The Dog and the Wolf" [O Cão e o Lobo] (1962:84–87), the wolf prefers freedom although sometimes he ends up starving, rather than being tied to a chain, like the dog. At the Farm there is no hunger and imprisonment but rather freedom, as Pedrinho remarks, "the juice of freedom" [o suco da liberdade], and there are no chains, of which, as Dona Benta says, there are too many in the world (1962:87).

2.3 Lobato *Persona Non Grata*

2.3.1 *Lobato and the Catholic Church -* **Peter Pan** *Burnt and Banned*

Indeed, these **adaptations** caused trouble for Lobato. Throughout his life, Lobato had a difficult relationship with the Catholic Church. Despite growing up in a Catholic family, he could never be persuaded to take his first communion, and at the age of ten he abandoned a Catholic school in Taubaté because he did not want to confess and subject himself to religious ceremonies (Cavalheiro 1955:492). His works contain a number of negative references to the Catholic Church. For example, he criticises blind obedience to God, the Pope, and the priests in *Mundo da Lua* [World of the Moon] (1964) (Cavalheiro 1955:493).

In *A Literatura Infantil de Monteiro Lobato ou Comunismo para Crianças* [Monteiro Lobato's Children's Literature, or Communism for Children] (1957), edited with the Apostolic Blessing of Pope Pius XII, Father Francisco de Sales Brasil criticises Lobato for using his books to advance a communist programme, refuting the divinity of Christ and the existence of God; the indissolubility of marriage (in *Reinações de Narizinho* Emília marries and then divorces the pig,[9] Marquis de Rabicó); the social hierarchy; encouraging obscenity; respect within the family; and the right to private property.

Among the books that good Catholics should not read was *As Aventuras de Hans Staden*, with Lobato apparently defending **anthropophagy** and, moreover, describing the native Indians eating human flesh in detail – in a children's book! He also criticises the Spanish and Portuguese colonists who brought Christianity to the 'pagan Indians' (Cavalheiro 1955:595; Zorzato 2008:166). In *História do Mundo para Crianças*, Lobato ridicules miracles, which belong to an outdated era, and they have been supplanted by modern inventions (Lobato 1974:304 in Brasil 1957:96). And in *Memórias de Emília* the rag doll brings an angel with a broken wing to take care of at the Farm (Lobato 1978:80). Indeed, Lobato's works were banned in a number of Catholic schools, and on occasions his works were burnt on bonfires, for example, in Rio de Janeiro, Vitória, and Taubaté, Lobato's home town (Cavalheiro 1955:593–594).

2.3.2 *Lobato's Relationship with Vargas and his Time in Prison*

Peter Pan thus became a highly political work. During the 1930s Lobato wrote a number of letters to dictator Getúlio Vargas about his pet topics of developing in Brazil iron and steel, and oil. Vargas' government already employed a number

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9 Divorce wasn't an option in 1931; it was officially instituted in Brazil only in 1977, but just for the first marriage and with several restrictions. The law changed at the beginning of the democratic era, with the new constitution of 1988, and the whole divorce process was facilitated in 2010 (*Divórcio*: Wikipedia).

of intellectuals such as modernist poet and musicologist Mário de Andrade, poet Carlos Drummond de Andrade (no relation), composer Heitor Villa-Lobos, and painters Emiliano di Cavalcanti and Cândido Portinari, working on cultural projects (Miceli 1979; Schwartsman et al. 1984), and on more than one occasion Vargas invited Lobato to be his Minister of Propaganda. Perhaps Vargas envisaged Lobato as a Brazilian Josef Goebbels! However, reluctant to give up his independence, Lobato refused and eked out his living for the rest of his life from his royalties and translations.

His letters to Vargas and government officials accused the National Oil Council of acting in the interest of the international oil corporations (Camargos and Sacchetta 2002:221). On 30 December 1940 he gave an interview to the BBC World Service, broadcast in English, Spanish, and Portuguese and printed by the North American, British, and Argentine press (Lobato 1961). Lobato compared Brazil unfavourably to Britain, now at its lowest point in the WWII and receiving nightly bombings from the Luftwaffe. Brazil had always respected the solidity, seriousness, and resistance of Britain, and Lobato read his translation of Kipling's "If" (1910), a very popular poem at the time in Brazil, which reflected the difficult position he found himself in:

> If you can keep your head when all about you
> Are losing theirs and blaming it on you,
> If you can trust yourself when all men doubt you,
> But make allowance for their doubting too;
> If you can wait and not be tired by waiting,
> Or being lied about, don't deal in lies,
> Or being hated, don't give way to hating,
> And yet don't look too good, nor talk too wise:

At the beginning of 1941, a process against Lobato was opened, which ended with his being sentenced to six months imprisonment for having insulted public powers and officials. He was released in June 1941, having served three months. Moreover, his adaptation of *Peter Pan*, judged to be anti-patriotic and critical of Brazil, anti-Christian, and clashing with the ideals of the Estado Novo (Camargos and Sacchetta 2002:231; Carneiro 1997:151; 154), was proscribed and confiscated in the state of São Paulo.

2.4 Adaptations and Transmedia Products

2.4.1 Intersemiotic Adaptations – Lobato's Stories in Other Media

Lobato's popularity has been continued by adaptations into different media, especially television and cartoons. In December 1947 in Salvador, Bahia, Adroaldo Ribeiro da Costa staged an operetta of *Narizinho*, with the participation of more

than 100 child actors (González 2017) and which Lobato actually attended, in the year before his death in July 1948 (Mota Júnior 2020:11).

In 1948 Sítio was adapted for radio by Edgard Cavalheiro and Carlos Lacerda, later to become governor of the state of Guanabara, including the then capital, Rio de Janeiro (Mota Júnior 2020:11).[10] Cavalheiro and Lacerda even made comments on WWII: the characters from the Farm should talk some sense into Hitler, Mussolini, and Hirohito (Villalba and Brasil 2006).

Taking advantage of the nationalist trend in Brazilian cinema, the film *O Saci*, on the Puck-like spirit of the forest, was launched in 1951 by director Rodolfo Nanni and Nelson Pereira dos Santos as assistant director (Mota Júnior 2020:12). This was followed in 1974 by a film of the *Sítio* by Geraldo Sarno (Mota Júnior 2020:12).

The *Sítio* then migrated to TV, initially adapted by Júlio Gouveia and Tatiana Belinky and broadcast live by TV Tupi in 1952. This series was a hit and ran for eleven years and 360 episodes. Less successful series appeared in 1957 on TV Tupi, Rio de Janeiro; on TV Cultura, São Paulo in 1964, which ran for six months; and on TV Bandeirantes in 1967, also written by Gouveia and Belinky, which ran for three years (Torres 2014:47). Right from this TV series until the present-day, **tie-in** dolls, games, and exercise books have been produced.

The best-known TV adaptation is probably the TV Globo series from 1977 to 1986 in partnership with TVE-RJ and the Ministry of Education and Culture (MEC), directed by Geraldo Casé, running for 1,436 episodes (Xavier in Torres 2014:48). Another successful series ran on TV Globo between 2001 and 2007, updating the setting, with contemporary props like televisions, computers, internet, and skateboards (Mota Júnior 2020:14) and, from 2002, introducing characters from outside Lobato's universe (Mota Júnior 2020:55). The series consulted linguists, sociologists, scientists, and educationalists, and well-known musicians also appeared (Torres 2014:49). The programme was sold to other countries including Chile, Colombia, Guatemala, Italy, Nicaragua, Paraguay, Portugal, and Angola and praised by Unesco. Three stories were also launched on DVD (Memória Globo 2021).

In 2012 we find Lobato moving to TV cartoons with TV Globo, the production company Mixer, and 2DLab, with support from ANCINE, the Brazilian National Cinema Agency, producing *O Sítio do Picapau Amarelo*, directed by Humberto Avelar. This adaptation was very much in the fast and lively style of the Cartoon Network (Silva 2013), with new stories directed to children five and under (Mota Júnior 2020:14).

The first printed cartoons of the *Sítio do Picapau Amarelo* (1977 to 1984) appeared as a **spinoff** of the Globo TV series, with 91 issues of the adventures

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10 Lacerda also made a number of translations, some of which were politically motivated (Milton and Euzébio 2004).

of the characters, which included newly created material including a visit from the ex-President of Brazil, Jucelino Kubistchek; Baron Munchausen; and the chairman of the Rio de Janeiro football club, Fluminense, who nearly contracts the one-legged Saci! (Silva 2013). This was succeeded by the *Revista do Sítio* in 2006 and 2007. In 2007, Editora Globo launched a new series, *Monteiro Lobato em Quadrinhos* [Monteiro Lobato in Comics], which included *Dom Quixote das Crianças* by André Simas [Don Quixote of the Children] (2007), *Peter Pan* (2008), *O Minotauro* [The Minotaur] (2009), *Aventuras de Hans Staden* [Adventures of Hans Staden] (2009), *Fábulas* [Fables] (2011), and *Os Doze Trabalhos de Hércules* [The Twelve Labours of Hercules] (2012) (Mota Júnior 2020:14).

Although the various books in the series were adapted and illustrated by different adapters and artists, all the illustrations conform to the Globo TV series model, with Emília the size of a six-year-old girl, wearing a quartered yellow and red dress, mop-like coloured hair, and Visconde a tall professorly man wearing green and yellow. The texts and dialogue accurately reproduce Lobato's original works, naturally, with omissions. *Aventuras de Hans Staden* repeats Dona Benta's attack on the Iberian colonists of South America we saw above. Interestingly, we see Cunhambembe (Tupinambá's chieftain) eating a human leg (Ortega 2009:55). We see the breasts of the female Indians, but the illustrator, Stil, manages to avoid showing the genitalia of the ever-naked Hans. The comic book is particularly didactic, with maps illustrating Hans' voyages and a 12-page appendix giving historical, biographical, and lexical information about Hans Staden and other explorers, indigenous groups, and nautical vocabulary.

Dom Quixote das Crianças likewise closely follows Lobato's adaptation. At the beginning we see Emília climbing up the bookcase, and the tome of *Dom Quixote* falls on and flattens Visconde. The involvement of the children is maintained, but the subplot of Emília's madness and subsequent confinement in a cage is cut. Interestingly, the Yellow Woodpecker Farm cast play the roles of the characters in *Don Quixote*: Visconde, still in his green and yellow outfit, is Don Quijote; Rabicó is Sancho Panza; Pedrinho plays Sansón Carrasco, who in turns dresses up as the Knight of Mirrors and the Knight of the White Moon. Narizinho is Quijote's niece, Antonia Quijana; the rhinoceros Quindim is the priest; Tio Barnabé the hotelkeeper; and the mythical figures of Caipora, protector of the forest, and Cuca, a crocodile-like witch who kidnaps children, are the Duke and Duchess, who trick Sancho and pretend he is ruler of the island. Saci plays Frestón the magician, but minus his pipe, clearly a case of **tobacco bowdlerisation**, the removal of tobacco products from a text. This is a **domesticating** device, bringing *Don Quixote* right into the Farm, making all the characters very familiar to the reader, rather than taking them to 17th century Spain. Like all the comic adaptations, there is a 12-page appendix with background information.

The licensing of the brand for the production of notebooks, games, puppets, CD-ROMs, as well as the soundtracks of the series started from the first television adaptation. Then magazines were issued, with activities and hobbies, and a

video game was developed by Tec Toy for the Master System console in 1997. In 2001 the first official *Sítio* website was released, along with the fifth remake of the TV series (Torres 2014:66–69).

2.4.2 Lobato Today

In 2019, 70 years after Lobato's death, his work entered the **public domain**, spawning a large number of editions of his work and also **rewritings** and **appropriations**: Initially, Mônica Martins' *Uma família para Emília* [A Family for Emilia] (2018), in which pieces of used cloth become Emília's family. In 2020 Lobato's great-granddaughter, Cleo Monteiro Lobato, published the first story of *Reinações de Narizinho,* "Narizinho Arrebitado – Livro 1" in English and Portuguese, and Book 2, "O Sítio do Picapau Amarelo". Cleo (2020a, 2020b, 2020c) **modernises** some of Lobato's terms, provides a glossary to explain others, and omits Emília's racist insults. Tia Nastácia is now a friend rather than a servant of Dona Benta. She explains that in this way the role of women in Lobato's work is given value, and contemporary social values replace those of the beginning of the 20th century. Indeed, illustrator Rafael Sam gave her African patterned clothes and headdress, thereby respecting her Afro-Brazilian roots.

Emília 100 Anos [Emília 100 Years-Old], see Figure 2.3, edited by Carol Pimentel (2021), commemorates the centenary of the doll's first appearance in

FIGURE 2.3   *Emília 100 Anos* cover © 2020 Editora Skript/Crica Monteiro (illustrator).

1921 in *Reinações de Narizinho* with illustrations and cartoon strips by 25 young female artists. Among them are the story of a disabled Emília with a walking stick (Figure 2.4) by Paloma Barbosa (2021:25); Bel Pardal's "Emília 1980" (2021:51) carrying a ghetto blaster; a feminist "Emília 2010" by Cris Eiko (202:72); even a non-binary 2000 Emília by Lia Harumi (2021:96); a teenage white Emília learning about racism at school by Lila Cruz (2021:66–71); Camila Raposa (2021:52–57) draws an aggressive button-eyed and half-shaven mop-haired Emília, who stabs a knitting needle into one of the many eyes of the octopus-like *bicho papão*, an Iberian personification of fear, in order to defend her owner, Yasmin, but this horror scene is only a nightmare; and a grumpy Emília who disobeys Narizinho to climb trees only to become worried when she herself becomes anxious that her own doll will do the same, sketched by Julia Tietbo (2021:87–92).

Vanete Santana-Dezmann and Marcel Vejnelka organised a project with students of Portuguese at the Universitat Mainz Johannes-Gutenberg to translate *Reinações de Narizinho / Die Abenteuer von Lúcia dem Mädchen mit dem Stupsnäschen* (2022) into German. Although his work, especially his short stories, have been translated into a number of languages (Milton 2019), the only country in which he became popular was Argentina, where he spent a year between June 1946 and May 1947, but his popularity there has now waned. Hopefully, his work will now be translated and adapted into a number of languages.

FIGURE 2.4 "Emília 2020" from *Emíla 100 anos* © 2020 Editora Skript/Paloma Barbosa (Illustrator and author).

FIGURE 2.5   "Emília 1980" from *Emíla 100 anos* © 2020 Editora Skript/Bel Pardal (illustrator and author).

FIGURE 2.6   "Emília 2010" from Emília 100 anos © 2020 Editora Skript/ Cris Eiko (illustrator and author).

Arte de Lia Harumi

FIGURE 2.7   An updated Emilia for Alpha, the post–Z generation (blue/pink hair in the original colour image) © 2020 Editora Skript / Lia Harumi (illustrator).

The first website of the *Sítio* appeared in 2001 to give information on episodes, characters, and drawings to colour. This was upgraded in April 2011 when the portal *Mundo do Sítio* [The World of the Farm] was created in a partnership between Editora Globo and Globo Marcas with authorisation of the Lobato family, who held the rights to his work. One year before Henry Jenkins had been invited to give a talk at the headquarters of Rede Globo in Rio de Janeiro and saw a certain potential for a commercial **transmedia** project involving the creations of Lobato. In addition, a small theme park of the *Sítio* was set up in Mairiporã, just outside the city of São Paulo, where visitors could interact with the characters, visit the main locations of the *Sítio*, and take boat trips on the adjacent reservoir. The park and museum in Lobato's home city of Taubaté was set up between 2007 and 2012.

Mundo do Sítio allowed visitors to play games, thereby developing new skills, listen to songs from the TV series, see old TV episodes and videos of the actors, interact and make friends with other visitors, and tour the main locations of Lobato's children's books. Unlike the latter TV series and the comics, the *Mundo do Sítio* only used the locations present in Lobato's children's works. The website had a strong educational element, with lessons on hygiene, the prevention of diseases (both central to Lobato's work, as seen above), cooking lessons for children, and encouraging reading, with Visconde also discussing

scientific experiments. Obviously, there was an attempt to continue the impor-tance Lobato himself gave to the pedagogical element of his works (Torres 2014:69–87). Unfortunately, the site was taken down in February 2015, with Globo apparently no longer interested in investing in the juvenile area. However, the YouTube channel of *Mundo do Sítio* is still online, with a collec-tion of videos which include games, recipes, explanations of difficult words, as Lobato did in his books, interviews with children about Brazilian mythical creatures, **storytelling**, and children showing their skills like sewing, playing the violin, and judo.

2.5 Suggested Activities

1. Examine the beginning of Lobato's *Peter Pan* in our translation. In which ways does Lobato give the impression that life in Britain is much better than in Brazil?

> "There was in England an English family made up of father, mother and three children – a girl named Wendy, who was the eldest; a boy named John, who was the one in the middle; and another named Michael, who was the youngest. The three had the surname of Darling, because his father was called I don't know what Darling. These boys occupied the same nursery in a beautiful house in London."
>
> "Nursery?" repeated Pedrinho. "What's that?"
>
> "In English nursery means children's room. Here in Brazil, a chil-dren's room is a room like any other, and so it doesn't have the special name. But in England it's different. The children's rooms are beautiful there, with funny paintings around the walls, all full of special furni-ture, and all the toys that could possibly exist."
>
> "Is there a *boi de chuchu*[11]?" asked Emilia.
>
> "Probably not, because a *boi de chuchu* is a toy for boys from the country, and London is a great city, the largest in the world. English children are very spoiled and have the toys they want. English toys are the best."
>
> "What about German toys, Grandma?" I heard that there is in Germany a city that is the centre of toy manufacturing.
>
> "It's true, Pedro. Nuremberg: this is the name of the toy capital. There they make them of all shapes and prices and export them to every country in the world."
>
> "And here, Grandma?"

---

11 Toothpicks and bits of other vegetables are stuck into a chayote to make it appear to be a cow or ox.

"Here this industry is starting: We already have some facto-
ries to make dolls, carts, wooden horses, tin trains, celluloid ducks,
blowpipes."

Pedrinho said that when he grew up he would set up a big toy fac-
tory with the greatest possible variety of toys, and that he would make
dolls representing the corn shuck doll Viscount of Sabugosa, the rag
doll Emilia, Rabicó the pig, etc. Everyone liked the idea very much,
and Dona Benta returned to the story.

"That's it. That nursery was a delight. Just think that it was Nana
who was taking care of the children."

"A nanny?"

"No. A very smart dog. It was Nana who bathed the children,
who got them to sleep and everything else – and she was very
good".

2. Think of traditional stories you are familiar with that have been adapted
    in different ways. Which one do you remember most? Are you famil-
    iar with the source? Write a short comparison about the source and the
    adaptations.

3. Children's literature is often rewritten to fit in with the times.

Find out about:

   i.   (a) Different versions of *Pinocchio* since it was written by Carlo Collodi
      in Italy in 1881. (b) The history of *Sleeping Beauty*. What does feminist
      criticism have to say?

  ii.   The importance of Disney versions of traditional stories. What does
      Disney do to *Peter Pan*? In which other ways has *Peter Pan* been
      adapted?

 iii.   Take a traditional story like *Cinderella* or *Little Red Riding Hood*. Think
      of the following adaptations: LGBTQIA+; feminist; political; Soviet
      Union; WWII; mashup; horror; pornographic.

 iv.   Why are there no adaptations of the *Harry Potter* stories? What are the
      copyright laws? What about fanfics?

  v.   Find out about and read some of the adaptations Angela Carter makes
      of traditional fairy stories.

2.6 Suggested Reading

Channel Mundo do Sítio (youtube.com/user/MundodoSitio/featured).

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3

TRANSMEDIA

A Participatory and Convergent World

> If I have seen further it is by standing on the shoulders of Giants.
>
> Isaac Newton

3.1 Introduction

Fans are interested in the actors, but with franchises, their main interest is the universe itself. Sometimes fans even restore theatrical copies from films; others will **appropriate** and adapt them, building more stories inside their beloved universe, and Translation and Adaptation Studies are now carefully examining the growth of **participatory** fandom in the entertainment industry. **Transmedia** references are present in literature, punk and techno music, underground comics, zines, plus films, series, and animations. Various productions, from school projects to fan remakes and film **parodies**, receive a respectful media interest, with interviews and complimentary reviews, making some of these fans into entertainment industry professionals.

3.2 Adaptation and Digital Media

Daniel Fischlin (2014:3–7) discusses the limits of adaptation, following narratives through media and cultures with different and innovative forms of content across platforms. He brings Marshall McLuhan (see Box) to the discussion on Media & Culture – media as an expression of culture and vice versa – and shows how his ideas apply to our times, adapting to new environments and reshaping cultures. Digital adaptations are reorienting the source-text relation, making the old affiliation with the adapted work and its 'original' source insufficient.

Laurence Raw (2017:22) draws attention to the present theoretical crossover, where Adaptation Studies acknowledges fan participation in the textual

reshaping process. The questions are why and how people favour one specific work to become popular, arriving at a creative spectatorship. When the public understand an adapted work is different from its source, it negotiates the **adaptive** process, submerges into fictional worlds, reshaping the imaginary narratives to make sense with their everyday life. So, any kind of fan intervention – like emails/posts/tweets or a more elaborate form, such as a **fan fiction** (**fanfic**) text – is considered assimilation. Participation takes place in two stages: (1) interpretation, with fan identification; and (2) reaction to the work, communicated to others. There are several ways to this last step, from a simple comment or even interfering, adapting, or **appropriating** the work.

Digital media has a **participatory** nature, facilitating fans' involvement, often stimulated by the creators. The relationship channelled by the media franchise from a fictional source offers derivatives like books, movies, comics, animations, series, and the most profitable products: toys, video games, and entertainment parks.

One good example is the *Star Wars* (*SW*) franchise, sold by George Lucas in 2012 to Disney for $4.05 billion. Fans are compelled to become part of the story from the beginning as Lucas embraced and encouraged the **expansion** of the universe. The audience started authoring stories and even taking on characters, becoming part of the *SW* canon. And there are other examples like Shakespeare **fanfics** (see Chapter 8, "Screen Adaptations").

Linda Hutcheon and Siobhan O'Flynn (2013:19–23) trace media adaptation procedures back in time and use the *Last Supper* (1498) mural painting by Leonardo da Vinci adapted into a Flemish tapestry as an example. The main difference today is the process, strengthened and accelerated around multiple forms. They mention phone novels in anime form and Harry Potter's world adapted to social activism, like *The Harry Potter Alliance* (thehpalliance.org).

The internet promotes a democratic shift: recording and editing tools are user-friendly and easy to obtain; audiences may now adapt stories they identify with and take on ownership and **appropriate** them.

3.2.1 Fan Studies: The Power of the Audience

The March sisters in Louisa May Alcott's *Little Women* (1868) decided to set up a Pickwick club, each one playing a character from Charles Dickens' *The Pickwick Papers* (1837), and Jo is Augustus Snodgrass. This is just one of the proofs that *The Pickwick Papers* became central to the lives of many fans, some of whom used to adopt their favourite characters' personas, founding societies such as clubs of readers. Dickens used to interact with these fans, and *The Pickwick*, first published as serial, increased its subscriptions from 500 to 40,000 (Thorpe 2022).

The history of fandom illustrates how fans have always refused to take on a passive role and instead became more actively involved in the entertainment industry, right from the first movie studios in the 1910s. This fan interest has always been capitalised on by the entire system, selling all kinds of products,

and, nowadays, by **transmedia** producers. Fans are the audience's backbone, attending every premiere and event, consuming related products and merchandise. Initially moviegoers were interested in cinematic authenticity – the technique was a novelty. Then fans attempted to play a meaningful active role, to understand and **participate** in their favourite entertainment, **appropriating** it and thereby creating a "democracy of entertainment": fandom and studios with equal powers; fans are now interacting thanks to technological advances (Barbas 2001:4–6; 186).

Frederic Chaume (2020:328) recalls that Alvin Toffler (1984:266) coined the term **'prosumer'** more than four decades ago, to refer to people who consume what they produce, so "they are neither producers nor consumers in the usual sense. They were instead what might be called 'prosumers'". Passive consumers have radically evolved into **prosumers**, or interactive and proactive consumers, who make their own dubbing, subtitling, and voice-overs, interacting with **localisations**, using apps to revoice and caption, and promptly uploading audiovisuals available on the internet, creating "new dubbing and subtitling genres, such as free-commentaries, literal music videos, or literal video versions". There are also "literal dub versions (a parody of an official music video clip in which the original lyrics are replaced by translated lyrics that describe the visuals in the video in the target language)".

Fandom provides deeper public engagement rather than the earlier passive entertainment consumption, understood by Mel Stanfill (2019:4–6) as a "triumph of democracy". Instead of merely responding to mass media products, the shift toward media **interactivity** gives DIY audiences the tools to better **appropriate** their favourite works.

Stanfill (2019:189) analyses fandom labour. The key to this model's success is that it doesn't seem like real work as fans do it for their own pleasure in various unpaid activities:

1. Regular User: (i) Watching free media ads, generating direct monetary value through advertising, and as an audience commodity; (ii) Producing automated valuable data by viewing.
2. Hard User: (i) Promoting/reviewing objects of fandom; (ii) **Appropriating**/ adapting preferred sources; (iii) Becoming famous, since being an object of fandom increases profitability.

As explained by André Lefevere (1992/2016), a text no longer **rewritten** is forgotten; a work survives through copies, translations, and numerous adaptations, that is, by endurance, profusion, and diversity. Linda Hutcheon (2013:xv) considers all digital media remakes part of the present 'crowd-sourcing phenomenon'[1],

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1 A tangled web between volunteer translation; non-professional translation; user-generated translation; online collaborative translation; fan translation/fansubbing and scanlation (scan + translation, used mainly for mangas, Korean mahwa, and Chinese manhua); and amateur translation.

defying controls and limits, even with canonical sources such as Shakespeare, exactly as happens with the Open-Source Initiative (OSI) software communities (opensource.org). The public feel free to translate, adapt, **appropriate**, and **remediate** any work previously produced, since, like the OSI programmes, these sources are also available to be used, changed, and even improved by anyone at all.

Henry Jenkins, one of the most active scholars studying popular culture, examines the **participatory culture** concept, where fans are welcomed to create and distribute content, expanding it through their **rewritings**. **Participatory culture** started in copying machines like mimeographs; then photocopiers became DIY printing presses; audiocassettes allowed for music playlists; people used VCRs (videocassette recorders) to build video libraries – used later for **mashups** and fan films, with the new recording/editing tools. Next, digital photography and audio technologies (photoshop, music sampling) enabled image and sound manipulation and reworkings, bringing more interaction.

The internet creates public spaces for media content discussions and opens up a venue where amateurs share their stories/music/videos beyond friends and family. The fans respond by applying folk culture traditions to mass culture, treating media products as raw sources for their own narratives. For Jenkins (2012:155–156), the main difference between fan and folk culture is that the latter doesn't deal with the corporate world. He has examined the effect of this phenomenon on the whole society, including politics, journalism, and focusing on culture, fans, and **transmedia** storytelling.

3.3 Transmedia and Storytelling

Transmedia storytelling's history starts in the pre-mass media age, says Colin B. Harvey (2015:50).

Jenkins, like other scholars in this area, publishes essays in a personal blog, *Confessions of an Aca-Fan*, merging his opinions as scholar and fan. He created the term **Transmedia** Storytelling when describing Lana and Lilly Wachowskis' *The Matrix* (1999–2003 trilogy) and the synergy around the franchise products: (1) *The Animatrix* (2003), nine short animations detailing the backstory; (2) *The Matrix Comics* were published on the Matrix website from 1999 to 2003 as webcomics series; (3) they were later collected and printed into two volumes, published by the Wachowskis' Burlyman Entertainment; and (4) they were reprinted in a single-volume, *The Matrix Comics: 20th Anniversary Edition* (2019). Regarding video games, there are (1) *Enter the Matrix* (2003); (2) *The Matrix: Path of Nemo* (2005); plus (3) *The Matrix Online* (2005–2009), a MMORPG game. After almost 20 years, and without her sister Lilly, Lana Wachowski produced, co-wrote, and directed the **sequel** *The Matrix 4* (2021), 60 years after the third film, *The Matrix Revolutions*. Reprising their roles, Keanu Reeves, Carrie-Anne Moss, Jada Pinkett Smith, and Lambert Wilson, are joined by a more diverse cast: Yahya Abdul-Mateen II, Jessica Yu-Li Henwick, and Priyanka Chopra.

Jenkins (2011) gives a refined definition of **Transmedia** is his *Acafan* blog:

> Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story.

A movie story might be distributed systematically across media platforms, **expanded** through novels, comics, television, and games. This independence means that the video game can be played by those who never saw its source and vice-versa. Each media element is doing what it does best: comics bring the back-story; games explore the fictional world; series present clarifying episodes.

Jenkins (2009/2011) outlined seven **Transmedia** Principles:

1. SPREADABILITY versus 'DRILLABILITY': Spreadability indicates the shareable degree of content through social media, expanding its financial/cultural value. 'Drillability' signals engagement, acknowledging how much a **transmedia** project invites the public to drill into, exploring the narrative's complexities. The deeper the viewer drills down, the greater the number of secrets to emerge, all of which can be the key to the film, or the entertainment in question, usually unnoticed by the casual audience.

2. CONTINUITY versus MULTIPLICITY: **Transmedia** franchises build continuity, ensuring plausible consistency between the created universe across diverse media. The multiplicity strategy offers alternative **versions** of characters/stories set in parallel universes, mimicking **fanfic** pieces, such as the *Ultimate Spider-Man* franchise, with its own comics, video game, and TV series.

3. IMMERSION versus EXTRACTABILITY: Concepts referring to the perceived relationship between fiction and daily experiences, such as going to a museum or amusement park. **Interactive** exhibitions, like *The Batman Experience*, are also immersive: *Dark Knight Dive* mixed free-falling with VR, producing a 4D experience. Fans immerse themselves in Gotham City to pursue Scarecrow, gliding through the fictional city suspended in a wind tunnel (see details at media.monks.com/case-studies/batman-experience). Amusement parks can be immersive experiences, such as *The Wizarding World of Harry Potter* or *Star Wars: Galaxy's Edge*. In extractability the public acquires objects from a fictional realm for playtime, like Harry Potter's wand or *SW* lightsabers.

4. WORLDBUILDING: This is linked with the audience's desire to map and master all knowledge regarding a universe. In this encyclopedic action, fans create maps/concordances/charts (now online); complemented by videos, chats, interviews, and other fandom pieces. Jenkins sets unconventional parallels: Greek mythological oral narratives transposed as the visual artistry of potters;

or Michelangelo's Sistine Chapel, joining the Bible's main stories in an articulate pictorial representation; and the comparison becomes clear when examining *X Men*'s relationship map and Uncanny X Men's website relationship map *Love is in the Air* (uncannyxmen.net/character-related-topics/love-is-in-the-air-a-relationship-map).

5. SERIALITY: **Transmedia** storytelling is a "hyperbolic version of the serial", with story fragments dispersed through the same medium, and within media platforms. Seriality has an almost natural affinity to **transmedia** storytelling, and Jenkins traces it back to the 19th century, with Dickens and the Dumas factory[2], where a full story is revealed in multiple instalments, one ending merging into the next episode. For Frank Kelleter (in Jenkins 2017:Part 2) **transmedia** storytelling can be found in chivalry novels, long before Eugène Sue's *Mystères de Paris* [*The Mysteries of Paris*] (1842–1843), one of the first newspaper serial novels. Serialisations follow time constraints, episodes written/produced under strict deadlines, encouraging standardised practices and teams of authors. The format changed, and now full-season series uploads, without time-gaps between episodes, are often watched continuously. This is known as **binge-watching** (see Chapter 8, "Screen Adaptations"). Episodic narrative endings often fail to satisfy part of the audience. Streaming, and digital archives help to keep these contents alive – some with the help of heavy users, eager to engage in **storytelling**, creating archives, fanfics, websites, and similar.

6. SUBJECTIVITY: **Transmedia** extensions use subjectivity to explore and **expand** the fictional universe, adding new perspectives around secondary characters or specific groups. An **expansion** may also stretch the source narrative's timeline with back stories or ramifications of preceding events, bringing subjective experiences from the same incidents. These pieces are usually built around the supporting cast and are less expensive and more available. Comics usually provide backstories, and now webcomics may appear as webisodes, already called minisodes/mobisodes.[3] This **Transmedia** Principle is also related to epistolary novels. Works like *Robinson Crusoe*

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2 Alexandre Dumas (father) openly assumed a **collaborative** writing praxis, paying well writers such as Gérard de Nerval, Théophile Gautier, and Auguste Maquet, who co-wrote *The Count of Monte Cristo* (1846) and *The Three Musketeers* (1844). Dumas created the main narrative, and they collected historical background material, verified facts, and may have written some chapters. In 1845, Eugène de Mirecourt published *Fabrique de romans: Maison Alexandre Dumas et compagnie* [A Factory for Novels, the House of Alexandre Dumas and Company]. The pamphlet, although correct about the collaborators, was full of hate and vilified Dumas, a Franco-Caribbean, calling him a 'Negro', highlighting his black grandmother (Maurois 2013:128–130).

3 *Webisode* [Web-based episode] created by Stan Lee when promoting *The 7th Portal* (1998–1999). Scott Zarkarn's *The Spot* (1995) is the first **interactive** web series; *Minisode* [mini plus episode] is the less employed expansion resource and one example of it is the Japanese animation *One Punch Man* (2015–), adapted from a web manga; *Mobisode™* [mobile-based episode] is a short episode (1–3') for mobile phones; coined by Daniel Tibbets, producer of *24: Conspiracy* (2004) (Friedmann 2014:333–334).
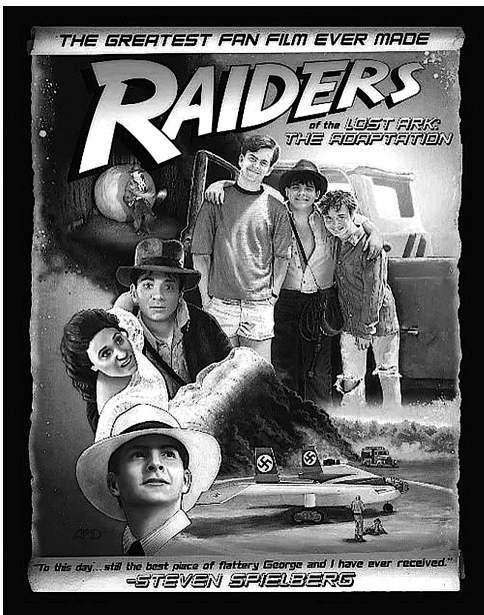
FIGURE 3.1 *Raiders of the Lost Ark: The Adaptation* © 1989 Adam McDaniel. Courtesy of *The Raiders Guys*

(1719), *Les Liaisons Dangereuses* (1782), *Werther* (1815), *Frankenstein* (1818), and *Dracula* (1897) were made up of fictitious letters, diaries, newspaper transcripts, 'found' or 'anonymously remitted', reminding us of **pseudotranslations** (see Chapter 5 on *Don Quixote*). Alternate Reality Games (ARG) work with the same notion, employing the real world as a platform, refusing its game fictionality. A comparable situation happens with works using the 'found footage' technique, where strong realistic pieces or parts, mysteriously found/obtained and/or filmed/recorded.

7. PERFORMANCE: Cultural attractors link groups with similar interests; the activators give them a way to participate. Today producers must entice active fan **participation**. They may appeal to explicit invitational strategies, as seen in reality shows, which use the public to choose a winner; or implicit techniques, using social media (see Chapter 8, "Screen Adaptations"). Fan-**extensions** types: (i) Fan re-enactment, such as the film *Raiders of the Lost Ark: The Adaptation* (1989) – see Figure 3.1; (ii) Multiple fan re-enactment, like prizewinning Casey Pugh's **mashup** remakes, *Star Wars Uncut* (2012), with hundreds of fragments reconstructing single shots, posted at the *SW* site; (iii) Creation of an original work, such as Cameron Cloutier's fan film, *Queen of Hearts: A Twin Peaks Fan Film* (2020) – Figure 3.2 shows one of the several film posters. Other examples are the *Jurassic Park* fan, Huain Riaz,

whose fanvids reach 100M+ views, always playing with the dinosaurs franchise specimens, as shown in Figure 3.3, a capture of his hit video, *CowBoy Vs CowRex*; (iv) Lip-sync social media posts of musical segments, like Alex Leavitt's series *Glee* (2009–2015) examples collected for the *Convergence Culture Consortium* blog (see Suggested Reading).

FIGURE 3.2   *Queen of Hearts: A Twin Peaks Fan Film* © 2021 Cameron Cloutier

FIGURE 3.3   *CowBoy Vs CowRex | Jurassic World T-Rex Dinosaur Fan Movie* © 2020 Hunain Riaz

Recently, Jenkins (2019:1–7) has acknowledged historic mass media content **tie-in** products: playacting stories using action figures with body joint articulations, known as *mocap* (see Chapter 6 on theatre), props and costumes replicating characters, encouraging fans to explore the fictional universe. **Transmedia** concepts are now extending beyond entertainment and popular culture to contexts like education, diplomacy, religion, sport, journalism, and activism.

We can return to the point made in Chapter 1 on the lack of contact between Translation and Adaptation Studies with **Transmedia**. Here, more precisely, we can repeat some of the points made by Canalès (2020): the areas have separate publications and conferences, and even the terminology used in the three areas is very different.

3.4 Intertextuality and Transmedia

In Chapter 2 we saw how Monteiro Lobato's adaptations for children were **intertextual**, linked to his critiques of the Getúlio Vargas dictatorship in Brazil and to the history of Latin America. Now we can further the concept of 'text' to include non-written texts, with the *Dictionary of Media Studies* (2006:123) defining **intertextuality** as a theory where "all media texts are interrelated and can only be defined by their relations with others", meaning any written or audiovisual text is part of the culture and relates to other texts to configure its own meaning even when the author or the reader is not aware of this connection.

The term **transmedia**, first used by Marsha Kinder (1991) to describe multiple platforms/multi-modal media content's **extensions**, links **Transmedia** with **intertextuality**. She researched the *Teenage Mutant Ninja Turtles* franchise (1984–) and its synergic collectability and connectivity, gathering **interactive** and **multimedia** fandoms. Kinder (1991:41) looks back to past **transmedia intertextuality** projects, *Captain Midnight*, a radio serial (1938–1949) about an aviator, which became a comic strip (1942–1949); comic books (1942–1948); movie serial (1942); novel (1942); and TV show (1954–1956).[4] Sponsored by *Ovaltine* during WWII, the show's protagonist commanded a Secret Squadron, becoming the favourite of children and soldiers. *Ovaltine* products carried merchandising imitating war items like decoders – employed by millions of listeners to **translate** coded messages previewing the next week's episode, thereby illustrating the Extractability principle seen above.

For more than a millennia, **interactive** texts have required reader participation. Ancient Greek theatre connected the performance with public festivities; *I Ching* (c. 1100), the Chinese classic using the earliest binary numeral system; *Popol Vuh* (c. 1550), the Maya book of creation; and *Rayuela* (1963)/*Hopscotch* (1966),

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4 The publication *Captain Midnight Chronicles* (2010) brings an amalgamated **version** of the radio and TV serial plus elements from other **rewritings**.

Julio Cortázar's episodic and snapshot narrative with multiple readings; these are all works which require considerable reader **interaction** (Arata 2003:218).

3.5 Adaptation and Transmedia

Is **Transmedia** a type of adaptation? For Hutcheon and O'Flynn (2013:206), **transmedia** extensions are examples of adaptive practices, and the development of works are, therefore, adaptations, despite Jenkins' distinctions between them. Lars Elleström (2017:512–513) makes a link with **intermediality**, understanding adaptation as a type of **transmediation**: the new medium represents the same story, in a unique way, with selected characteristics.

Marie-Laure Ryan (2017:528) considers **Transmedia** a transfictional phenomenon, where migration occurs between diverse media. The fundamental operations of transfictionality can be understood as an adaptation praxis:

1. **Extension**: Inclusion of new stories through (i) turning secondary characters into protagonists; (ii) characters visiting unknown places; (iii) expanding the source story timeline with **prequels/midquels/sequels**.
2. **Modification**: Stories created by the 'what if' question: the source's plot is changed/redesigned/reinvented, even with a different ending.
3. **Transposition**: The same plot/characters **transposed** to another spatial/temporal setting.

The Producers Guild of America – PGA (producersguild.org) clearly distinguishes **Transmedia** storytelling from Adaptation. In 2010 the PGA acknowledged **Transmedia Producer** as a new credit – recognising the audience's experience of content across media platforms with diverse/supplementary material. But the definition of **transmedia** narrative has raised discussions between media professionals and scholars, mostly because the rule establishes the minimum of three narratives for the same fictional universe in any media, from print to digital.

The problem, as Christy Dena (2010)[5] expounds, are **transmedia** narratives using less than three media or telling the same story through several platforms, such as books with websites/games or simultaneous media episodes (airing on open radio/TV and social media/streaming).

Colin B. Harvey (2015:1–4) is another critic to make a broad **Transmedia** definition, able to account for the multiple types of interrelated narratives, including a *continuum* from analogue to digital media. Franchise stories are adapted by **expanding** their universe/characters, or inventing characters/plots to intersect within the fictional universe.

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5 See the full discussion at Dena's Blog, *Christy Dena's Field Notes from Earth; and her chapter "Transmedia Adaptation - Revisiting the No-Adaptation Rule" (2018:195–206)*. For Brian Clark (2011), the PGA's definition is confusing and exclusionary as he explained on a Facebook post "Transmedia is a lie" (2012) and podcast (see Suggested Reading).

In **transmedia**, new stories are created from an existing universe and spread across different media. Adaptations are new narratives from an existing source and may appear in different media. But the boundaries are blurry. Fandom's discussions around the canon include authenticity or canonical elements, and medium legitimacy: *Doctor Who* fans feel that the TV series is more genuine than audio version **spin-offs**.

Transmedia offers numerous types of participation, ruled by legal parameters, dictating how third-party elements can be 'remembered' by representations. Occasionally material and resources are supplied by the franchise (*Doctor Who Comic Maker*), but usually fans operate outside licensing, producing **fan fiction**, frequently with non-canonical traces. One variety, slash fiction, uses "same-sex relationships between existing characters and often crosses characters between storyworlds, ignoring the legal parameters circumscribing these fictional environments" (Harvey 2015:4) – see "Digital Culture" (Chapter 4). These works operate "outside of licensing and other legal arrangements", so fans need to negotiate the extent they want to recreate, faithfully remember or "knowingly 'misremember' elements of the franchise to suit their creative aims" (Harvey 2015:4).

3.5.1 Fan Fiction as Disruptive Texts

"A fan fiction is a text written by an amateur writer that directly lifts characters and settings to create new narratives", and using their favourite work/author usually to: (1) create another work, "correcting a perceived flaw or deficiency or re-presents a direction that may be subversive, outrageous, or nonsensical"; or (2) to "augment, embellish, or expand a text, staying true to the spirit of the original or the author's vision" (Roh 2015:64).

David S. Roh (2015:59) also calls **fan fiction** works disruptive, or extra-legal texts, resistant to copyright restrictions; "dependent on parallel, underground channels analogous to pirate signals broadcasting to a receptive audience". **Fanfic** authors do not discriminate, says Roh (2015:60), using sources from high and low culture, from novels to TV shows or music bands (see Chapter 4, "Digital Culture"), "any popular work is fair game". Despite being considered extralegal, these fan pieces continue to exist, "growing in diversity, means of access, and quantity, if not quality", and so are tolerated. Roh lists the criteria to consider a work as extralegal: (1) Outside production/distribution channels; (2) The **fanfics**' size and decentralised distribution structure preclude curbing output efforts: there are too many **fanfics** database sources.

Transnarrative and crossovers started in the pre-mass media age. Characters wander between stories, between media, since a single story would not be sufficient as certain characters inhabit worlds too large to be contained in a single narrative. There are multiple stories around transnarrative characters, real world and mythological figures, such as Nebuchadnezzar II of Babylon appearing in several Old Testament books; or the Greek mythology crossovers, where *Jason and the Argonauts* characters like Castor, Polydeuces, and Hercules then had their own myths. Harvey (2015:51) makes a parallel with the Marvel Cinematic Universe

(MCU), that produced separate films with their heroes, before featuring them together in *The Avengers* (2012) movie. Harvey points to other pre-mass media examples: King Arthur and Robin Hood gave rise to literary cycles; George Sackville Carey's *Shakespeare's Jubilee, A Masque* (1769), is a kind of **fan fiction**.

3.5.2 Copyright and the Giant's Shoulders

Copyright is a branch of the Intellectual Property (IP) law, protecting authors' rights over their works, providing them with ownership or property rights against unauthorised use, and to be able to exploit their works and receive their share of earnings when used by the public. Before the invention of the press, authors had very little protection. UNESCO (2010:11) reminds us that **plagiarism** was always condemned, but this was no more than a moral sanction; authors were not formally recognised in legal systems. When the printing press became a strong social influence, royal decrees and statutes, considered the precursors of today's copyright laws, were issued.

The first copyright laws appeared in the 17th century, with the emergence of the concept of individualism, under the influence of the philosopher John Locke and others and the replacement of the absolute monarchy by the parliamentary system in Great Britain. The Statute of Queen Anne, passed on 10 April 1710, was the first to recognise authors' individual rights. Later, other steps were taken in France, with the 1791 and 1793 decrees inspired by the revolutionary ideals, establishing the two fundamental copyright principles: (1) The concept of literary property; and (2) the notion of **public domain**, limiting copyright to 70 years after the author's death. This system was soon followed by other countries, and by the 19th century many nations, including ex-colonies in Latin America, passed their national copyright laws, culminating in the 1886 Berne Convention for the Protection of Literary and Artistic Works. Since then, other treaties have been signed, the most important being the UNESCO-administered 1952 Universal Copyright Convention (UCC); the 1994 Trade-Related Intellectual Property Aspects (TRIPs) Agreement; the 1996 World Intellectual Property Organization (WIPO) Treaties; the WIPO Copyright Treaty (WCT); plus the WIPO Performances and Phonograms Treaty (WPTT), providing protection for the digital environment. Almost every country is signatory to at least one of these copyright treaties. The © symbol, accompanied by the copyright's owner name and year of first publication, was introduced by the 1952 UCC and guarantees a copyright protection, recognised in all UCC countries.

There is a distinction between protected works and the ideas expressed therein, which may be used freely without representing a copyright violation. Authors cannot prevent others from creating a work on their same topic, so subsequent authors should not copy former works but may cite, criticise, or **parody** them. Most copyright laws illustrate what kind of works are protected: (1) Language: writings and speeches; (2) Musical (with/without text): songs, sonatas, film scores; (3) Drama: plays, pantomimes and choreographies; (4) Fine art: paintings,

drawings, sculptures, architecture, etc. (and applied art); (5) Photography and Audiovisual: pictures, films, series; and (6) Scientific/technical illustrations: maps, plans, sketches. WIPO has an Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore (IGC) to discuss approaches and frameworks to protect traditional knowledge and cultural expressions.

Works are protected even when they are based on previous works, under the derivative works copyrights, so translations, adaptations, collections, music arrangements, and other alterations of artistic works are also protected. Even so, the pre-existing work's author may authorise the translation or accept to have their work forming part of a collection (UNESCO 2010:11–18). Adaptations, as defined by UNESCO (2010:43) are the result of modifications of existing works and are called derivative works, like "turning a novel into a screenplay or a theatre play". UNESCO calls translation as a "special case of adaptation", in some countries, "addressed by a separate right". The right to adaptation "entitles the copyright owner to authorise or prohibit the creation and use of derivative works".

There are two major authorship traditions, with two different systems: (1) the Anglo-American, also called the Common Law copyright system, tending to protect the work; and (2) the continental European, the Civil Law authors'
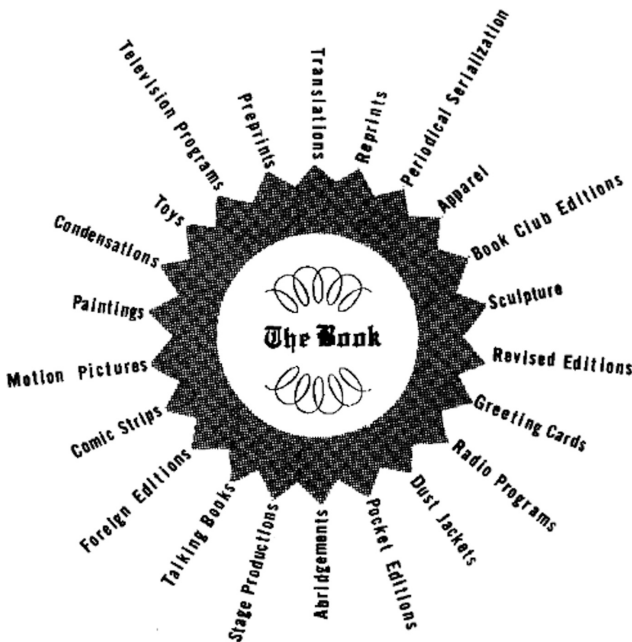

FIGURE 3.4 United States Copyright Office's graphic with examples of derivative works (1959). Public Domain

rights, centred on the artist and their personality. In the first scenario (1), these countries accept copyright ownership vested in others than the actual creator, an especially important point when authors are hired to create, since when something is created during the normal activities of the employment, the employer may be regarded as the initial copyright owner and considered the author, unless there is a different agreement. The Civil Law tradition (2), in contrast, usually links authorship exclusively to natural persons, those who have authored the work. Unlike in nations following the Common Law (1), legal entities cannot sign as authors, even if they have hired someone to create something for them; they have to acquire rights from those who have created the work.

The two traditions also deal differently regarding audiovisual rights. In countries using the Common Law (1), film producers are usually considered the copyright owners. In the Civil Law tradition (2), film copyrights usually belong to the physical people involved in the production (mainly scriptwriter/director), with variations from one country to another, but, in either case, producers must have contractual arrangements with every copyright owner before commercialising the movie (UNESCO 2010:19–27).

Literary **parody** has subdivisions such as travesty; **transposition**; **pastiche**; forgery; burlesque; and debates. **Parody** is protected under the copyright code's fair use clause, since, says Roh (2015:15), it "dialogically interrupts, divides, parses, alters, transforms, and evolves texts and their relationships". Roh examines two texts intertextually engaged with well-known works, whose representatives contested their use of their sources: Pia Pera's *Diario di Lo* (1995) and Alice Randall's *The Wind Done Gone* (2001). Both faced legal injunctions claiming literary theft and financial damage. Authors' estates usually do not tolerate ideological divergences regarding their works, sometimes even utilising copyright to suppress creative/academic discourses, allegedly in order to protect a particular legacy (2015:26–28).

3.5.3 Copyrights vs Parodies – two examples

Roh (2015:36–41) explores **plagiarism**, **parody**, and copyright and poses the main question: (1) Is the work transformative, adding to the source, enriching it, becoming an independent work? Or (2) is it basically derivative? Pera, an Italian translator and professor of Russian literature, retells Vladimir Nabokov's *Lolita* (1955) from the point of view of the girl in *Lo's Diary*, translated into English by Ann Goldstein in 1999. The novel, a first-person narrative told by an 85-year-old Dolores (Lolita), has a different ending: her stepfather Humbert did not die but lived with a young black wife on the French Riviera. In 1998 Dmitri Nabokov sued to stop the publication in the UK, France, and the US for copyright infringement, claiming that Pera borrowed from *Lolita*, and fewer readers would buy Nabokov's novel, inflicting losses. Pera's lawyers argued that her novel *Diario di Lo* (1995) was transformative, and *Lolita* part of the cultural consciousness. In 1916 a short story titled "Lolita" was published in Berlin by a

German writer, later a Nazi Party event announcer, Heinz von Eschwege (aka Heinz von Lichberg), with similar characteristics to those of Nabokov: a professor narrating a story-within-a-story, about his love for this very young girl. Pera's novel was allowed to be published, but with a preface by Dmitri Nabokov and 50% of the author's royalties donated to PEN, an international association originally for poets, essayists, and novelists, today including a variety of writers of different forms of literature and also journalists and historians.

The other example starts with the information that Mitchell Trusts, Margaret Mitchell's Estate, authorised and profited from a sequel to *Gone with the Wind* (*GWW*) (1939) – Alexandra Ripley's *Scarlett* (1991), adapted later into a six-hour miniseries, announced as a sequel to the 1939 hit movie. Roh (2015:44) tells the story of Alice Randall, an American with a degree in American Literature from Harvard and a songwriter, who decided to write a **version** of *GWW* from the slave point of view, where black characters take centre stage, demoting the white ones to the background and mimicking the key plot points. In Margaret Mitchell's *GWW*, the romance of the coquettish Scarlett O'Hara and the iconoclastic Rhett Butler takes place among **caricatured** slaves, portrayed as enjoying serving their white masters and being mocked for their supposedly childish behaviour. Roh (2015:44) is blunt: "It is not difficult to see why the immense popularity of *Gone with the Wind* in both print and film is reviled by many in the African American community", and Randall deconstructs the 1939 novel by "expanding and centring liminal spaces occupied by slave characters, altering generic conventions to recast the novel as a slave narrative".

Randall's preface – "Notes on the Text" – presents the story using the 'found document' tradition, claiming it is a manuscript discovered in the 1990s, together with other belongings from Prissy Cynara Brown, an old black woman living in an Atlanta nursing home. In Mitchell's O'Hara household there is a young slave named Prissy, and we learn in Randall's postscript that Brown is Prissy's granddaughter. Using metalanguage, Randall writes that Ms. Brown was hospitalised twice after collapsing – a metaphor for the African-American community feeling towards the celebrated novel – first when Mitchell published her novel and then after *GWW*'s film adaptation premiered (Roh 2015:45).

Randall dismantles the celebrated American classic of the South, receiving a Free Spirit Award and other accolades. The 'feminist heroine' Scarlett O'Hara, the 'Other' in the **parody**, is portrayed as a "shrill, cowardly woman, the lesser shadow of her half-sister, Cynara" (Roh 2011:46). Rhett Butler becomes 'R', and later, 'Debt Chauffeur', but is still a womaniser – he is also Cynara's lover. Mammy, a domestic slave and Scarlett's nurse, a sweet caregiver, in the **parody** takes vengeance on the family by surreptitiously killing the daughter of Scarlett, who, in the source, dies in a riding accident. In Randall, Ashley Wilkes, the "object of Scarlett's longing", is called 'Dreamy Gentleman' and is recast as "a homosexual whose cowardice in confronting his sexual appetites results in the death of Prissy's brother" (Roh 2015:46). The magnificent Tara, the O'Hara's mansion, is renamed 'Tata' or 'Cotton Farm'.

After Houghton Mifflin published *The Wind Done Gone*, the Mitchell Trusts started a publicised lawsuit, claiming $10M+ monetary damages and an injunction. Randall's publisher argued that the fair use clause protects **parodies**, and suppressing the work could be considered censorship, perhaps even racism. Obviously, to determine whether Randall's novel was a literary theft, and economically damaged the Trusts, it depended on how the court would define **parody**, but Roh (2015:48–51) believes the Trusts, as in the Nabokov's case, were more concerned about carrying out an act of censorship than with monetary losses. The worst threat was that of disturbing Mitchell's canonical place in the pantheon of American Literature. A book addressing *GWW*'s racist undertones and even featuring homosexuality and miscegenation could interfere with the mythology of Mitchell's work and its readership. So, the Mitchell Trusts decided to avoid any ideological arguments and only claimed financial damages. They settled out of court, allowing the distribution of Randall's book, asking for a financial award – later donated to Atlanta's historically black Morehouse College – realising a court victory would portray the Trusts as literary bullies.

Paul Saint-Amour (2011:13) adds other cases, such as James Joyce's grandson and sole estate beneficiary, Stephen James Joyce, obstructing Joyce's scholarship, forbidding any quotes or citations unless in exchange for extraordinary fees; or the Picasso estate refusing to allow his painting to be featured in the film *Surviving Picasso* (1996). But Saint-Amour (2011:36) also mentions the case of the spoof play that made light of the refusal of the Samuel Beckett estate to allow adaptations of his work, as we will see in Chapter 7. *The Complete Lost Works of Samuel Beckett as Found in an Envelope (Partially Burned) in a Dustbin in Paris Labeled "Never to Be Performed. Never. Ever. EVER! Or I'll Sue! I'LL SUE FROM THE GRAVE!!!"* (1999) by Theater Oobleck/Neo-Futurists was restaged in 2019. The six skits performed by Greg Allen, Ben Schneider, and Danny Thompson – also the authors – are disrupted by "increasingly hostile cease-and-desist orders from the Beckett estate", describes Eric Grode (2019), who depicts some of the 'lost works', such as the seven-year-old Beckett's composition, *Happy Happy Bunny Visits Sad Sad Ow*; a skit "performed in a Lucy Van Pelt-style lemonade stand" entitled *Sammy's Playhows*; and *If*, mainly the "hideous Bread ballad" *If*, played repeatedly, which "doesn't end until the audience literally shouts it off the stage". Roh (2015:52) summarises more examples from *Modernism and Copyright*. T.S. Eliot's estate had, in the past, a very draconian policy regarding Eliot's materials. Consequently, scholars started to hesitate before choosing Eliot's work as a subject (as happened with Joyce), thereby harming Eliot's literary fame and legacy. This was only reversed after the estate relaxed its restrictions, granting access to unpublished materials and allowing quotations to be published.

Surely authors and their estates should read André Lefevere – they will understand works have to be **rewritten** to be alive.

3.6 *Star Wars* – Adapting Beyond Good and Evil

3.6.1 *Sources to Create a Space Opera Saga*

Michael Kaminski (2012:86–87) analyses *SW* under the influence of Akira Kurosawa. One of the earliest *Star Wars* treatments for the first movie was a remake of Kurosawa's *Hidden Fortress* (1958) 14-page summary plot, reproducing its first paragraph almost word for word, as written in Donald Richie's *The Films from Akira Kurosawa* (1965), since the Japanese movie was not easily obtainable. The similarities were so strong that Gary Kurtz, the 20th Century Fox studio producer, even suggested buying Kurosawa's film rights.

   SW is also based on comics. Aside from *Buck Rogers*, George Lucas wanted to make a *Flash Gordon* adaptation and even went to New York to close a deal with King Features. But the price was high, and he created his own story: a space opera[6] merged with elements from sword and sorcery adventures (Rubey 2012:52–56), and echoes of Greek tragedies,[7] with a speck of Joseph Campbell's *The Hero with a Thousand Faces* (1949),[8] resulting in a blend of **tropes** and popular culture **pastiche** (Charles 2012:127–128). The first *SW* was an instant hit, supplemented by **transmedia spin-offs** and **tie-in** products, creating an elaborate universe with its own aesthetic, mythology, and fan culture.

3.6.2 *Franchise: Adaptation and Transmedia*

The *SW* franchise has been linked with adaptations and **transmedia** extensions since the very beginning. To whet the public appetite, Lucas started a **multimedia** campaign beyond the traditional trailers, with cast and original prop presentations at the incipient Comic Cons in 1976. The *SW* comics series released by Stan Lee's Marvel sold 1M+ copies, and the movie script **novelisation** sold half a million copies before the premiere, during Memorial Day weekend, 25 May 1977. Sean Guynes and Dan Hassler-Forest (2018:12–13) classify four historical phases and *SW*'s **transmedia** phenomenon:

1. Creation of the *SW* myth (1977–1983): The first circulation of the trilogy, with experimental **expansions** such as the **novelisation**, TV movies, arcade games, comics, and animated cartoons.
2. *SW* beyond the films (mid-1980s–late 1990s): The prolonged period in-between the first trilogy and the **prequel**.

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6 Term employed by Wilson Tucker in 1941 to describe pulp magazines' far-out tales with extensive vistas and larger-than-life individuals (Brode 2012:2).
7 John C. McDowell (2012) links *SW* with the first two trilogies and Greek tragedy.
8 Leah Deyneka (2012:32) summarises the hero's journey: departure, initiation, and return. Lucas follows Campbell's principles without being limited to the mythological formula and merges fairy tales, ancient mythology, and contemporary genre themes, thereby **updating** the journey.

3. *SW* and fan culture across media (1999–2012): From the issue of the **prequel** trilogy until Disney's purchase.
4. *SW Disney* era (post 2012–): When the franchise returns to the cultural mainstream, with wider cultural responses to the intense industrial production and new **transmedia** strategies, licensees, Disney+ app, and fan **interactivity**.

Next, we give details from some of the *SW* **extensions**, **tie-ins**, and **adaptations**.

3.6.2.1 Toys and Action Figures – Adapting Imaginary Space Fights

Lucasfilm was the first company to copyright *and* trademark its intellectual property (IP) and dictate distribution guidelines. The action figures were a novelty but did not make the premiere's deadline and were replaced by an Early Bird Certificate: an empty box to redeem the toys months later.

   SW's merchandise makes up more than 61% of the franchise, with an approximate worth of around $42.2B (Snedigar 2021), and Crystal Renee White (2012:103–107) discusses the synergic and synchronic influence of the **transmedia extensions/**adaptations on the franchise's narrative, highlighting how the storyline is affected by the four main merchandise branches: toys, videos/audiotapes, video games, and publishing, with hundreds of novels and comics. The existence of action figures, **tie-ins**, and other toys from the very start encouraged fans to build their own fantasies and create avatars inside the universe, mixing characters and plots from other franchises or shows (Jenkins 2012:163).

3.6.2.2 Comic Books

Comic book adaptations are a known engaging medium of **retelling** deep-rooted mythic stories to larger audiences. Jon Hogan (2012:113–114) presents the Marvel Comics adventures of Luke Skywalker and his troupe (1977–1986), with events outside the first movie trilogy, and presenting the protagonists as superheroes.

3.6.2.3 Video Game Adaptations

Seth Sommerfeld (2012:141–146) highlights the close relation between two technological achievements: *SW* and video games. The first popular console, Atari 2600, was available in the same year as the movie's premiere (1977), and in 1982 their paths crossed, resulting in 150 hugely successful games, with numerous awards. Atari produced the first Arcade game to have speech, *Star Wars* (1983), adapting the first film, another hit. The game contained protagonists with digitised voices, a spinning control wheel, and 3D colour vector graphics, while Lucas was launching his video game studio, LucasArts.

   But the fast-moving storylines and game source franchise provoked unique adaptation problems. *SW* video games struggled with two crucial issues: (1)

conflict around the canon and; (2) the oversimplification of the complexity of the dark/light sides of the '*SW* Force'.

One way to adapt inside the canon is time displacement. *Knights of the Old Republic* (2003) was based on *Tales of the Jedi* (1993–1998), a graphic novel series. The video game placed the plot 4,000 years before the destruction of the Death Star, pre-canon. Gamers could customise characters (gender, species, fighting style), adapting through **modding** (Sommerfeld 2012:147–148) (see Chapter 9, "Video Games").

3.6.2.4 TV Adaptations

The *SW* premiere on TV was the Christmas film special on CBS (1978), featuring the original cast. Two Lucas successful made-for-TV movies (1984) triggered an animated **spin-off** before the Emmy-winner micro-series *Clone Wars* (2003), digitally improved in 2008, and more TV adventures: Lego *SW* special (2009), plus short movies and miniseries. Disney has several TV series projects, with big budgets and star talent, some from the *SW* films, especially after the success of *The Mandalorian* (2019–) and "Baby-Yoda" Grogu on Disney+ channel.

The *SW* franchise also focus the juvenile market. There is a *Star Wars Kids* channel (YouTube) and a *SW Kids* webpage, with apps, colouring-pages, videos, and other games, and both platforms offer the weekly ten-episode series *Jedi Temple Challenge* (2020–). The live game adapts the franchise universe, enhancing **Transmedia** Principles: Immersion, for the participants and viewers; Multiplicity, inventing a new world; and Spreadability, as the episodes are posted in two types of shareable platforms.

3.6.2.5 Adaptations from the Musical Score

John Williams' distinctive score,[9] fundamental in Lucas' tale, has also been reworked: Since 2009, orchestras have played the soundtrack while the public enjoy a laser show mimicking lightsabers and film clips on giant LED screens, narrated by Antony Daniels – C3PO. The bonus DVD *Star Wars: A Musical Journey* (2005) is the source for the *Star Wars Film Concert Series*, today a Disney Concert Live-to-Picture film recital, with orchestras, vocalists, choir, and performances (starwars.com/news/star-wars-film-concert-series).

Tom Zlabinger (2016:8–17) refers to the musical adaptations and **appropriations** of Williams' soundtracks and the *SW* universe itself as global culture echoes and classifies them. Although some categories include a mix of musical

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9 In the article entitled "John Williams: Paraphraser or Plagiarist?", Jeremy Orosz (2015:300) discusses William's scores, the "intertextual relationship with works from the late Romantic/early Modernist orchestral", and "film scores from the Hollywood Golden Age", including influences of Gustav Holst.

genres and audiovisual media, the examples show the interrelation between franchises and audience:

1. Disco/Electronic or "starwarsploitation": *Music Inspired by Star Wars and Other Galactic Funk* (1977) produced by Domenico Meco Monardo, later incorporating the sound effects for second film album (1980).
2. Rock/Pop: Band homages were frequent in the late-20th century. *A Punk Rock Tribute to Star Wars* (2000) was a punk band's compilation with *SW* references; the band Radio Star recorded two *SW*-themed songs for their album *1.21 Jigowatts* — the title **intertextualises** with the movie *Back to the Future* (1985).
3. Hip-hop/Nerdcore: LL Cool J, Wu-Tang Clan, Eminem, and Nas and the group 2 Skinnee J all recorded songs around the score, some adding quotes/allusions to the films' dialogue.
4. Comedic/Parodistic: This is the category with the highest diversity of genres and media. The pop icon and biggest-selling parodist Alfred Matthew Yankovic performs two songs at his YouTube channel (alyankovic): *Yoda* (1985) retells Luke's training using The Kinks' *Lola*, and *The Saga Begins* (1999) about *The Phantom Menace*, with Don McLean's *American Pie* (1977).

Zlabinger (2016:19–21) also brought together critical songs, such as the band Hot Waffles' *George Lucas Raped Our Childhood* (2005) alleging trauma after the re-release of the first trilogy and its **prequel**. Teddy Films produced several *SW* music videos, like the notorious *The Star Wars I Used to Know* (2012), adapting the lyrics of a pop song,[10] with 33M+ views making the same complaint. Zlabinger finds two musicals created by fans: *Star Wars The Musical* (1999), composed by Timothy E. Smith and Hunter Nolen, and *Star Wars: The Musical* (2014) by George Shaw, making ironic visual/narrative allusions to the new owner, Disney. We can add *The Force Awakens The Musical – Animated Star Wars Song* (2012), with animated *SW* spoofs with rap-like songs/lyrics (Lhugueny channel).

A quick YouTube search reveals a rich archive. In 1996 a sold-out rock-opera libretto adapting the first *SW* film with **appropriated** arrangements from diverse musicals (*Godspell*, *Grease* and *Les Misérables*) was shut down. The Palos Verdes Peninsula High School students received a cease-and-desist order from Lucasfilm (Edelman 2012), but now the **intertextualised** musical can be accessed – and now assessed – online.

The importance of Williams' score becomes obvious in Auralnauts' video-shredding *Star Wars Minus Williams-Throne Room* (2014), an internet **appropriation** trend removing or replacing films/clips/commercial soundtracks or dialogues, such as the Bad Lip Reading channel videos with 1B+ views. Warner/Chapell, Warner Music Group's publisher, filed a monetisation claim through

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10 Based on Gotye's song *Somebody I Used to Know* (2011).

Content ID System at YouTube for the use of music – that was not there. After Jeremy Hsu (2017) interviewed Auralnauts for *Wired*, YouTube removed the copyright claim and reinstated the video-shredding.

There is plenty of *SW* material on Auralnauts (and hundreds of other channels): videos/**mashups**, podcasts, and even an apocryphal channel, Kylo Ren Official, with react and review videos about the franchise, creating witty metalanguage narratives. For instance, *Auralnauts Star Wars Saga* (2018) and their recent parody of the miniseries *Obi-Wan Kenobi* (2022), *Star Wars: LARRY* (2022) **appropriates** the franchise universe, reediting and overdubbing the film's lines with comic effect, remixed with Auralnauts and other artists' music. Eckart Voigts (2017:291) describes these types of response videos as 'appropriative spoofs': Here Jedi are 'douche-bags'; Sith are 'business savvy powerhouses'; and Droids, 'mentally unstable sociopaths'. The story includes dance battles, midi-chlorian rehab, video game combats, and **parodic** twists: Padme has an affair with Obi-Wan, making him the father of Duke (Luke), instead of Darth Vader.

We found a non-comic work, *Star Wars Coronavirus PSA #Coronaviruschallenge* (2020), bringing their characters Creepio and Fartoo as "perfect representatives of science", to clarify Coronavirus misconceptions. The **mashup** openly aims at individuals still resisting quarantine/social distancing, and using clips from the first trilogy, *SW* robots (Luke also appears) correct two *Muppets* characters who discuss killing the virus with toothpaste, "Misinformation has ceased to be funny/evil people are using it to make money" and rap together with *Sesame Street* characters: "Listen to science, only through knowledge we can form an alliance".

3.6.3 Star Wars: *A Participatory Culture*

Fanfics create and recreate characters/plots repeatedly, adapting to new worlds, new timelines, freshening up the audience, and **expanding** cultural archetypes to a larger portion of our society. Unfortunately, IP owners don't always agree with this fan freedom festival, nor with Jenkins (2012:155–157). Before Disney, Lucasfilm overprotected its IP, rigorously enforcing and regulating media material, not recognising the advantages of active rather than passive consumption modes, misunderstanding **participatory culture** and **media convergence**.

Fan **rewritings** have been vital since the franchise beginning, nourishing fandoms during the trilogies' hiatus, creating novels/fanzines, and later **fanfic** films/videos. Digital material such as the *Phantom Menace* (1999) trailer became sources for numerous adaptations/**appropriations**, multiplied by the friendly digital DIY culture. Fans recreate on tiny budgets the big studios' special effects, and Jenkins (2012:161) sees parallels with independent films, also in an unbalanced relationship, using limitations to mock genre conventions and stylistic norms with intended crudity: uneven lighting, camera movements, and grainy film with brusque editing. Now digital tools help fans reach a closer big-budget look, especially with the present Disney-Lucasfilm policy, releasing sound and visual effects on their site.

Michael Fuchs and Michael Phillips (2016:213) emphasise the importance of trivia, knowledge transformed into fans' cultural capital. *SW* fan capital has been fed since the first film, with a popular board-game by Hasbro's *Trivial Pursuit: Star Wars* (1998). We watched *The Jodo Cast* playing the 2016 edition (1,800 questions), and even being hardcore fans, this YouTube team found some tricky questions, including **novelisations** or behind the scenes data, asking about quotes or insignificant background details that only repeated and meticulous reviewing would provide. And as Fuchs and Phillips (2016:213) write, the sole existence of this type of game presumes a considerable consumer market.

Hardcore fans now collect every franchise universe aspect on a mix of **Transmedia** Principles: Drillability (in-depth exploring), Extractability (memorabilia/collectibles); Subjectivity (**fanfic** works), and Performance, with a number of fans becoming media professionals. Now that *SW* is opening to genre mixing, crossovers between fictional universes, and serialisation (Jenkins 2012:158), and even to stimulate fans, the franchise industry relies heavily on the audience's knowledge of their universes, especially their fandoms' websites and archives, filled with **mashups**, reactions, and hot debates. Lucasfilm has created their own database with multiple levels of their canon. Designed and curated by Leland Y. Chee, the *Holocron* (2000–) updates content from Animation, LucasArts, and Licensing daily and has 55,000+ entries of 19,000 characters, 2,900 species, and their 5,300 worlds (Starwars.com).

3.6.4 The Fandom Menace

Hardcore fans have a problematic, codependent, and almost perverse love/hate relationship with the entertainment industry. Disney's *SW* **sequel** trilogy activated an aggressive repercussion, fuelled by social media hate posts/videos, on a likes/views battle: 'The Fandom Menace', a pun with the title *Phantom Menace*. The main claims regard shifts in Episodes VII and VIII, and lack of unity. These 'Force Disturbance' waves generated fandom reactions: For instance, triggering a preservation movement, challenging Lucas's authority, and reinstating the first copies. Restored **versions** found on websites such as *Harmy Despecialized Edition* (2011), *Original Trilogy* (OT), or *Silver Screen Theatrical Version* erase complaints from Lucas' special editions such as Lucas' dialogue and scene adjustments, including the polishing of visuals and added CGI elements.

Other fans opt for an invasive solution by adapting the films into reeditions and **fanfics**. Fuchs and Phillips (2016:223) present editor Mike J. Nichols' *Star Wars Episode I.I: The Phantom Edit* (2001); the entertainment industry was surprised by this fan film edition with release by VCR and website, widely spread by *SW* fandom before YouTube.

Today, the Fandom Menace is seen as a 'Comicsgate' and 'Gamergate' offspring, a *SW* and Marvel fan party active on social media that loathes Social Justice Warrior, Non-Playable Character, and Politically Correct (SJW, NPC, PC) allusions. But the *SW* fandom Resistance counterattacked the toxic and

counter-productive minority, as seen in the Reddit forum "What is the Fandom Menace?" (2020). Books and videos distinguish *SW* fans from the Fandom Menace, like James St. Amand's books from 2018 or the YouTuber José's explicative video-essay *#ComicsGate and the War on Diversity in Comic Books (with special guest Mexie)* (2019).

Lucas is constantly accused of infantilising the franchise, ironically, by the one-time teenagers he had always targeted, despite assuming he was following Disney's path and producing movies for the young public growing up without fairy-tales since the very beginning (Charles 2012:128).

Kevin Wetmore (2017:10–14) relates hardcore fans, who grew up with these stories featuring white men around a few subservient minority characters and their franchise's ownership feeling, to the Performance **Transmedia** Principle. Asian spirituality, particularly Taoism and Buddhism – with elements appropriated out of context – was often used to feature alien civilisations as monstrous beings; the Empire is bad, rebellion is good, but rebels are mostly white, fighting alongside with aliens, mostly non-Western actors. All these harmful representations clash with the African, Asian, and Arab origins of the audience. Non-white kids must find extras or aliens to identify with as the protagonist roles are fully taken by white actors.

Even now, after a glimpse of change, with women and non-Caucasians as protagonists in two films (2015, 2019), the closing film seems to return to the old aristocratic Jedi Knights idea.

Another major fan discussion involves the entire material created before 25 April 2014, known as the *Expanded Universe* (EU), rendered non-canonical (except Lucas' film trilogies and *Star Wars Clone Wars*) and renamed *Star Wars Legends*. The rule includes all film **novelisations**, comics, TV series, **spin-off** films, every game, including video games, toys, and everything else created before this date. The reaction was immediate,[11] and *SW* fandoms split.

The fan and franchise relationship worsened with *The Last Jedi* (2017). Fans do not like changes, and even when they ask for them, they expect a familiar sensation of permanence and reassurance, reduced with modifications around fan-loved **tropes**, or unpredictable features, appreciated by a bigger but not such a vociferous or active segment of fandom, as observe Fuchs and Phillips (2016:216).

3.6.5 Fan Relations Under Disney Management

Presently managing Rancho Obi-Wan, with *SW* memorabilia collection, until 2011 Steve Sanweet was the liaison between fans and Lucasfilm, attending

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11 *Youtini* (channel/website) started in 2017 to bridge the gap amongst the *EU* and fans, and today it has 20 people producing guides/timelines, podcast reviews, and posting release schedules. Also check Wookieepedia.

conventions, answering mails, and feeding the website, as can be seen at the *Interview with Steve Sansweet – Head of Lucasfilm Fan Relations* (ScotomaMovieGeekFeed 2009), made at Star Wars Fan Days III. Nowadays, there is a Fan Relations team, at peace with fans, enabling **participatory** activities on social media, sharing and giving permission to use *SW* material on video platforms and fandom websites like *Wookieepedia* or *TheForce.net*.

The site brings together stores around the world with midnight openings, selling merchandising, and announcing releases. In 2019, the event "*Star Wars* Triple Force Friday" publicised (1) *The Rise of Skywalker*, concluding the third film trilogy, (2) The video game *Star Wars Jedi: Fallen Order*, and (3) *Mandalorian,* the first *SW* live-action series.

Now fan adaptations/**appropriations** are welcome, different from before, when homages were considered copyright violations, such as Jason Wishnow's documentaries (1997, 1999),[12] and hundreds of spoofs, like *Troops* (1997) by Kevin Rubio, made before today's editing tools.

Stimulated by the above-mentioned events, nowadays we find numerous videos,[13] podcasts, and even fitness academies with fictional props, like the Saberist Academy (the former New York Lightsaber Academy), a stage combat group.[14] Another franchise and fan good relation example are the nine volumes created by Ian Doescher, *William Shakespeare's Star Wars Book* series (2013–2015), a **mashup** play with rhymed verses with the franchise acknowledgement, where Disney keeps their IP. Today, other franchises ask for Doescher's **mashups**, showing the importance acquired by fan works.[15]

There are many other superfan monetising *SW* obsessions, working as photographers, mosaic and tattoo artists, collectors turned into merchandise/props expert consultants, and even tourist guides. Before *Lord of the Rings* and *Games of Thrones* location tours became lucrative world tourism, Mark Dermul (mark-dermul.be) adapted a Tunisian tour into an adventure trip to Luke's home and Tatooine location sets. In 2010, the *Pioneers*, as Dermul named his travellers, restored the location back to 1976 after a US $10,000 fundraising campaign and strenuous manual work.

12 The short documentaries are *Tatooine or Bust* (1997) and *Star Wars or Bust* (1999). Wishnow launched, directed, and produced *TED Talks*, the video series.

13 *Star Wars* **parodies** are easily found, especially on YouTube: Check the channel Adult Swim UK's series *Robot Chicken Star Wars* or *The Mandalorian – Kids Disney Parody*, made by a London family channel, Gorgeous Movies.

14 The group took part in Melissa Koval's **mashup** play *Jedi Macbeth* (2014). Also sourcing on *SW* battles, Michael Flynn taught a training technique at his New York Jedi academy in 2005 for Martial Arts-based lightsaber stage fighting, now called Saberist Academy (LED Saber Combat), after being sued by Disney (2016) for using the terms *Jedi* and *lightsaber*. The idea has spread around the world, with 400 organisations and different tournaments.

15 Doesher also has a Pop Shakespeare Series (2018–2020): *Much Ado About Mean Girls*; *Get Thee Back to the Future*; *Deadpool Does Shakespeare*; *Taming of the Clueless*; and *MacTrump* (iandoescher. com).
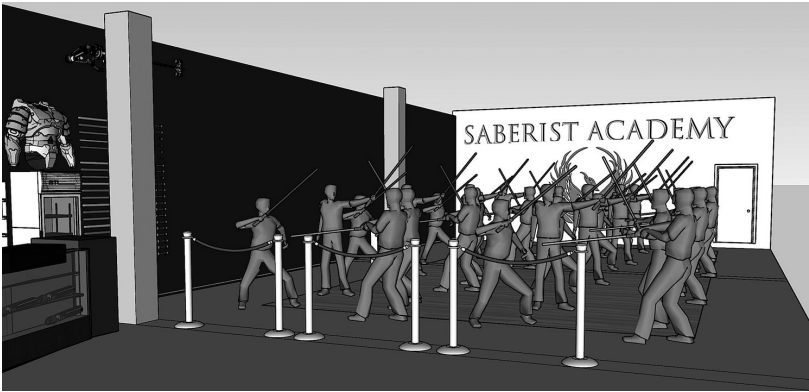
FIGURE 3.5   Saberist Academy sketch © Michael Flynn

Fannish interventions have been part of the entertainment industry since the start, reaching a broader audience in the digital age. Fan creations may be unauthorised, with witty **rewritings** and **appropriations** preventing, as André Lefevere would say, their loved sources from becoming obsolete and entering oblivion.

3.7 Suggested Activities

1. Describe your bond with any film franchise. Check their merchandise, events, websites, and transmedia works. Read material from fandoms, and watch video-essays. Consider your fan experience, and exemplify the franchise brand change connections with their public over time.
2. Group Task: Search for other examples of at least four Transmedia Principles. Present and discuss in class, showing how works use a synergic mix of these principles.
3. Superheroes Genre/Ethnic switch**:** in the radio adaptation (Webster 2018), Leia is an independent and strategic woman, expanding her role in the Resistance, even enduring an added torture scene aboard the Death Star – the industry was reacting to torture in Latin American and also to update women's agency. Using a franchise as a source, write a radio script/synopsis changing characters ethnicity or genre – creating a contemporary connection. Get information at *What Else Can You Do With Them?* (Jenkins podcast 2016) at the Civic Imagination Project (civicimaginationproject.org), and "Superheroes and the Civic Imagination" (Jenkins *Confessions of an Aca-Fan* 2017).
4. Group Creation: Produce and post a video (parody, re-enactment, mashup, react, essay) about a franchise and then analyse commentaries to write a brief introductory essay on the full process and its achieved results.

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4

DIGITAL CULTURE

The Universe in a Smartphone

> There's no revolutionary art without revolutionary form.
>
> Vladimir Mayakovsky

4.1 Introduction

4.1.1 The Internet

The planet lives online, but it wasn't always like this. Manuel Castells (2011:45–49) tells the story from the start, when, in 1957, the USSR launched *Sputnik*, the first artificial satellite, and the Americans created the Advanced Research Projects Agency (ARPA) in 1958. The Information Processing Techniques Office (IPTO), committed to computer science projects and to promote research in **interactive** computing, developed a computer network in 1969, ARPANET, the first internet prototype: a computer network connecting four American universities (UCLA, University of California Santa Barbara, Stanford Research Institute, and the University of Utah).

In 1971, the net had 23 hosts; in 1974 the term 'internet', short for 'internetworking', appeared. Thanks to personal computers and the standardisation of protocols, the Transmission Control Protocol and the Internet Protocol (TCP/IP), still used today, allowed for the international propagation of interconnected networks, and there were already more than 300,000 hosts in the 1990s when ARPANET was decommissioned (February 1990), and the internet was privatised. Internet service providers formed their own networks, issuing gateways on a commercial basis.

4.1.1.1 The World Wide Web (R)Evolution

In 1990 it was difficult to find and retrieve information from the internet. Timothy John Berners-Lee and Robert Cailliau conceived a browser/editor

programme, a **hypertext** system: the World Wide Web. The first commercial browser, *Netscape Navigator*, was introduced in 1994, and a year later Microsoft launched its software, *Windows 95*, and the browser, *Internet Explorer* (Castells 2011:50–51), replaced by *Microsoft Edge* in 2020.

Darcy DiNucci (1999) was the first critic to name, retroactively, the first system as Web 1.0; followed by the Web 2.0 (1995–2005), known as the Social, or **Participatory** Web, allowing user participation and two-way communication. This version empowered every social media with user-generated content, engaging the audience in a loop of likes. Thanks to browsers, people can navigate, search, and participate and work in the web, and more importantly, collaborate and **interact** with other users in virtual communities, social media, web aggregators, and other devices.

The arrival of Web 3.0 (2006–2026?), also known as the Semantic Web, was announced in 2001 by the World Wide Web Consortium (w3.org) – Tim Berners-Lee and his colleagues James Hendler and Ora Lassila – improving collaboration between computers and users. The material produced by people (E-literature, films, ads) will relate to the information produced by machines (programmes, databases, and sensor output) and will be automatically processed by the new technological developments, making the Web equally readable by people and devices. These components are Microblogging; VR Platforms; User Customisation/Preferences; Mobility; Internet of Things (IoT); and OnDemand collaboration/**interaction**.

The next stages, still without exact dates, are experimental/work–in–progress technologies: Web 4.0, known as the Emotive Web, needs high bandwidth to provide rich visual content and real-time online integration, where apps and other technologies are brought together in a collective intelligence, a merging of reality and the internet, creating an Augmented Reality (AR). In Web 5.0, the Sensory-Emotional Web uses 'emotion analytics', a technology to recognise and analyse human reactions, including attitude, mood, and personality through their written text or facial expressions, allowing even greater customisation (see more at w3.org).

"MARSHALL MCLUHAN? WHAT ARE YA DOIN'?"[1]

The Canadian philosopher Marshall McLuhan, whose works are among the cornerstones of Media Studies, explained his visionary and forward-looking ideas on popular media to *Playboy* (Norden 1969), available at Suggested Reading. McLuhan foresaw the shift from printed to electronic culture, transitioning from analogue to digital, technology becoming an extension of our bodies. Every medium (from clothes to computers), regardless of the communicated message, influences culture, which is constantly reshaped by technological

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1 Question made on US comic TV show *Rowan and Martin's Laugh-In* (1967–1973), revealing McLuhan's popularity around the 1970s.

innovations. Artists are always first to interpret language in the outer world and relate it to the inner one. Their creativity is permanently sensing changes, assuming the future as present and using their artistic work to ground it.

Novelties such as the phonetic alphabet and the printing press were gradually absorbed, different from the rapid advent of the electronic media and the resulting irreversible change. Civilisations are shaped not only by the content of the media but also the type of media, thereby explaining the title of his book, *The Medium is the Message* (1967),[2] and since it appeared the new media have permeated society, saturating every institution, exactly as happens with the internet. Moreover, McLuhan was referring to the first 'TV-generation', exposed to Vietnam War and moonwalks, also flooded by information diffused via radio, telephone, recordings and films. McLuhan brings another concept: a global village, a culture habitat where technology overcomes time and space, foreseeing computers optimising awareness – a symbiotic relationship with users (Norden 1969).

In his first book, *The Mechanical Bride: Folklore of Industrial Man* (1959), a true **mashup** work of 59 sections with short critical essays, mixing text with parts of advertisements, poems, movie posters, comics, and book/magazine covers, McLuhan (2011:35; 115–116) discusses book-to-film adaptations, criticising those especially commissioned for Hollywood, with a unique vision of the main comics heroes, like Superman: a version of the Middle Age angels, or Tarzan, with the mixed spirit of the Y.M.C.A, Rudyard Kipling, and Robert Baden-Powell, who started the scouting movement.

4.2 The Digital Revolution Turn

The digital turn, the most profound development since the Gutenberg Press, turned the publishing industry and readers/writer's relationship upside down. Giles Clark and Angus Phillips (2014:47–58) show how the launch of Amazon Kindle (2007), following Apple's iPad (2010), dramatically increased eBook sales, accelerated by the widespread use of smartphones and tablets.

Clark and Phillips also see a philosophical turn regarding the creation, production, and consumption of content. Nowadays traditional gatekeepers such as publishers, editors, and librarians share control with the public, not only buying books but also using social media. Analogue books (plus films and audios) were scarce and expensive to reproduce. In the digital era, works may be

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2 The first edition came with a different title, *The Medium Is the Massage: An Inventory of Effects and War and Peace in the Global Village* (1967), perhaps a simple printing mistake, but McLuhan liked the result and chose to leave it like that. McLuhan plays with the word 'message', some puns (mass age; massage; mess–age) inside the book, and also during his talks – check some of the many McLuhan interviews on YouTube.

print-on-demand (POD) or digitised and read online, sometimes being freely available (**Public Domain**), attracting new readings, new **rewritings**. **Agents** – translators, literary agents, and publishers – also have more choices, expanding access and reception, attracting new readings, and/or adapting the work for another media, or public – as shown in examples below (see also Chapter 8, "Screen Adaptations").

Digital text is edited to be mobile friendly, bringing short, punchy chapters, like the 19th century serialised novels published in magazines and newspapers, and the 'penny-dreadfuls', cheap, sensational, highly illustrated stories that told stories of adventure, initially of pirates and highwaymen, later concentrating on crime and detection (Flanders 2014). The five major overlapping developments are:

1. The entrance of big technology players: Amazon, Apple, Alphabet (Google, YouTube), Sony, Meta (Facebook, Instagram).
2. The growth in self-publishing: *China Literature* by Tencent (see below), the Canadian *Wattpad*, Amazon's Kindle Direct Publishing (KDP), and Tolino in Germany. Writing community websites, including **fanfics**, have also promoted self-publishing.
3. The eBook and audiobook expansion: Although there are still countless undigitised materials, and one third of the world's population does not have internet[3], Google scanned 30M+ titles from major libraries from 2004 to 2013, and eBook sales have skyrocketed with reading and listening devices to 70–90% of sales, plus subscription services (Kindle, Scribd, etc.). Today audiobooks are offered together with eBooks, a growing market, especially after Amazon bought Audible (2008), with an archive increasing to 10,000 titles/year.
4. The development of apps: Since the creation of the first app store (2008) by Apple, almost everything is online or adapted as an app. Besides replacing CD-ROM, apps incorporate audio/e-books, educational features, and games.
5. The importance of social media networks: Direct communication between authors, IP owners and the public through social networks extends word-to-mouth recommendations and interaction (Clark and Phillips 2014:87–104).

4.2.1 How Has the Digital Turn Changed the Translation and Adaptation Market?

With the major library collections being scanned, millions of titles are being discovered by readers around the world. Self-publishing authors, social media, and online platform writers, plus the titles in **public domain**, are found by **agents** – translators, literary agents, and publishers – interested in translating

3 Statista 2022 (statista.com/topics/1145/internet-usage-worldwide/#topicHeader_wrapper).

foreign content into their own language and/or adapting the work for another media or a different segment of the public. We give several examples below (see also Chapter 8, "Screen Adaptations").

4.3 Electronic Literature (E-Lit)

E-Lit is a media with a wide diversity of literary practices, made up of features **appropriated** from various traditions (Hayles 2008:4–6). Different from printed books, e-texts need reading devices and programmes, as do video games, digital arts, and other networked/programmable media. A central issue here is the obsolescence of software and hardware, making them inoperable; unfortunately, mechanisms for preserving older systems and archiving old files are only now being developed. Some programmes have been continually updated since being released, like *Storyspace* (1980), the first **hypertext** authoring programme, used by Michael Joyce to create *afternoon, a story* (1987). The same programme was also used by Shelley Jackson for *Patchwork Girl* (1995)[4] – an early "hypertext classic", according to Esther Schor (2003:2) – which is a continuation of Mary Shelley's *Frankenstein*, with elements from L. Frank Baum's *The Patchwork Girl of Oz* (1913).

FIGURE 4.1   Shelley Jackson's *Patchwork Girl* cover © 1995 Eastgate Systems, Inc. Courtesy of Mark Berstein.

4 See Jackson's bio, works, literary relations and links to other essays (cyberartsweb.org/cpace/ht/pg/pgov.html).

Both terms imply the type of genre to which they belong or the medium used to create and to enjoy them.[5] The advantage of the term E-Lit is its generality. Scott Rettberg (2019:11) points to the Electronic Literature Organization (ELO), which since 1999 has archived/disseminated electronic works and lists forms and practices within the definition of E-Lit as: "works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer" (eliterature.org).

THE TRANSLATION OF ELECTRONIC POETRY

Translating E-Lit involves a certain complexity. Of course, a translation of a literary work can be carried out on Google Translate or suchlike, but though technical translations involving often repeated expressions now reach a high level, a literary work using very idiosyncratic language would require special programming. Let us look at two quite different projects to translate electronic poetry, both of which, coincidentally, work with English and Polish.

"Sea and Spar Between" is a poetry generator designed by Nick Montfort and Stephanie Strickland (2010), using the vocabulary from Emily Dickinson's poems and Herman Melville's *Moby Dick* (1851). Kennings, compounds with a metaphorical meaning often used in Old Norse and Old English poetry, are assembled from words used frequently by the authors. The result was a **mashup** of Dickinson's and Melville's vocabulary, with the number of stanzas comparable to the number of fish in the sea, or rather, oceans, around 225 trillion (sic!). Each stanza is indicated by two coordinates, as with latitude and longitude, ranging from 0:0 to 14992383:14992383. According to the authors (Montfort and Strickland 2018):

> The human/analog element involved jointly selecting small samples of words from the authors' lexicons and inventing a few ways of generating lines. We did this not quantitatively, but based on our long acquaintance with the distinguishing textual rhythms and rhetorical gestures of Melville and Dickinson.

See examples of passages at Nick Monfort's webpage (nickm.com/montfort_strickland/sea_and_spar_between/).

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5 The Digital Fiction International Network (readingdigitalfiction.com) defines Digital Fiction as fiction written for and read on a computer/smart device, 'born digital', and losing its "aesthetic and/or structural form and meaning" when removed from a digital medium: **hyperlinks**, games, moving images, or sound effects.

Those familiar with the work of Melville and Dickinson will note Melville's nautical images and Dickinson's dashes and metaphysical foreboding.

Monika Górska-Olesińska and Mariusz Pisarski (2013) discuss their attempt to make a Polish translation of "Sea and Spar Between". They used the one existing translation of *Moby Dick* into Polish, finding equivalents of Melville's database of words, such as the nautical vocabulary used by sailors and whale hunters (buck, jack, dock, hook, pike, sack, rail), which, in the case of a prose work, was relatively simple. In the case of Dickinson, with her dense, idiosyncratic vocabulary and imagery and often stilted, tense rhythm, and enjambments, the task was more difficult. There are many translations of her work into Polish, and sometimes several proposals for a given word were included, with often Polish words with the lowest syllabic count chosen: for example, the monosyllabic *dłoń* rather than disyllabic *ręka* (equivalents of 'hand'). This would preserve the syllabic structure and the graphic layout of the stanzas.

On other occasions vocabulary items had to be translated from scratch in order to replicate the poetic algorithms of "Sea and Spar", to generate words with the suffix 'less' out of a selection of common Dickinson words, or forming kennings derived from two pools of nouns, those of Melville and Dickinson: for example, 'chopbliss'/'blisschop'/'blissliss'/'chopchop'. In the last example above we have 'postponeless' and 'peturbless' and the kenning 'folkrag', which would be a metaphor for 'poverty'.

Górska-Olesińska and Pisarski (2013) discuss their decision to use *kukła* [puppet], for "doll" instead of *lalka*, the more common term, which, when meeting words from the pool of Melville's nouns (e.g. 'dollchap', 'bulldoll', 'dollbag'), would bring interesting kennings.

Other problems occur when writing the Polish algorithms such as the inherent differences between the two languages – different syntax, gendered verbs, and longer words in Polish – and these required some important additions to the JavaScript code.

What can be seen here is that this kind of translation involves an extra level of complexity, that of the compositional processes and transcodification. Søren Bro Pold, María Mencía, and Manuel Portela (2018) sum up these different levels:

1. The Translinguistic dimension, which is the translation between languages – i.e. what is usually considered translation;
2. The Transcoding dimension, which is the translation between machine-readable code and human readable text, and also between codes of different programming languages and systems;
3. The Transmedial dimension, which is translation between medial and semiotic modalities (e.g. text, sound, visuals);
4. The **Transcreational** dimension, which is translation as a creative compositional process and a shared creative practice.

Similarly to the visual translations of Augusto de Campos, much E-Lit also uses visual elements, often combining words, images, and sound. Piotr Marecki and Aleksandra Małecka (2016:4–5) write their translation "C()n Du It" by Katarzyna Giełżyńska. They state that Giełżyńska's electronic poems have much in common with advertisements – immediacy, succinctness, and the ability to signify multiple meanings with few words, and thus their translations into English should attempt to preserve these characteristics. Traditional dubbing and subtitling were discarded as they would not create this similar effect, killing the puns and double meanings, and the elements of graphics, fonts, montage, text speed, and type size were all worked on.

The English translation of the collection of poems is an independent whole, and the different poems required varying degrees of intervention in the text, sound, and image layers. Some were left completely unchanged, like the title poem, "C()n Du It". Other translations were 'word for word' ones, with the text being translated as in a traditional poem and the sound and image were unchanged. Marecki and Małecka (2016:7) give the example of the poem "Nostalgia", where both language **versions** use the idiom "like water off a duck's back", with the image of ducks in the background. As the expressions match, no change was made.

Greater changes were made with other poems. In "Kastracja"/"Castrat(I) on", the sound in the short clip comprises the scream "jaaaa", *ja* meaning 'I' or 'self' in Polish, accompanied by a loud "aaaa" scream, repeating the sound of the vowel in the word *ja*. The English translation uses the word "me", without substituting the sound layer. Their alternative translation of the poem contains the words "I am" in the centre of an eye, which starts spinning like the blade of a chainsaw and then dissolves into green light without any screams. This eye is a visual borrowing from the film poster for *A Clockwork Orange* (1971). Here the title follows the original, but the audiovisual element is completely different (2016:9).

The translation of "Granaty"/"Shooter game" needs to change more elements. The original poem, which used graphics from a video game, "is centered around a pun on the word *granaty* [grenades]". "The word explodes and falls apart into the phrase "grana ty" – the meaning becomes 'you are being played', the addressee being identified as female in Polish. The sense is reflected by the visual layer, which shows falling explosives". The English solution was to use a similar pun based on ordnance, using a "retro shooter game, with two low resolution figures shooting at one another and the word 'shooter' falling apart into the phrase 'shoot'er'" (2016:10).

Another technique used was abusive subtitles, pasting subtitles onto a poem in the form and style of internet anonymous hate comments. In "'History Lesson' […] the phrase 'What the fuck are helicopters from *Apocalypse Now* doing here?' appears when the viewer/reader sees quotes from Coppola's film

on the screen". And "In the end we're not even able to go about reading it, let alone translate it", is an apt comment on the montage speed of the text which fails to give the viewer enough time to read. Another technique used was placing a few sentences of the text that dominated the screen as in "Logical Poem": "The lyric 'I' doesn't appreciate posthumanism, conceptualism, avant-garde, and also highly computational creative works in poetry. What crap. STFU!!!!! Nobody gives a flying fuuuuck!!!! This is waaay behind the times". And in *Castration*, where a "NOOOOOOOOOOOOOOOOOOOO OOOOO" on both screen and in sound shows an appropriate reluctance to go through with the task. The authors emphasise the experimental and playful element of this technique (2016:14).

4.3.1 E-Lit Before the Internet

Astrid Ensslin and Lyle Skains (2017:298) outline the key concepts of **hypertextuality** and non-sequential writing, and analogue proto-**hypertextual** artefacts. Although a 20th century term, the **hypertext**, as a concept of **intertextual** linkage, multilinear reading, cross-referencing, and annotation, dates back 1,000+ years to pre-digital **hypertexts**, or proto-**hypertexts**, such as glosses in mediaeval scriptures, medicine, science, and legal texts. Proto-**hypertextual**, non-linear fiction appeared with 18th century novels, like Lawrence Sterne's *Tristram Shandy* (1760), and footnote fiction works by German writer Jean Paul, *Siebenkäs* (1796) and *Titan* (1800).[6] The narrative style of James Joyce's *Finnegans Wake* (1939) is given as an example of proto-**hypertextual** fiction engendered by modernists and postmodernists.

Scott Rettberg (2019:25–27) cites the oldest genre of E-Lit: a computer programme created by Christopher Strachey, *Love Letters* (1952). This is a literary text generator using combinatory poetics, which has much in common with elements of Dada and the cut-up and **collage** technique, aleatory writing games from Surrealism, from which Collaborative and **Interactive** Writing develop. The genre Writing under Constraint, seen today in Twitter literature and Chat Fiction, derives from the writing restrictions of Oulipo (OUvroir de LIttérature POtentielle), or workshop of potential literature, which has an active digital group (OULIPO 2017).

"The Oulipo has always had a special relationship to translation", states Rachel Galvin (2016:846) since Oulipians seek to "translate elements from the sphere of mathematics into potential literary structures". Galvin (2016:855–856) discusses constraint translation and Oulipian poets, summarising the translation options:

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6 Check also the short story "Nota Al Pie" [Footnote] (1967) by the Argentinian writer Rodolfo Walsh.

(1) Not to translate at all; (2) Add a note, explaining what was left untranslated; (3) Reproduce the constraint but not the effect of the source text; (4) Reproduce the constraint and effect; (5) Create a new effect, mirroring the source, in variable degrees. Galvin takes the latter two (4 and 5) approaches when performing her translations, writing a brand-new text based on a previous one.

Raymond Queneau's poem "Rue Volta" receives new elements when translated by Galvin (2016:849) in English, signed with a "palimpsest of signatures":

> Rue Volta
>
> La petite échoppe ancienne
> au cinq de la rue Volta
> rareté électricienne
> dont le nom s'égara là
> garala garala
> garala pile à Volta
>
> [Rue Volta
>
> The small ancient stall
> number five rue Volta
> electrician's exception
> whose name gallivanted the circuit
> gallivant gallivant
> galvanized in a jolt on Volta]

(Queneau and Galvin).

Kinetic, **Multimedia**, Interactive, and Digital Poetry relate to the concept of words and letters as material objects. Movement metaphors through animation and sound, plus **interactive** responses, are not novelties but were rather developed through a dialogue with 20th century literary groups like Lettrism, Futurism, and Audiovisual Poetry, in addition to Concretism, a genre very well defined by the "Structure = Content" statement as the typography and layout of concrete poems shape the meaning of the words (Rettberg 2019:112).

BRAZILIAN CONCRETISM AND TRANSLATIONS OF INTERSEMIOTIC POETRY

Concrete poetry is founded on the materiality of language, its forms, and shapes, besides the subsequent semantic and aesthetic effects of this manipulation. It was born by mixing visual art, music, performance, and **rewriting**. The three types, often combined, are: (1) Visual, (2) Phonetic, and (3) Kinetic.

Rettberg (2019:112) describes some historical examples: Concrete poems from Ancient Greece, the poetry of Simmias of Rhodes forming wings, a hatchet and an egg; then Renaissance interests in shape and pattern poetry,

like George Herbert's poems with forms inspired by their titles, such as *The Altar* and *Easter Wings* (both 1633); or American modernists Erza Pound and e.e. cummings and their arrangements of letters.

Concretism became an international movement, and three Brazilian poets from São Paulo, brothers Haroldo and Augusto de Campos, and Decio Pignatari, created the Noigandres group. In their *Pilot Plan for Concrete Poetry* (2007:217) they define Concrete Poetry as "a product of a critical evolution of forms", aiming "at the lowest common denominator of language". They explain the concept of the ideogram, its spatial and visual syntax, and its creative method based on **collage** – the analogical juxtaposition of diverse elements, materials – or montage, in cinematic terms. In Augusto de Campos' (1978:178) translation of William Blake's poem "The Sick Rose", "A Rosa Doente", the spiral form imitates the rose and seeks the evil and disease at its very centre, signed with both author's names. (Figures 4.2 and 4.3).
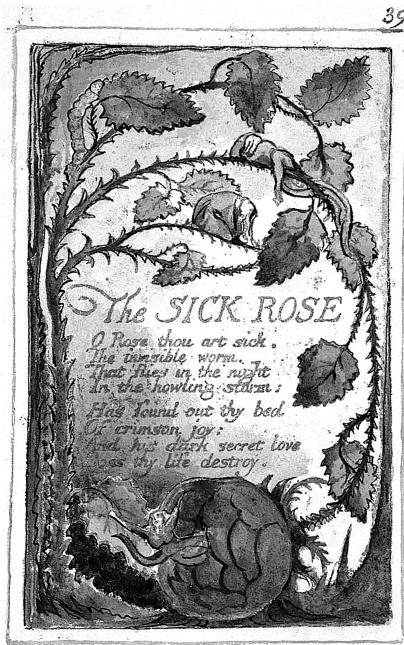
FIGURE 4.2   William Blake's "The Sick Rose" from the book *Songs of Experience* (1794). Public Domain.

The Sick Rose

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

A Rosa Doente

Ó Rosa, estás doente! Um verme pela treva Ao velado veludo Do fundo do teu centro: Um escuro amor mudo desde dentro. Voa invisivelmente O vento que uiva o leva Te rói
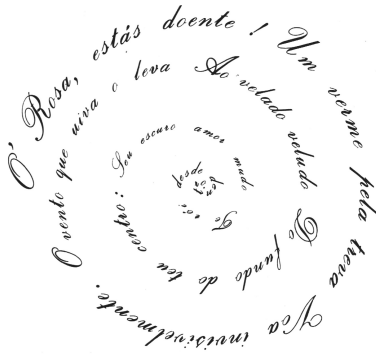
William Blake

Augusto de Campos

FIGURE 4.3 "A Rosa Doente" – Augusto de Campos' translation of the William Blake's poem "The Sick Rose" from the book *Songs of Experience* (1794) © 1975 Editora Perspectiva/Augusto de Campos.

A Rosa Doente

Ó Rosa, estás doente!
Um verme pela treva
Voa invisivelmente
O vento que uiva o leva
Ao velado veludo
Do fundo do teu centro:
Seu escuro amor mudo
Te rói desde dentro.

William Blake by Augusto de Campos (1978:178)

4.3.2 Collaborative and Interactive Fiction (IF)

Collaborative fiction was born analogical, with the game developed by sur-realists Marcel Duhamel, Yves Tanguy, and Jacques Prévert, *Le Cadavre Exquis* (1925), experimenting word combinations and creating sentences spontaneously. The name derives from the sentence formed the first time the Surrealists played the game: "the exquisite corpse will drink the new wine". The goal is to craft a **collaborative** story following one initial sentence, without seeing what the last person has written.[7] Three key elements mobilise e-poets: (1) the ludic aspect as Surrealists were interested in parlour and children's games, plus Dadaist word-play; (2) the **collaborative** aspect, "bringing together disparate sources"; and (3) "the tension between constraints and transgression" (Taylor 2019:126).

For Marie-Laure Ryan (2014:292–297), the **interactive** narrative is the Holy Grail of digital entertainment, merging narrative and participation, two elements that draw people in every culture. She highlights the genre's built-in dilemma, the **interactive** paradox: the author's narrative structure control versus the user's autonomy to act/react without constraints. Digital stories have several layers of skin; some of them operate with the outer lay-ers, and others immerse readers in the core of the story. At the outer level, the interactions do not affect content or discourse, and one example is the free **interactive** digital novel of Kate Pullinger and Chris Joseph, *Inanimate Alice* (2005–), which tells the story of Alice from age eight through to her twenties. Because of Alice's father's work, in each episode they are in different countries, and Alice is home-schooled. The readers experience a game-like narrative, interspersed with puzzles and mini-games, sound effects, images, and videos. *Inanimate Alice* has been incorporated into literacy and digital curricula (mainly in the US and Australia), now offering a VR **spin–off**, *Perpetual Nomads* (inani-matedalice.com). Eckart Voigts-Virchow (2014:71) admits a tenuous link with Lewis Carroll: "the youthful, curious female character, the episodical task and problem-solving structure, and the recurring bewildering environments (mainly generated via disorientating visual and sonic effects)". Alice's father may be understood as the White Rabbit, sometimes disappearing, and Alice's imaginary friend (a sketch on a smartphone), Brad, could be a "variant of the Cheshire Cat". The work has been translated in France, Spain, Italy, Germany, Japan, Indonesia, and Portugal (Matsuda 2018:139).

The next level is the **hypertext** narrative, a collection of documents linked digitally. At first, **hypertext** fiction works used a branched configuration, like the 1970s gamebooks *Choose Your Own Adventure*. The most common is a linear

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7 Cartoonist Art Spiegelman edited the prizewinning graphic novel adaptation, *Narrative Corpse* (1995), with 69 comic artists creating a story with similar rules. Today, an open online **collabo-rative** comic, *The Infinite Corpse* (2013–), a chain comic by 546 (the number grows every time) hosted in the Trubble Club blog, a group from Chicago, picks up the story where *Narrative Corpse* finishes, inviting artists to adapt the comic into the past, present or future, following seven rules.

composition, where one author writes a story/poem, and others follow with threads or chapters, building a single story. *Forward Anywhere* (1995), an email story using **hypertext**, was the first to allow a word search, a very impressive tool at the time.

As per **interactive** fiction (IF), Rettberg (2019:85–89) particularises the game *Colossal Cave Adventure*, developed by Will Crowther between 1975 and 1977, adapting a real-life adventure in Mammoth Cave, expanded with fantasy characters. The **interaction** takes place through a text parser, a conversational interface, where the player is prompted to take decisions, writing directives to the parser, such as 'Kill the Thief', 'Go West' or 'Get Lamp'.[8] The narrative takes place as the player shifts from rooms to caverns and streets (the fictional world is mostly outlined by spatiality) and **interacts** with characters and objects within these environments, and these **interactions** determine how the story unfolds. Developed independently from commercial markets or academia, IF's network community is sustained by websites[9], festivals, and contests (Rettberg 2019:82–85).

Aaron Reed's *Whom the Telling Changed* (2005), which received the XYZZY award, is an adaptation of the *Epic of Gilgamesh* (2nd millennium BCE), a poem about the ancient legend of the Mesopotamian hero. Reed's most recent novel, *Subcutanean*, has a unique text for every new reader, either POD/eBook, or audiobook, and was launched on a palindromic date, 02.02.2020, with two bots reading two **versions** simultaneously on Twitter (aaronareed.net).

4.3.2.1 Twine *and IF*

Before 2009, the only option to write/read **hypertext** and **IF** was *Storyspace*. Then Chris Klimas created his own programme, *Twine*, an open-source and user-friendly platform, with no coding required. It became popular in 2012 thanks to the works of influential women in the genre: Anna Anthropy's blog/book *Rise of the Videogame Zinesters* (2012), and Porpentine Charity Heartscape's works (Rettberg 2019:98–100). *Twine* fictions explore topics rarely addressed by mainstream gaming, such as sexuality, queerness, women's issues, body awareness, and mental illness, and are being used as an educational tool (Ensslin and Skains 2017:302).

The Emmy-winning **interactive** Netflix UK film *Black Mirror: Bandersnatch* (2018), written by Charlie Brooker and directed by David Slade, is a *Twine* story where the protagonist creates a video game, an adaptation of a fictitious book, *Bandersnatch*, describing it as a *Choose Your Own Adventure* narrative.

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8 *Jason Scott's documentary Get Lamp* (2010) tells the history of computer adventure games (Suggested Reading).
9 IFArchive.org (1999) and IF Database (2003) bring reading material, emulators, software, games catalogue, reviews, and a recommendation engine.

FIGURE 4.4 Entrance of the *Black Mirror Labyrinth,* a hypnotic maze, with cutting-edge visual technology at Thorpe Park, Surrey, England © 2021 THORPE PARK Resort.

Based on the TV series *Twilight Zone* (1959–1964), Brooker's *Black Mirror* began with two seasons on the BBC (2011–2014), acclaimed by critics and the public, and then migrated to Netflix (2016–), and entered the **transmedia** world, with **tie-ins** such as the *Nosedive* (2018) board game. *Bandersnatch*'s fictional game *Nohzdyve* (a wink at the *Black Mirror* episode) became reality, resuscitating the 1980s landmark computer ZX Spectrum emulator, and can be played on their site (bandersnatchgame.com).[10] Besides the soundtrack of the episodes on music streaming services, Brooker co-wrote the book *Inside Black Mirror* (2018), an official companion to the series, with sections of interviews and episodes. The latest extension (see Chapter 3, "Transmedia") is a ride, *Black Mirror Labyrinth*, which opened in 2021 at Thorpe Park (Surrey, UK), with mirrored walls screening videos telling a story and with immersive technology (thorpepark.com).

4.3.2.2 Visual Novels and Chat Novels

An **interactive** narrative sub-genre, Visual Novels (VNs), allows readers to become part of the story, where they can create or impact a storyline through certain actions, with an experience enhanced by background music and special sound effects. Janelynn Camingue et al. (2021) note the "genre does not have a clear consensus of a definition". Authors self-identify their works, create tags,

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10 Brooker failed to get his BA in Media Studies at the University of Westminster: his dissertation on video games was not seen as an acceptable scholarly theme in the early 1990s (IMDb).

resulting in games with significantly different mechanics categorised as the same genre.

Indonesia-based software developer Agate's platform *Memories* offers interactive stories in several fiction genres. Ni Nyoman Wira (2020) exemplifies with *Dilan 1990* and *Dilan 1991* app storylines, based on Pidi Baiq's novels. Agate also provides opportunities to new creators through competitions publicised on Instagram. Authors are required to provide a 'bible', describing characters' backgrounds, how they dress, what they like, how they live – as is done with audiovisuals series. The editors then search for visuals and background songs matching the story. *Memories* also has Chat Fiction Games – Chat Novels where users become main characters – narrated "in a form of online chat platform, enabling users to have a 'direct conversation' with other characters"(Wira 2020). VNs are written with narratives and monologues, while Chat Novels are dialogue-driven.

Originating in Japan in the 1980s, many VNs were never **localised**, remaining unknown for non-Japanese speakers. Translator communities and forums presented VNs to the West. Ben Newman (2019) adds The Visual Novel Database (vndb.org), a website which catalogues, preserves, and enables discussion of the genre. *Eliza* (2019) is a VN telling the story of a "high-powered tech career" woman, who, after a "mysterious three-year absence", becomes a proxy for an AI counselling app named 'Eliza', and "her job consists solely of reading a script provided to her in real-time by an AI, leaving her no autonomy over what she says" (Zachtronics 2022). The author, Matthew Seji Burns, who is also a composer, director, and game designer, mentions the genre expansion and narrative types found in English-language VNs: "Personal stories, queer stories, native stories like *When Rivers Were Trails*" (Burns, in Newman 2019). There is also a shortage of translators; in their FAQ, the VN database explains why some VNs are not available in English: there are more "visual novels than there are translators within this community. :-(". The translation website Insani (insani.org) defines their translation style at their FAQ, as not **literal**, something for which they "have an active disdain" as the translations end up being "not accurate in any sense of the term". But they assure readers their translations are "close in both spirit and structure to the original Japanese".

We can also find VR adaptations, like that of Booker Prize winner George Saunders' *Lincoln in the Bardo* (2017), translated into several languages, and the audiobook voiced by celebrities such as Ben Stiller and Julianne Moore (GoodReads). The historical fiction describing Abraham Lincoln's grief was turned into an immersive VR experience (check Suggested Reading), adapted and directed by Graham Sack.[11]

11 See the filming process at Molecule, the visual effects production company (moleculevfx. com/2017/02/16/lincoln-in-the-bardo).
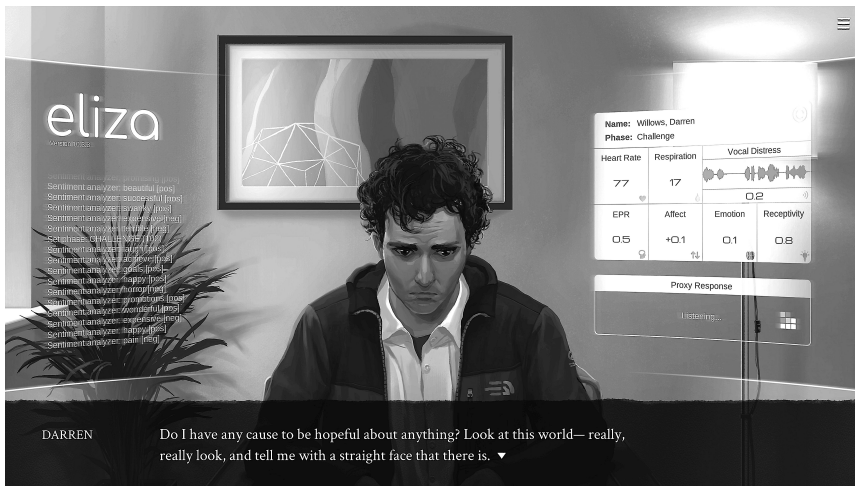
FIGURE 4.5 Matthew Seji Burns' *Eliza* © 2019 Zachtronics. Courtesy of Zach Barth.

4.4 Online Writing Platforms

Many authors choose to upload fiction onto writing communities and platforms (Rettberg 2019:155). These spaces are supportive environments; updates and works-in-progress are valued by experienced writers called beta-readers, veteran members of a fandom who read and make notes on newer members' writing. These online spaces have replaced former workshops, still helping those who dream of becoming an author (Thomas 2020:143); and now writers are even being scouted, as is happening with digital literature authors.

The literary advice industry flourished with the proliferation of magazines in the late 1880s, sustaining the literary values of aspiring writers, buttressed by "agencies of middlebrow culture" of the advice business and periodical publications (Hilliard 2009:276). Adaptation techniques were widely recommended. Writers were even stimulated to poach existing plot lines, always from non-copyrighted sources. Kennedy Williamson (in Hilliard 2009:81) teaches an effective way to obtain new plots: "select a well-known short story and invert some important particular of it. In most cases a new plot will ultimately emerge". The advice was to **rework** details from an existing plot, resulting in a new story, instead of its near-copy, and the trick, as Christopher Hilliard (2009:81) calls it, would only work with well-known stories, to seem "allusive rather than plagiarized". After WWII, people from the BBC began to show up at writers' circle meetings, giving guidance on radio genres and submissions procedures. One example is Bertha Lonsdale's career as a scriptwriter, adapting plays and serials from children's books, and scripting radio talks on different subjects (Hilliard 2009:244).

Self-publishing platforms increase authors' opportunities and, together with blogging, tweeting, and streaming, are part of the DIY tradition; indicators show a permanent growth: from 2008 to 2018 there were 1.68M+ self-published books, between print and eBooks, only in the US.[12] Amazon has been leading the change, initially replacing staff reviews by voluntary (= free) customers' ranking and reviews, building a massive buyers' database, enabling personal suggestions, and customising the shopping experience. Amazon's Kindle Direct Publishing (KDP) started in 2008 and absorbed competitors like the Americans websites CreateSpace and Lulu.com. The works, sold at the Amazon shop, can be POD, published as a Kindle book and/or audiobook, and authors keep up to 70% from sales, different to the 10–15% from regular publishers. The Amazon Staff (2022) lists thousands of self-published KDP authors receiving $50,000+ and more than a thousand getting $100,000+ in royalties. The Amazon publishing website (2023) shares some data: authors from 42 countries; 256 titles in Amazon charts hits; and 465 award nominations for their authors. In addition, *Amazon Crossing*, one of the 17 imprints, has been the largest English translation publisher in the US since 2010 and has now spawned *Amazon Crossing Kids*.

The self-publishing history started early: in 1517 Martin Luther and friends distributed printed translations of the Bible to promote the Protestant Reformation. Other self-published authors are Nobel prize winners Rudyard Kipling, George Bernard Shaw, and Derek Walcott. In addition, vanity-press publishers print any work for a fee (Dworkin, Morris and Thurston 2012:1–12).

Amanda Brown's letters sent to friends and family when attending Stanford Law School originated the *Legally Blonde* media franchise, starring (and later produced by) Reese Witherspoon, but Brown's self-published book was only printed by Penguin books in 2001, after the **sequel** film, *Legally Blonde 2: Red, White & Blonde* (2003) was in production. The franchise was followed by the TV movie, *Legally Blonde* (2003); a Broadway musical adaptation, *Legally Blonde: The Musical* (2007–2008)[13]; *Legally Blondes* (2009), a **spin-off** film introducing the protagonist's two British cousins; and after more than two decades, the franchise is returning with *Legally Blonde* 3 (2022).

Another example is Andy Weir, who, after having been rejected by literary agents, shared *The Martian* (2011) chapters on his website, later uploading the whole sci-fi novel on Amazon Kindle. The story was sold to Fox Studio before the printed edition landed in the 2014 bestseller list, and the film, directed by Ridley Scott, received awards and seven Oscar nominations, and it was then adapted into a VR game in 2015.

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12 Statista 2020 (statista.com/statistics/249036/number-of-self-publishe-books-in-the-us-by-format).

13 MTV produced a reality show, *Legally Blonde: The Musical – The Search for Elle Woods* (2008) to find an actor for the leading role.

4.4.1 The Change in the Publishing and Entertainment Industry

At the beginning of this century, online literature, previously restricted to university forums, became profitable: web novels started to be printed, translated**,** and sold as IPs to be adapted into other media such as films, TV series, and video games, thereby turning into a commodity. Literary publishers now have a television and film literature concept, selling packages and promoting potentially adaptable works into other media. There is also a reverse course, described by Shuyu Kong (2005:175): sometimes blockbuster audiovisuals are published as full **novelisations** or prose adaptations, written by the same scriptwriters (or ghost-writers), and occasionally the original screenplay is printed in book format.

Websites work as social media platforms, connecting readers and writers (or translators), and, although material can be read for free when they reach a certain number of reads and become VIP authors, only initial chapters are available, and the following ones are behind paywalls.

4.4.2 China was First

Before any Western online writing platform, China was already performing a revolution in the literary system, fully incorporated within their entertainment industry. The 'medium' makes digital literature different from printed literature, and Shuang Xu (2018) uses McLuhan (See previous Box) to understand this new 'human & medium relationship' created by web-literature since this new environment forces a reconfiguration of the author/translator and reader relationship.

Approximately half a billion people (460M+ in 2020)[14] are enjoying one of the 26M web novels that are already finished or being written in China, and recently translated (by professionals and fans) into English, the relay language used as a base for **indirect translations** into other languages. East Asian storytelling – popular thanks to Japanese manga and Korean *manhwa*, anime, and now webtoons, music, video games, series, and movies easily found on streaming platforms – is being widely translated and imitated, with fans all around the world.[15]

Why has Chinese web-literature grown so much? The main explanation is the disruption of the official literary system. According to Elaine Zhao (2017), the Chinese Communist Party used literature as a propaganda tool, controlling publishing through a centralised system of book licensing (1949–1980s), making

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14 Statista from 202 2016–2020 (statista.com/statistics/1020316/china-digital-reading-market-size 2021).

15 The Spanish platform *Tu Novela Ligera* brings Asian-like web novels in 22 languages. The Brazilian *Novel Mania* offers translations of Chinese, Korean, Japanese, and American web novels, plus some Brazilian works.

it otherwise illegal to produce, print, and market books. Readers and writers' demands were largely unaddressed, poorly supplied by an underground circulation of hand-written, later mimeographed, copies of entertainment fiction and limited imports of books.

The internet surfaced as a democratic zone: everyone could create and circulate their works, not only away from literary conventions, but, most importantly, when Chinese web literature started, online censorship was weaker. Writers could also avoid the official publishing constraints – web novels don't need ISBN numbers – and as this literature appears simultaneously on several sites, with hundreds of chapters, resulting in extremely long texts, it is harder to control.

Since 2004 the state has been applying anti-pornographic/vulgarity restrictions, closing sites, forcing authors, translators, and editors to self-censor, amending or removing titles. From 2010, literary sites have used a censorship system, assisted by the state, consisting of: (1) word filtering; (2) double revision; (3) prizes for readers' denunciations; finally, (4) two review committees, one with university students, and the second with literature scholars. Nevertheless, writers use techniques to evade censorship such as avoiding erotic scenes at the beginning of chapters. For censored words, they use euphemisms; or write in *pinyin* (Chinese transliterated to roman letters); or symbols between characters, dissociating the word. Xu (2018) exemplifies with the term 'breasts', *rufang*, appears like *ru ⋆ fang*.

One of the first platforms, *Qidian*, created a Freemium model in 2003, with a serialised pay-per-chapter method, enabling direct cash rewards to authors, which was imitated by almost every similar platform (Zhao 2017). But establishing a business model where writers could dedicate themselves to quality fiction and readers flood in, thirsty for fiction, is quite idealistic, as we shall now see. According to W. Michelle Wang (2020:74–85), around 75% of the most watched TV/web series, films, animations, and most downloaded games in China are web novel adaptations, such as the prizewinning *Like a Flowing River* (2018–).

Viewers choose platforms based on immediacy and linguistic access. Ding Mo's *When a Snail Falls in Love* (2016), aired on Shanghai Dragon Television, was posted with Chinese subtitles two hours later on YouTube and released on Netflix (2017) subtitled in 12 languages. The popularity of Chinese online literature overseas is the result of the translation forums, which learn of these novels through other platforms and audiovisual adaptations. Wang (2020:86) illustrates with *Wuxiaworld*, the biggest translation platform, available in 150+ countries, with translators from different backgrounds: Chinese diasporas, mainly in the US, Canada, and Singapore, and Chinese language learners.

China is currently exporting these contents. After acquiring *Shanda Literature*, becoming the owner of *Qidian* and other major online literature sites, Tencent's reading app *China Literature* is now the largest digital reading player, integrated with their social message and online video services (WeChat and QQ), plus online radio. Zhao details the company's structural integrations to achieve their

adaptation factory, where animation and comics teams adapt 100 online novels/year, and what they call their "pan–entertainment cultural ecology": "copyright–driven operation becomes a major capital accumulation strategy and commercially viable online literature works become key resources for downstream licensing" (Zhao 2017).

Web novels and other popular IP uploaded by aspiring writers on the platform are adapted by Tencent Pictures into mass appeal products, like animations, and audiovisual projects, with higher investment/risk and longer cycles. The blockbuster hits are adapted into video games[16] and/or live entertainment shows, with longer monetisation cycles and a stronger consumer following, reducing commercial risks at every step. Zhao underlines the harsh working conditions of 21M+ web writers[17] with complaints about (1) increased work intensity; (2) dodgy contracts; and (3) diluted creative autonomy, as writers must target marketable genres. Fantasy and same–sex relationships – a genre known as 'Boys Love' (BL) fiction – have less commercial potential.

Mostly born in the 1980s/1990s, writers found inspiration in Chinese classical literature, animation, comics and games; later, fantasy web novels started to incorporate Western cultural elements and game culture from Japan, Korea, America, and Europe. Chinese web novels started to spread to North America from 2015, beginning with 20 Chinese-to-English web novel translation groups, like *Wuxiaworld* and *VolareTranslations*, with 'overseas Chinese', the Chinese descendants and language learners from many regions, principally North America and Southeast Asia. For Lin Zhao (2021:3–4), the legalisation of digital literature translation means it has entered "the commercial mechanism, and thus has been formally incorporated into China's official grand plan of cultural export". *Coiling Dragon* (2018) characters' names *and* story settings are Western, the eight-book series novel (3.44M words), fully translated by Ren Woxing, also known as RWX (*Wuxiaworld* founder), is available on Amazon Kindle.

The reader-participation translation model is revolutionising the translation industry, first introducing the Freemium concept to native users and later doing the same to monetise translations. Now AI technology is being used to improve efficiency. Since the same readers can edit/correct the AI translation while reading, the revisions feed the system, optimising the effect. The translators are rewarded by foreign readers, and no money is directed to the writers – still the biggest controversy in the matter. At the beginning of the work, *Wuxiaworld* introduces the translator, who may receive higher status than the original author, even collecting fans. Translators innovate, **localising** with annotations (also illustrations and videos) explaining Chinese cultural references. Since web novels

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16 The teen soap *Mr. Bodyguard* (2015) became a RPG game adaptation, with 1M+ users and 50M+ visitors/month.

17 Statistics from 2021 (statista.com/statistics/860115/china–number–of–internet–authors–and–writers).

are usually long, with 1,000 chapters, there are vocabulary databases, bilingual glossaries, and forums (Zhao 2021:4–5).

Translators must adapt the Chinese text. China has historical conflicts with its neighbours, reflected in derogatory remarks regarding Japan and South Korea; besides this, many narratives violate the values of contemporary Western readers, with male protagonists discriminating against women. Zhao (2021:6–7) concludes that it is necessary to **localise** Chinese web novels, adapting the text to be better understood. **Domestication** is recommended and preferred – and has become a norm of Chinese digital literature in English.

Readers log on to platforms daily and pay for a chapter, usually less than $1, and when a novel attracts thousands of fans, profits can be good. Usually novels have 1000+ chapters, often with 3M+ characters, with 3,000 to 10,000 words uploaded daily. Fan-operated websites surfaced around 2016, with translations into English and Russian by volunteers; now they have been replaced by Chinese web novel platforms, which own millions of IPs and see a worldwide commercial potential to sell them. Of the top five best-grossing apps from the iOS App Store's 'Books' category, three have Chinese backgrounds, *Dreame*, *GoodNovel*, and *Webnovel*, and Zeyi Yang (2021) describes their 'secret sauce': the Chinese business model, selling novels per chapter and gamifying the reading experience with in-app mechanism through coupons and freebies; plus some "apps also cater to a specific reader community, from thriller fans" to LGBTQIA+ readers, with stories translated and written by native speakers.

Translation capacity is the biggest bottleneck, says Yang, with millions of Chinese novels waiting, and not enough translators, and AI translation still brings subpar results. *Webnovel* started using AI in 2019, offering nearly 1,000 works translated into English, Japanese, and Korean, plus original stories posted on the platform, with a 54M annual readership in 2020. When a work becomes popular (translated or original), the author signs a contract, and the platform locks up to 90% of the chapters, which readers have to pay for to unlock and follow the story (Freemium model). ByteDance developed *Fictum*, targeting US and Indonesian readers. Xiaomi created *Wonderfic*, aimed at Spanish-speaking countries. Chinese web novel companies reach foreign readers via social media, launching writing contests (with prizes up to $30K). And the market keeps growing: Amazon launched *Kindle Vella*, with a business model and novel genres resembling Chinese web novels and the other Asian products, Japanese Manga, Visual Novels, and Korean webtoons[18] (Yang 2021).

Tencent Holdings' international presence have grown with Chinese state efforts to export culture.[19] This is in addition to making investments in Korea –

18 The expression merges 'web' and 'cartoon', using vertically scrolling (instead of page-turning), full-colour, serialised format, and it is supposed to be consumed within one to three minutes.

19 In 2020 overseas web novels readers grew by 73.7+% from 2019, thanks to "the country's push to help Chinese culture go overseas, many Chinese online literature companies have been

the instant messaging app *Wechat*; the online writing *JV* platform, owned by Kakao Corporation; a partnership with the biggest mobile network in Singapore and Africa; plus globalising their *Webnovel* app, attracting more readers and IPs. In 2018 Tencent led a group of financiers investing US$ 51M in *Wattpad*, the Canadian platform, and since June 2020 they have owned iflix, a Malaysian streaming service, and have been investing in non-Chinese game publishers (Koo 2020; also Kim 2021).

With 145M+ overseas readers, Chinese web literature (and its mass-production format) is the most successful 21st century cultural export. President Xi Jinping mentioned the need to take charge of digital literature in his speech in 2014, reinforcing its canonisation, influence, and possible challenge to the domination of the Party and the State. Literary prizes are awarded by the China Writers Association, which makes an inventory of web-literature, followed by the promotion of web-writers to the Writers Association. Tang Jia San Shao, the author of *Qidian*, was invited together with Mo Yan, winner of the 2012 Nobel Prize, to be the Honorary President of the Internet Literature University [Wangluo Wenxue Daxue][20], an institution in Beijing that since 2013 has given free training to web-authors. From 2014 it has been possible to obtain a university degree specialising in web-literature at the Shanghai Institute of Visual Arts (siva.edu.cn), and scholars researching the area are invited to conferences and study days (Xu 2018).

Digital literature fans are creating hubs to translate digital Chinese fiction, which continues to be underrepresented in the international publishing market. Gladys Mac (2021) spoke with two separate translation teams, *Sae et al.* and *RosySpell*, about Chai Jidan's *Are You Addicted* (2013), a BL story divided into two volumes – adapted into audio drama and web series, the latter controversial, due to the portrayal of homosexuality. Its popularity attracted the attention of the authorities, so only the first season was aired and is available on YouTube (See Suggested Reading).

Sae et al. is made up of three women. Sae, from the US, is fluent in English, Khmer, and Mandarin Chinese and has a BA in Chinese; Nancy moved as a child to Australia from China and despite not being fluent in Mandarin managed to improve her knowledge by watching Chinese dramas; and Ana is from Mexico, learned English at school, and besides proofreading the translations of Sae and Nancy translates them into Spanish. Ana has another translation team for Spanish, with a Mexican and an Argentinian. The team is quite aware of their translation difficulties as the local Beijing dialect and slang gets lost, and there are many English and Spanish regional differences. Initially Ana translated into neutral Spanish, but it was hard to convey the sense of humour, idioms, and slang, so

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boosting overseas efforts in recent years through publishing authorisation and the establishment of online platforms" (Hongyu 2020).

20 You can see their logo and find more information (in Chinese) here: (baike.baidu.com/item/%E7%BD%91%E7%BB%9C%E6%96%87%E5%AD%A6%E5%A4%A7%E5%AD%A6/12022265).

she eventually opted for Mexican Spanish. *RosySpell*, based in California, consists of Cantonese speakers Rosy and Lavender, who learned Mandarin in college.

Both teams have been asked for permission to translate their English **versions** into other languages, and Mac (2021) stresses the huge demand for Chinese popular literature, particularly BL stories, a genre unlikely to be covered by traditional publishing houses or professional translators but "will remain in the unregulated realm of fan translators".

4.4.3 Wattpad *and the Adaptation Success Tool*

Wattpad has almost 100M readers in 50+ languages, mainly through smart devices. Allen Lau and Ivan Yuen founded the company in 2006, first aiming at it being a smartphone e-reader app. Impressed by Chinese writing apps, they met a Tencent literature CEO around 2011, who "seeded the idea" and opened their eyes to the IP rights potential on an industrial scale: "we're not just a reading and writing company. We also have a factory that produces intellectual property from a content perspective" (Lau in Sorensen 2019). In 2022 Allen Lau wrote their 'Grand Plan': "We're an entertainment company", assuming to be an "IP factory with built-in fandoms, along with all the data, analytics, and insight these stories generate". Lau calls these insights "superpowers", and *Wattpad* is making a good profit, including selling the IPs. The insights are data-backed, and he believes they have revolutionised traditional entertainment, which used to make "big bets based on gut instinct", that "great content is only one half of the equation – connection matters just as much" as the "built-in fandoms and data to drastically increase the success rate of adaptations" (Lau 2022). Future studies might elucidate whether this tool is really so good or not; interviews with screenwriters 'advised' by it should also help.

Wattpad Studios localises hits among 1B+ uploads through a tool: Story DNA Machine Learning. According to Lau (2022), the technology includes Machine Learning (ML) models: (1) Quality Indexer: "deconstruct stories into their elemental features through Natural Language Processing"; (2) Comparables Finder: "finds stories similar to past hits"; (3) Emotions Identification: "story arc, writing complexity and readability"; (4) Theme Identification: fantasy, romantic, **fanfic**, queer, etc. They can even find the most engaging parts for readers and improve their authors writing by "incorporating fan feedback into their stories", increasing engagement. Lau (2022) also believes *Wattpad* could "surface even more undiscovered gems across a wider variety of genres, including fantasy, sci-fi, and mystery".

Before this development, states Team Clarifai (2020), who interview the Wattpad President Jeanne Lam (see Suggested Reading), the platform used the conventional 'Trend Data', but the tool may identify good stories before reaching significant views, mainly evaluating "the story-quality, story-sentiment, readership base, and social outcomes such as sharing, adding to the library, and commenting". The ML training used 20,000 Gutenberg classics stories in the **public domain**, together with nine years of hand-picked Watty's stories. But using this

Gutenberg canonical corpus may bring a "limited cultural context", resulting in bias, so human curators are present to guarantee (Team Clarifai 2020). To address these issues, they use human curators to assure *Wattpad* is choosing narratives "based on what appeals to its readers – in particular, LGBT+ content, strong women, and thoughtful depictions of mental illness" (Team Clarifai 2020).

Lam (2020) explains how Story DNA may identify successful stories before it collects significant reads: (1) Story Quality: Writing Style, Grammar, Sentence Structure; (2) Story Sentiment: Emotion in a Story, Overall Reader, Sentiment in Comments; (3) Readership: Fast Growth, Time Spent, Upward Trend, Demographics; and (4) Social Cues: Sharing, Adds to Library, Commenting. Claire Parnell (2020:6–9), who observes how the serialisation shapes content creation and consumption at the *Wattpad* interface, defines the popularity of works expressed by the algorithm as sociotechnical, influenced by users' behaviour. Those users impact the entertainment ecosystem, originating and supporting IPs to be published, translated, and/or adapted for other media. Since the beginning users have been stimulated to link with other social media and to insert photos and videos (embedded in YouTube/others) in the chapters' header space and body. With most numerous and active users in the Philippines, Indonesia, India, Brazil, Turkey, besides North America, *Wattpad* is defined by Claire Parnell (2020:6) as a "pan-entertainment business model", integrating and selling IP formats, with venture capital investments such as freemium and paywall models; monetizing user and usage data (Wattpad Insights) and high-performing authors and/or popular content data; "brands for native advertising"; plus a publishing (Wattpad Books) and a media production company, Wattpad WEBTOON Studios – a "fan-driven global entertainment and publishing arm for WEBTOON and Wattpad" (Wattpad 2022).

This approach to find and develop stories received the Innovative Producer Award at the Banff World Media Festival (2020). Aron Levitz, head of Wattpad Studios, gave some examples when interviewed by Julia Alexander (2021): Kate Marchant's hit, YA romance *Float* (2012), a Wattpad Webtoon Studios coproduction with Collective and Brightlight Pictures (2023). Netflix reported *The Kissing Booth* (2018) as the most rewatched film globally. Beth Reekles' novel, published in 2011 won a Watty Award and in 2012 got a three-book publishing deal at RHCP Random House Children's Publishers (Parnell 2020:2). The platform reaches a large Spanish-speaking audience, and content in this language is the second largest on the platform and the fastest-growing on WEBTOON.

With 350M+ reads, the YA novel by Ariana Godoy from Venezuela, *A través de mi Ventana* (2019), or *Through My Window*, as translated into English, and several other several languages, became a Spanish Netflix hit movie (2022), with two **sequels** greenlit after days the film was first streamed. Two successful novels written in Spanish and published by Penguin Random House were chosen to be produced totally financed through the Wattpad WEBTOON Studios' Development Fund launched in 2020. The first of the three books of Alex Mírez's *Perfectos*

Mentirosos (2020), another young Venezuelan author, should be adapted as a series; and the Mexican **fanfic** by Flor M. Salvador's *Boulevard* (2020) is being adapted by Javier Ruescas, a best-selling YA author from Madrid (Wattpad 2022).

Although advertised as neutral and unbiased, using algorithms instead of editorial judgement may insert invisible bias into the selection. Half of the *Wattpad* stories chosen by traditional publishers were in Filipino (or in a hybrid Filipino/English), and almost a quarter of *Wattpad* narratives are written in other languages, but until now Wattpad Books has only published novels written in English. But as Chelsea Humphries (2019:127–129) states, this Story DNA tool may favour genre sameness and English-language narratives. Wattpad Books announces in their site the introduction of diverse, undiscovered voices, new genres, marginalised community narratives, but, as algorithms are harder to blame for biased selection than humans, the new voices won't find anyone to directly complain to when they are not printed.

Wattpad is expanding globally, becoming a multiplatform entertainment company. Using their algorithms, *Wattpad* is co-producing movies with iflix based on Indonesian stories, plus hundreds of deals in various other markets with 150+ studios and content distributors and has already supplied 100+ stories to the entertainment industry. The company was acquired in January 2021 by Naver, the Korean conglomerate and home of WEBTOON™, a leading digital comics platform. Jun Koo Kim (in Wattpad Blog 2021), Naver's founder and CEO, said both companies "care most about helping creators tell their story their way, and both represent world-leading collections of inspired, imaginative storytelling IP". Despite its concentration on material coming from Asia, Wattpad headquarters should remain in Canada under the leadership of the founders, Allen Lau and Ivan Yuen.

CASE STUDY – SUCCESSFUL *WATTPAD* SCREEN ADAPTATIONS

Wattpad stimulates authors with publishing contracts and/or sales of their works to other media. Since 2010 the Watty Awards has been the largest international writing competition, with different entry levels, languages, and categories. Anna Todd's **fanfic** about a singer from *One Direction*, the four-novel series *After* (2013), with 1.6B+ reads (Wattpad Brand Partnerships 2019), was written on a smartphone, then published by Simon & Schuster, translated into 35 languages, and has been adapted into films by Paramount Pictures since 2019, with a good reception. Todd also updated the classic *Little Women* (1868) renaming the March sisters *The Spring Girls* (2018), set in a military base in New Orleans while the father is on tour in Iraq, telling the same stories on smartphones and social media.

The first *Wattpad* story adapted into a full-length movie was that of the Filipina Bianca Bernardino, *She's Dating the Gangster* (2014), with English

subtitles. The book, originally trilingual (English, Filipino, and Korean) and filled with emoticons, was published in 2013 by Summit Books and marketed as a ChickLit treat, with 100,000+ copies sold. Zoe Aarsen's supernatural thriller *Light as a Feather, Stiff as a Board*, was printed in 2013, adapted as streaming series (2018–2019), then *Wattpad* created fictional **tie-ins** by expanding the franchise into *Wattpad Tap*, an IF app, *Light as a Feather – Tap story* (2019), adapting the book for Tap, *Wattpad*'s Chat fiction app, launched in 2017, but no longer available.

4.5 Apps for Reading and Education

Almost three billion smartphone users spend 90% of online time on apps. Since the 2010 the RSC (rsc.org.uk) has been backing **interactive** theatrical adaptations on apps, such as *Such a Tweet Sorrow* (2010), with the Mudlark Production Company, adapting *Romeo and Juliet* for Twitter and other web devices; or the free app *RE:Shakespeare* (2015), with **interactive** games and videos, where users **interact** as characters, performing fragments of *Much Ado About Nothing* with pre-recorded RSC actors on a virtual Royal Shakespeare Theatre stage. During the pandemic, the RSC staged *Dream* (2021), inspired by *A Midsummer Night's Dream*, in collaboration with Manchester International Festival, Marshmallow Laser Feast, and the Philharmonia Orchestra, created an **interactive** live-performance using motion capture and "the latest gaming and theatre technology together with an interactive symphonic score that responds to the actors' movement during the show", says their website. The live-audience had the opportunity to experience *and* directly influence the performance through their devices via the website *Audience of the Future Live* project (2019-2023), funded by the UK government's Industrial Strategy Challenge Fund.

New York Shakespeare Exchange (nysx.org) has projects like (1) *Much Ado About Nothing* (2017), an adaptation by Ross Williams with fake news and social media gossip; (2) *ShakesBEER*, NYC's original Shakespearean Pub Crawl, with adapted excerpts from four plays, acted on tables and benches; and (3) *The Sonnet Project*, an interactive app, brings hundreds of short films uploaded by participants: 154 sonnets recited at 154 NYC locations, now opening worldwide.

Comic apps offer plenty of literature adapted into graphic novels and visual narratives. SelfMadeHero, a London publishing company committed to producing graphic novels and visual narratives, has different lines: (1) *Eye Classics*, classic works, and adaptations of biographies; (2) *Crime Classics*; and (3) *Manga Shakespeare*, the award-winning line. Set in the past and future, the plays adapted by Richard Appignanesi present a Native-American King Lear in the 18th century; a Japanese Rockstar Romeo from a Yakuza family; a *Macbeth* in a post-atomic dystopia populated by mutants; and a Hamlet horrified by Denmark's

climate change devastation (SelfMadeHero 2023). The 12 issues of *Kill Shakespeare* (2010–2015), another graphic novel app, also published in printed version, cited by Jennifer Ailles (2014:82), bring a fictional world where Hamlet, Juliet, Romeo, Othello, Iago, Falstaff, and Puck aid the wizard William Shakespeare to defeat the dark forces leaders, Lady Macbeth and Richard III, who want to kill the warlock: Shakespeare. *Kill Shakespeare* started a **transmedia** action: adapted into a play (2011), by Anthony Del Col and Conor McCreery, then into a board game (2014), later translated and **expanded** into audio format in 2016 by *Audible* Germany (killshakespeare.com).

Christy Desmet (2017:11–23) mentions the *Luminary* app (Folger Library), with Shakespeare critics' clips as paratexts; or the app *Shakespeare in Bits*, with one-minute play segments, where Desmet finds **intertextual** elements from previous plays. *Starting Shakespeare* (2013) an Australian application for education, is narrated, with acted out summaries from *Macbeth* and *A Midsummer Night's Dream*.

Bronwen Thomas (2020:62–63) highlights free apps such as Courtney Gorter's *Spark Notes Blog* (sparknotes.com), traditionally used for passing tests. Other sites which translate classics for social media users are: *Blogging The Great Gatsby* (2016); *If Hamlet Had Snapchat* (2018); *Snapchats From Hogwarts* (2018); and *Macbeth As Told In A Series Of Texts* (2020). Adapted from a PBS/NPR series, the literature guide app *Thug Notes* (2018) updates literature with a gangster spin, presented by OG Sparky Sweets on YouTube: *Thug Notes: Classic Literature* (Wisecrack 2018).

4.6 Literature Adapted for Contemporary Digital Devices

4.6.1 Email Novels

Email novels are presented through web archives and/or live performances, where emails are directly sent to the public. Readers of Carl Steadman's *Two Solitudes* (1994) could subscribe and follow a couple fall in love and break up. Bob Bevan and Tim Wright's *Online Caroline* (2001) directly addresses the readers with customised emails from a girl, and it is later discovered she has been held captive (onlinecaroline.com). Joseph Alan Wachs' *Tree house: A Found Email Love Affair* (2009) app simulates access to an email box (Rettberg 2019:151). Charles Dickens' *The Pickwick Papers* (1836) serialised, as it was first read, can be found in 313 instalments in *DailyLit* (dailylit.com), a portal where users choose a book to receive by email or via app in short, medium, or long parts.

4.6.2 Blooks: Blogs-to-Books

In the 2000s blogs became popular, creating a new genre, *Blook*, blog-to-book adaptations. The Orwell Prize (orwellfoundation.com) instituted a Blog category (2009–2012) with a publishing deal, discovering Richard Horton's

Night Jack – An English Detective (2009). The Blooker Prize (2006/2007) organised by the writing platform *Lulu.com*, revealed the most successful case, Julie Powell's culinary blog *Julie/Julia Project*. Powell wrote about her year-long journey to cook the 524 recipes in Julia Child's 1961 and 1970 two-volume *Mastering the Art of French Cooking*. The blog captivated followers and was printed as *Julie and Julia: 365 Days, 524 Recipes, 1 Tiny Apartment Kitchen* (2005), retitled *Julie and Julia: My Year of Cooking Dangerously* (2006) in paperback. Nora Ephron scripted and directed the comedy-drama film *Julie & Julia* (2009) mixing Child's autobiography *My Life in France* (2006) with Powell's memoir, becoming the first Hollywood film partially based on a blog (*Julie & Julia*: Wikipedia/IMDb).

Kirstyn Leuner (2014:47) assesses a reverse action, books linked to websites. The poetry collection *V:WaveSon.nets/Losing l'Una* (2002) by Stephanie Strickland invites the reader to create poetic visualisations at the **interactive** website (Vniverse.com).

4.6.3 Cell/Mobile Phone Novels: Text-message and Chat Fiction

The precursor was the text-message novel, first popularised in Japan. When *Koizora* (2005), the successful cell phone novel uploaded by Mika was read by Takatsu, a Canadian teenager, the book had already been printed (2006) and adapted into a big budget film, underlines Larissa Hjorth (2014:52–53).[21] Delighted with the cell phone's Japanese narratives but finding poor English translations, Takatsu decided to write his own novel: *Secondhand Memories* (2008), the first cell phone novel written in English. The narrative is available at *Wattpad*, at the *Cell Phone Novel Network*, also printed with illustrations and graphic design (2015) by Sakura Publishing (secondhandmemories.net).

Steve Vosloo created a South African project to publish works in SMS text format using English, isiXhosa, and Afrikaans. Posted for 21 days, Sam Wilson's *Kontax* (2009) teen-adventure about a group of four graffiti artists, translated by Nkululeko Mabandla into isiXhosa, had thousands of readers. The platform (archived at FunDza.co.za) has a classic section, with contemporary adaptations, like *Romeo + Khunjulwa*, a remix adapted by Mark Dornford-May, set in Cape Town in a *State of Emergency* after two rival parties, CAPU (Congress of the African People's Union) and MONTA (Movement for National Assembly) start a feud. The story is composed as a mix of webpage news (CrossingStar.com), diary entries, and characters' text exchanges (see Suggested Activities). Ailles (2014:92–96) finds the SMS adapted plays surprisingly enjoyable, with chapter divisions following standard acts and scenes.

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21 *Koizora* was turned into a TV-drama (2008) and published as an eight-volume manga (2007–2009). The first phone novel is *Deep Love* (2003) about a teenage escort-girl with AIDS and was also a big hit. It sold 3M print copies and was likewise adapted into a television series, a manga, and a film.

"Ever wanted to snoop through people's conversations and not feel guilty for it?", asks *Yarn* chat fiction app tagline, one of the several apps offering serialised stories based on text messages and fake social media posts/videos, making users read narratives as if they were peeking through third party conversations. *Hooked*, according to Wikipedia, was founded in 2015 by American-Indian Prerna Gupta and was first to launch fiction pieces 1,000–1,300 words long to be read in five minutes. It is also easy to find other links: plenty are shown when we type 'WhatsApp Drama Group' on the internet, mainly in oriental languages.

4.6.4 Twitter *Fiction*

Every day around 350M users post half a billion tweets. On Twitter's Investor Relations FAQ page (2022) missions, we find this "to give everyone the power to create and share ideas and information instantly without barriers". Based around a writing constraint of 240 characters/tweet (140 until 2017), the app challenges writers to create literature on a Twitter thread. Thomas (2020:60–72) studies Twitter's playful adaptations as **retellings** and **reworkings** of literature, some reproducing literary and historical content. Literary accounts on social networks invite users to participate with their comments, retweets, likes, shares, and hashtags, connecting with fellow readers/fans of the same text/author. Thomas highlights the performative abilities of sharing classical works, live events like the already mentioned RSC's *Romeo and Juliet* adaptation; *@Such_Tweet* [*Sorrow*] (2010), on five-week **multimedia** performance across YouTube, Twitter, and other platforms.

The target public is that of the same social media users where these **participatory** classic literary **reworkings** are posted, those who are digital natives such as the authors of the book *Twitterature: The World's Greatest Books in Twenty Tweets or Less* (2009), Emmett L. Rensin and Alexander Aciman (both born in 1990), who selected 75 works to adapt to tweets, from *The Iliad* to *Harry Potter*, and the Beatles' LP, *Sgt. Pepper's Lonely Hearts Club Band*. Published by Penguin Classics, it was translated into French, German, and Italian, also as an eBook.

Rettberg (2019:51; 154) recaps the creative production of prose, concrete visual forms, poetry, and techniques. Examples of bot variants are found in the ELO (Volume 3), including sites to create Twitterbots (cheapbotsdonequick.com). *Bloomsday on* Twitter (2007) by Ian Bogost and Ian McCarthy is an earlier Twitter interpretation of Joyce's *Ulysses* (1920), with tweets from the novel's characters.

Thomas (2020:72–78) sees Twitter as the latest linguistic reduction of our microfiction literary history, linked to cell phone novels, fan cultures' 100-word drabble, and flashfiction,[22] with competitions and festivals which have started to

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22 Check examples of both genres at *Electric Literature* (electricliterature.com/7-flash-fiction-stories-that-are-worth-a-tiny-amount-of-your-time).

attract young authors. High-profile writers like Neil Gaiman, who created an **interactive** *twovel*, invited readers to continue a story started with his tweet, under a hashtag. The final text, *Hearts, Keys and Puppetry* (2010) was written by Neil Gaiman & Twitterverse, published as an audiobook. In addition, Philip Pullman, Salman Rushdie, and Margaret Atwood are also exploring Twitter and sharing their work.

David Mitchell's *The Right Sort* (2014) was posted in 20-tweet bursts daily for seven days, then, as the story **expanded**, Mitchell ended up printing the novel, entitled *Slade House* (2015), with Random House. It was also published as an eBook, on Kindle, and an audiobook, besides being translated into 15 languages, including Persian and Chinese (goodreads.com). Mitchell (in Flood 2014) believes narrative tweets must be: (1) a balanced unit (haiku-like); (2) a 'propellent' or character development, mood, plot, idea; or (3) a combination of these elements.[23]

Twitter threads can also become stories. Director Janicza Bravo's prizewinning movie *Zola* (2020) is an adaptation of a viral tweet thread posted in 2015 by a waitress who takes a cross-country trip to Florida, when invited by a strip dancer to make money dancing in strip clubs. Killer Films acquired the rights attracted by the overwhelming response from the biographical comedy-drama and movie plot potential.

4.6.5 Instagram

Thomas (2020:120–122; 63) associates the app with emerging poetic voices, the 'Instapoets', integrating poetry with audio and visual elements. Charly Cox's *She Must Be Mad* (2018) was posted on Instagram, later printed, and then published as an audiobook, with an unabridged **version** narrated by the author (HarperCollins Audiobooks). Another successful case is the work of the Indian-Canadian Instapoet Rupi Kaur (rupikaur.com), translated into 42 languages. The collections, a blend of poetry and hand-drawn illustrations, interspersed with selfies and travel pics, have sold millions of copies – the last one was *Home Body* (2020), responding to COVID. *Milk and Honey* (2014), Kaur's first success, with 2.5M books sold, was translated in Brazil as *Outros Jeitos de Usar a Boca* [Other Ways of Using the Mouth] (2017) by Ana Guadalupe (Aguiar/Magaldi 2020:51).

The New York Public Library (@nypl) launched its InstaNovel series in 2018, focusing on mobility, shorter texts, and visuality, offering stories with classic adaptations (*Alice*, *The Raven*, *Metamorphosis*), illustrated with small animation insertions.

23 Check the full short story in Alison Flood (2014).

4.7 To Be Released…

We are using smartphones as body extensions, and now books/comics may be found next to games, music, and inside social media apps. Authors now write for a small and portable reading format, creating a new kind of text – appropriate to the screen size and short reading intervals.

The *Ambient Literature* project, an academic collaboration between the University of the West of England Bristol, Bath Spa University, and the University of Birmingham, is publishing free narratives applying technology to invent a new experience for smart devices. Check Kate Pullinger's ghost story (also at katepullinger.com/breathe), *Breathe* (2018): when readers give permission to use their smart device's location and camera, the story is customised (location, weather, and season) every time it opens, so, if the reader is in São Paulo on a sunny Wednesday morning, this would be the reference. And the image behind the written text changes into anything the camera is showing as the ghost takes over. *Breath* is also at Editions At Play – EAP, the Peabody Futures award-winning initiative by Visual Editions, a London-based publisher, and Google's Creative Lab in Sydney, created to explore digital books. According to their website (2023), their goal is to "create books which change dynamically on a reader's phone or tablet using the internet". The EAP website shows other examples of works linking literature with technology such as Nam Le's *The Boat* (sbs.com.au/theboat). According to his website, (namleonline.com), the Vietnam-born and Melbourne-raised Le received several accolades for *The Boat*, printed in 2008 by Alfred A. Knopf and translated into 15 languages, also published as audiobook/ebook.

Today becoming a writer, translator, or adaptor is feasible for anyone willing, who has a good internet connection. The barriers between amateurs and professionals are becoming tenuous, and digital writing platforms are stimulating the appearance of new blood, awarding prizes, hiring writers/translators, and managing their IPs to be adapted into other media. The Freemium model has expanded to translation, not only taking translators from the realm of **invisibility** but also making some of them better known than the authors they translate. The present social media environment provides a fertile avenue for digital writers' creativity. With backgrounds such as Concretism and IF, authors release Visual/Chat fiction, Twitterfiction, Instapoetry, and now TikTok musicals, and there are no signs that this will stop, and we shall continue studying novelties for a while. Recently, sophisticated Chat bots like ChatGPT - Chat Generative Pre-trained Transformer (OpenAI/Microsoft); Bard (Google); Ernie (Baidu) are opening new horizons and forcing the whole writing/rewriting community to rethink authorship and related issues. On their website, EAP (2023) state that they want books that are "data-led, locative, generative, algorithmic, sensor-based, non-linear, personalised, real-time, adaptive, collaborative, and share-y" and welcome new authors: "If you dream about these things, get in touch"; so if you are one of them – go for it! 😉

4.8 Suggested Activities

1. Discussion: Are these educational apps and websites study aids for lazy students? Compare (i) *Shakespeare's HAMLET | Cliffsnotes Video Summary* (Dustin Mclean 2011) with (ii) *Video SparkNotes: Shakespeare's Hamlet Summary* (VideoSparkNotes 2010).

2. First (i) read Joanne Harris' *Manifesto* (manchesterliteraturefestival.co.uk/pages/joanne-harris---a-writers-manifesto-37061) (ii) check and discuss the *Clean Reader* app (cleanreaderapp.com) that enables readers to replace 'offensive words' by 'acceptable substitutes'. Then, choose one writer and check their social media relationship with readers. How would you describe it in relation to the *Manifesto*?

3. Allen Lau and Jeanne Lam explained the Story DNA tool and how it interferes in their authors' writing and then the script. What do you think about this interference? Choose one of the titles by Wattpad Studios, and check both source and adapted works.

4. Find the examples of the site cheapbotsdonequick.com such as @autoflaneur (harrygiles.org/autoflaneur), or a bot from the ELO Vol. 3, like the haiku-bot @poem_exe and its site (poemexe.com), where they write the intentions of the project, and create your own Twitterbot.

6. The class is divided into social media groups, and each one will have one social media platform to manage. The groups will post mini narratives relating something from the day's course subject, examples shown in class, short interviews, films. Use your imagination to create the best story for each specific media. The posting (and viewers' interactions) are discussed in subsequent classes.

7. With a group, create a fictional narrative to be posted online – following @Such_*a_Tweet* example, or other social media participative content . You can invent a story or adapt. Check the interaction during the performative period and write a short essay about the experience.

8. Read the South African adaptation of *Romeo and Juliet* (live.fundza.mobi/home/home/library/fiction-books/romeo_khunjulwa) and with a colleague or two, write an adaptation of any other Shakespearean play in the same form.

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5

THE MANY MEN OF LA MANCHA

Translations and Adaptations of *Don Quixote*

El original es infiel a la traducción
[The original is unfaithful to the translation]. Jorge Luis Borges

5.1 The Famous History of the Knight Don Quijote de la Mancha

More than 400 years ago, a veteran soldier tried to achieve literary glory by writing while performing his tax collector duties and invented a curious story about an impoverished old man, an avid reader of chivalry books, who one day decides to become a famous knight. After repairing his ancient armour, Alonso Quijano renames his scrawny nag Rocinante, his love Dulcinea del Toboso, and himself Don Quijote de la Mancha.[1] Mimicking the fantastic narratives he maniacally strives to imitate, Quijote convinces his neighbour Sancho Panza to follow him as squire, looking for deeds knights-errant performed to reach fame and become the protagonist of a novel.

The odd couple travel through what is now central Spain startling their compatriots, **parodying** the still popular chivalry books: nothing could be more different from the images of knights as vigorous young nobles rather than an elderly *hidalgo*, a gentleman, dressed and speaking like a mediaeval knight, with an illiterate peasant for squire.

But, to Sancho's amazement, they are already famous. The second book, released in 1615, opens with news of the first book, written by the 'wise enchanter' Cide Hamete Benengeli, translated into the "vernacular Castilian, for

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1 Here, when referring to the character, we use Don Quijote, or Knight, and [*Don*] *Quixote* or *DQ* [*I* or *II*], followed by the chapter's number (DQI 8) for the Cervantes work.

the universal entertainment of all people" (*DQII*:12),[2] materialising the celebrity sought by Quijano.

From the first novel, the readers are aware they are reading a translated text. In *DQI* 8, the narrator interrupts and explains how he 'found' the story of *Don Quixote de la Mancha*, written by the Arab historian, in Toledo's *Alcaná* market:

> a boy came by to sell some notebooks and old papers to a silk merchant; […] I saw that it was written in characters I knew to be Arabic […], I looked around to see if some Morisco who knew Castilian, and could read it for me, was in the vicinity, and it was not very difficult to find this kind of interpreter, for even if I had sought a speaker of a better and older language, I would have found him.
>
> (*DQI*:37)

The Translator[3] had to translate "without taking away or adding anything". Although offered "whatever payment he might desire", he was satisfied with 50 pounds of raisins and two bushels of wheat, promising to translate well, faithfully, and "very quickly", finishing "in a little more than a month and a half" (*DQI*:37).

The fact that the manuscript is in Spanish written in Arabic script (*aljamiado*) and found in Toledo is intentional. Except for medicine, philosophy, and historical textbooks, Arabic manuscripts were destroyed by royal decree in 1511. Until then, documents, except regal or ecclesiastic ones, were in Arabic, and Jews only stopped writing in the Arabic script in the 16th century. The city also housed the renowned Toledo School of Translators. Alfonso X (1252–1284) made translation a cultural policy and Toledo into a multicultural exchange centre (Zaghloul and Nasr 2019:60−65).

5.1.1 *Pseudotranslation,* Quixote *and Arabic tales*

Cervantes uses **pseudotranslation** as a narrative technique,[4] presenting a fictitious source with an intricate past, mimicking **parodied** novels. Recent studies complicate even further the historical and literary context around **pseudotranslated** documents.

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2 The quotes are from Edith Grossman's translation of *Don Quixote* (2003) and referred to by volume and page. The Spanish quotes are from the critical edition *Don Quijote* (1998).

3 Cervantes doesn't name the translator, so we use 'Translator', with a capital 'T' to distinguish him.

4 Gideon Toury (2005:3−17) and John Milton (2002:125−129) analyse fictitious translations within a Translation Studies approach and put forward reasons, illustrating with famous cases besides *Quixote*: (i) Introducing novelties into a culture without too much antagonism; (ii) censorship; (iii) marketing; (iv) culture mechanisms; and (v) parodistic purposes.

Nizar Hermes (2014:206) detects textual and context traces of Europe and Islam's early relationship with Cervantes, highlighting similarities with the Arabic *maqāma* genre, or "tales told in assemblies". These adventure/picaresque stories mixing realistic and fantastic elements are told by three entities (narrator/ hero/author), where only the last is known. Spain not only knew adaptations in vulgar Arabic and *aljamiado* **versions** of the *Arabian Nights* but also **imitations** through the Hebrew *maqāma* and picaresque works.[5] Cervantes closely interacted with the Arabic culture during his whole life, in his hometown Alcalá de Henares, his five-year captivity in Algiers, and later, during his Andalusian travels (1587–1601); in these regions **pseudotranslated** tales were born and became part of Christendom.

Quijote's madness is exactly the failure to distinguish history and story. These **pseudotranslations** were received as facts, authorised new saints, dignified families' origins, and promoted unheard-of Christian achievements, becoming Spain's pride. Nowadays, people still believe in ingenious stories, even when they are presented as 'scientific' fake news, and at that time, unless they were sceptical like Cervantes, readers would find it difficult to sort out historical from fictional facts (Wardropper 1965:8–9).

Francisco Márquez Villanueva (1973:248) and Bruce Wardropper (1965:10) read *DQ* beyond the **parody** of chivalry as a mockery/denunciation of the spread of historical-religious fabrications. Mercedes García-Arenal and Fernando R. Mediano (2013:194) also see Cervantes nodding to Miguel de Luna's historical-religious **pseudotranslations** found in lead boxes in the Turpiana Tower (1588) and again with the Lead Books of Sacromonte (1595),[6] when Cervantes mentions the 'translated'/'deciphered' stories about Quijote found inside a lead box, as explained below.

Mohamed El-Madkouri Maataoui (2005:116; 108) identifies the creation of an environment of **verisimilitude**: the 'translation' allows the narrator to distance himself from the narrative, following the translated text. *DQ*'s Translator is a manipulator as his translation configures the source events, adapting them to the circumstances, deciding what is relevant or not; the interventions also soften and adapt the pseudo-Arabic source, sharing extralinguistic content: when Benengeli, a Moor, swears like a Christian-Catholic (*DQII* 27:137), it only means he is telling the truth, explains the Translator.[7]

Sancho and Quijote are stunned by the materialisation of the first book and international success when Sansón Carrasco tells them: "every nation or language will have its translation of the book" (*DQII*:13). From the third chapter

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5 Villanueva (1973:214–216) cites Hispanic scholars also crediting *DQ* to Arabic tales.
6 Check García-Arenal/Mediano (2013).
7 Later, in the Captive Captain story (*DQII* 31), another 'translator' explains: "Everything written here in Spanish is exactly what this Moorish letter contains; you should know that where it says Lela Marién it means Our Lady the Virgin Mary" (*DQII*:398).

on, *DQI* (1605) invades *DQII* (1615): the duo not only comment on *DQI* but also meet its readers, interacting with them.

5.2 Avellaneda's Sequel: a Discussion on Imitation

E. T. Aylward (2003:262) remarks on the challenge of Hollywood screenwriters to create blockbuster **sequels**/remakes when the sources' authors are not involved. In *DQII* 59 Cervantes starts a debate about adaptation, **imitation**, and **sequels** – showing a smart way to deal with 'unauthorised' **rewritings**. Quijote and Sancho are surprised by another *Don Quixote*, written by a different 'historian', where Quijote loses interest in Dulcinea, and Sancho is a greedy drunkard.

Cervantes was mentioning a real book, issued in 1614: the *Second Volume of the Ingenious Hidalgo Don Quixote de la Mancha*, written by Alonso Fernández de Avellaneda, whose real identity is still unknown. Although called names such as false author, **plagiarist**, forger, kidnapper, con, criminal, Avellaneda was a cultured and skilled writer, with a different sense of humour and taking a different perspective on the imitated model. The first *DQ* **rewriting**, understood by contemporary scholars as an inseparable piece from the reception and from the Cervantes book itself, has been "relegated to the literary dustbin over the years" (Aylward 2003:262): the book is called fake, unauthentic, phoney, spurious; and the most used epithet: 'the apocryphal *Quixote*', common terms in Romantic readings.

Four chapters later (*DQII* 62) in a print-house Quijote makes his famous comparison of translation as "like looking at Flemish tapestries from the wrong side, for although the figures are visible, they are covered by threads that obscure them, and cannot be seen with the smoothness and colour of the right side" (*DQII*:319) and metalinguistically thus visualises Avellaneda's sequel.

Avellaneda replaces Cervantes' social criticism by a conservative perspective, turning the two protagonists into mere **caricatures** and stereotypes, with repeated references to the Rosary (Aylward 2003:263), an element mocked by Cervantes (*DQII* 26), segment later censored.[8] Avellaneda's Prologue starts by declaring that *Quixote*'s story "is almost a play" (Avellaneda/Server and Keller 1980:3), and this is true: there are theatrical episodes. Next, Avellaneda justifies his sequel, exemplifying others such as Ariosto's *Angelica* and Jorge de Montemayor's *Diana* (1559).

At the end of *DQI*, we discover that Quijote has died, the information coming from parchments in a lead box hidden in a ruined hermitage, deciphered by a scholar, who "intends to publish them, hoping for a third sally by Don Quixote" (*DQI*:337), foreshadowing another book. Cervantes, who dared others to create a better story (with a quote from Ariosto's *Orlando Furioso*), was surely not

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8 This and other six passages were purged by an *Expurgatory Index* (1624) but left traces even revoked (1768); the Portuguese translation (1876–1878) by *Viscondes* Castilho and Azevedo (*DQI*) and Pinheiro Chagas (*DQII*) omits the preliminary verses.

surprised by Avellaneda's novel; besides, *DQI* had already been adapted into plays and poems since 1605.

Avellaneda repeats the Italian sentence, **parodying** the fact that he also collected the story from La Mancha's archives, equally leaving an open-end – even more creative than *DQI*: Quijote returns to his mania accompanied by a cross-dressed squire-girl who ends up by giving birth to a child. Quijote embarks on solo adventures through Salamanca, Ávila, and Valladolid, now calling himself the Knight of Hardships [Caballero de los Trabajos], for the celebration of whom "a better pen will surely not be lacking" [no faltará mejor pluma que los celebre] (Avellaneda/Server and Keller 1980:347), thereby inviting more **sequels**.

Avellaneda reveals a taste for **rewriting**, and adapts two mediaeval stories when he imitates Cervantes' interspersed tales, one from Matteo Bandello and the other by Alfonso El Sabio's 13th century collection of legends (Aylward 2003:264).

5.2.1 Appropriating the Imitation

In the 16th and 17th centuries, manuscripts were copied or translated by readers or copyists, circulated hand to hand or were sold in bookshops even before the long publication process that included taxes and approval by censors (Jiménez 2010:13–14). So, assuming Avellaneda's **sequel** was circulating, we don't know when Cervantes read the work, but it is surely not possible that he was able to insert every Avellaneda reference into *DQII* in only five months, from September 1614 to February 1615.

Before the canonisation of Cervantes, which started in the 18th century, Avellaneda's work was seen to have a dialectical relationship with his model; the neo-classicals valued the coherence of Avellaneda's characters. Nowadays studies of Avellaneda have changed, and critics[9] have understood that Cervantes **imitated** Avellaneda. David Álvarez Roblin (2016:32) recognises a French adaptation as responsible for anticipating the contemporary Cervantes criticism that contemplates a reciprocal **imitation**.

French writer[10] Alain-René Lesage made a translation of Avellaneda (1704), which he describes as a 'free adaptation'. Roblin (2016:35) highlights two statements of Lesage's Prologue: (1) Avellaneda's novel is worthy of rivalling Cervantes' *DQII*, even surpassing it with the characterisation of Sancho Panza; and (2) Cervantes **imitated** Avellaneda.

At the end (*DQII* 72), Don Álvaro Tarfe, an important character of Avellaneda, who was responsible for determining that the 'other' Quijote was a madman,

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9 Some, such as Jiménez (2014:372–373), believe Cervantes' **imitation** begins in *DQII*'s first paragraph, affecting every episode, and references dozens of scholars who agree, like Álvarez Roblin (2016).

10 Lesage's novel *Gil Blas* (1715–1735), about a Spanish woman who becomes mad after reading much chivalric fiction, was translated by Tobias Smollett (1748). Lesage's plays *The Devil upon Two Sticks* (1708) and *Turcaret* (1709) were also translated into English.

arrives at the lodging where Don Quijote and Sancho are staying, crowning the process of **imitating** the imitator: in the same way that Avellaneda appropriates the characters Sancho and Quijote, Cervantes includes a character from the sequel in his novel. Cervantes vilifies the **sequel's** characters and reinforces, with an explicit denouncement, the fact that his own protagonists are the 'real ones'. Tarfe believes and amazingly signs a statement saying that these men are the real Quijote and Sancho, different from the homonymous characters printed in Avellaneda's **sequel**.

Instead of stimulating readers to look for the **sequel**, Cervantes' readers, as happens to a non-contemporaneous or unwary public, doubt the real existence of Avellaneda's book, believing it is part of the Cervantes' narrative. This misconception is clarified in critical editions though still with the deceptive terms. **Abridged**, adapted, and children's **versions** of DQ do not inform the reader that the **sequel** really existed and usually fail to make references to it (Cobelo 2015, 2018).

Avellaneda's book was already circulating in 1615, even outside Spain, and was later translated and adapted in England and France, as shown later, and influenced **rewritings** of Cervantes. Avellaneda is present in almost every inter-semiotic representation of *DQ* through the insertion of dragons, which appear in Avellaneda's third chapter but not at all in Cervantes. Another marker from the **sequel** that has stuck is Aldonza-Dulcinea as a prostitute (see Box *Man of la Mancha* below). Avellaneda replaces Dulcinea by Barbara, a disgusting old prostitute, whose honour is defended by Quijote, who mistakes Barbara for Zenobia, the beautiful Queen of the Amazons. Still, Cervantes' literary strategy worked: Avellaneda's identity and work remain ignored – the **sequel** was only reprinted in Spain in 1732 (after Lesage's success) – and the process of reporting, **imitating**, and **appropriating** an unauthorised **sequel**, concluded.

5.3 Classics, the Eternal Return

A classic never exhausts all it must communicate to readers. Classics carry earlier readings, **rewritings**, and the imprint of interpretations, impacting various cultures/languages. These are some of the 14 loose definitions Italo Calvino (2014:13–21) lists in *Why Read the Classics?*, which apply to ancient, modern, contemporary classics from all countries.

Calvino (2014:15) addresses how even an untouched work changes over time and exemplifies with one of the oldest surviving works of literature: *The Odyssey*. It is impossible to ignore all the meanings that Ulysses' adventures have accumulated since its conception, centuries ago. Scholars began to edit, write commentaries, establishing the Homeric poems by the 4th century BCE, first in papyri, then manuscripts, until they became printed books and now clouds.[11]

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11 Dana Sutton's project *Homer and the Papyri* (chs.harvard.edu) lists 867 items of the *Iliad* from all periods published before 2004.

As seen in Chapter 1, Jorge Luis Borges (1998:47–51) deals with a similar question in "Pierre Menard, Author of the *Quixote*", a well-known short story involving translation and adaptation. The narrative examines the work of the imaginary 20th century writer Pierre Menard, who, by totally immersing himself in Spanish culture at the time of Cervantes, manages to write fragments of *Quixote*. Despite the fact they coincide word by word and line by line, the texts are not the same. Centuries – and the Cervantine book itself – separate both men.

The story exemplifies a characteristic of the so-called classic work. The source-text seems stable, constant, but the meaning changes. Besides temporal/contextual differences, the work accumulates centuries of **rewritings**, fabricating images of the work and author, inseparable from the reading, including translations.[12]

So, the first encounter with classics is very often a second, as readers will probably have had some contact with them. For Borges (1999:69), the conventional expression "rereading the classics" is "an unwitting truth".

André Lefevere (1992:5; 41–48) believes that when someone claims to be familiar with a narrative, this usually means they have an illustration or a conceptual understanding of the story. This notion, often grounded in famous passages, received through compilations, anthologies, translations, critical works, and adaptations, come from **rewritings**. These texts and audiovisuals reach far more readers than the classic work and shape authors' reception. The same can be said about foreign and national **rewritings**, especially if aiming a public far removed from the source's cultural and historical context.

Quijote symbolises quixotism, and the quixotic attitude is idealistic, heroic, and as impractical as it is absurd. The attack on the windmills is pointless, illogical, and hopeless, and it has become the most recognised episode, corroborated by adaptations and pictures of *Don Quixote* (Riley 2001:181). A **rewriting** without windmills or a knight just interested in fame would be hardly accepted as a legitimate representation, as happened with 'cancelled' **rewritings**, which we shall now examine, since the public expect to find a pleasant old man, a little crazy but with noble aspirations to defend those in need assisted by a funny gluttonous squire (Cobelo 2015, 2018).

5.4 More than Four Centuries of Readings and Rewritings

Don Quixote became a hit, and Juan de la Cuesta issued a second printing six weeks after the first one (Rico 1998). The funny, legendary characters and their ill-fated adventures were quickly included in the universe of readings for youngsters and children. Sancho Panza is, until today, a categorical factor in the dissemination of *DQ* and its instant success. With limitless simplicity and

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12 Borges (1999:69) criticises the infamous motto about translators: "The superstition about the inferiority of translations – coined by the well-known Italian adage '*traduttore, traditore*' [translator, traitor] – is the result of absentmindedness".

ingenuity, cowardly, brazen materialism, scatology, and, finally, unfounded illusions, and repeated linguistic nonsense, Sancho certainly appealed to the mass public, especially younger people (Salazar Rincón 2004:2), becoming an important protagonist in the **rewritings**.

5.4.1 Early Rewritings

DQ was a publishing success: with around 18,000 copies circulating in Europe and the Americas, plus two contemporary translations – English (1612) and French (1614) – then Italian (1622), German (1648), and Dutch[13] (1657).

The first translations are really close to the source. Spanish politics, royal marriages, and Golden Age authors[14] stimulated the presence of the Castilian language. When French political and cultural power grew in the mid-17th century, Spanish culture was spread through French **rewritings**, such as that of Lesage and others in this chapter. Hendrik van Gorp (2014:138–139) divides the European Spanish reception into stages:

1. 'Lexical' or philological translations, literal, source-oriented translations, informing the reader about the culture;
2. 'Acceptable' or target-oriented translations**,** noticeably free as translators apply their social and cultural norms, first adapting language/style, and then the narrative development;
3. Adaptations rather than translations**,** with sources adjusted to domestic contexts.

The **rewritings** followed a pattern: the situation suffers little alteration, but the plot is accommodated so amorous adventures eclipse social criticism, and the protagonist's needs (the *pícaro* becomes a gentleman), with added happy-endings, incompatible with the picaresque genre.

5.4.1.1 The English and French Translations[15]

England was first to cite, translate, and adapt *DQ*, with Thomas Shelton's translation, published in 1612, circulating from 1607. *DQII* was published in 1620 with no translator's name and is usually attributed to Shelton, yet circumstantial and textual evidence also suggest other authors (Chartier 2013:168). The translation's literalness was praised and later criticised. Shelton

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13 The Netherlands, under Spanish rulers, received Sephardic Jews who used Spanish as a religious language and were keen on literary and theatrical performances.
14 Writers such Garcilaso, Góngora, Quevedo, Lope de Vega, Calderón, and Cervantes from the 16th–17th centuries.
15 The translations are digitalised (*Google Books*) and also printed (abebooks.co.uk and amazon.com).

keeps antitheses, repetitions, and the Knight's archaic lines clash with the popular language of Sancho and other peasants. Later translators, following the ideals of the *Belles Infidèles*, 'amended' Cervantes' **parodic/carnivalesque** work, 'corrected' the speech of peasant characters, reflecting the horror of violating decorum or *DQ*'s canonical status. Don Quijote translated as demented and maniacal offends the general view of the romantic and heroic noble knight (Colahan 2017:62).

César Oudin is the first French translator of *DQ* (1614, revised 1616). The philologist and secretary-interpreter of Kings Henri IV and Louis XIII made a literal translation, adapting French to Spanish (Foz 2005:163). But French culture was already more confident and prestigious: Oudin joined two chapters into one and added explanatory notes (language/historical context) to make *DQ* more 'acceptable' (Van Gorp 2014:139).

The writer François de Rosset spent the last four years of his life translating Cervantes,[16] publishing his *DQII* in 1618. This work doesn't have Oudin's philological minutiae or Cervantes' dedications and prologue. Oudin and Rosset were published jointly from 1625, with four editions by 1665 (Foz 2005:164).

5.4.2 The First Dramatisations

DQ can be read as a source of narratives, with conflicting plots and dramatic reversals of fortune, and some intertwined stories were based on previous **rewritings**. Juan del Encina's *Cancionero* (1496) verses (used as sayings at the time) inspired *DQI*'s tale of the crossed couples: Cardenio and Luscinda, plus Fernando and Dorotea. Cardenio is the spiteful lover who suffers an alleged betrayal of his beloved Luscinda and his friend Fernando, leading Cardenio to a mental crisis. At the end, Dorotea, who was deceived by Fernando, tells the same story from another perspective.

The dramaturg Guillén de Castro must have noticed DQ's dramatic potential while reading it – imagining how to stage the juicy parts as many film/TV producers/writers do today when reading bestsellers – and wrote *Don Quixote* (1605), a comedy adapting the Cardenio and Dorotea story, demonstrating the popularity of Cervantes' novel as Castro quotes literally from *DQ* (Chartier 2013:99–110). Shakespeare [and John Fletcher] adapted *The History of Cardenio* (1613), but the play was 'lost' until scholars correlated texts and Charles David Ley translated the play into Spanish in 1987[17] (Chartier 2013:33).

Cervantes' **retelling** of a Greek love triangle by Herodotus was also dramatised by Castro, *El Curioso Impertinente* [The Curious Impertinent] (1605). Nicolas Baudoin's French translation (1608) bilingual edition became a bestseller

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16 *Novelas Ejemplares* (1614) with Vital d'Audiguier; and *Persiles and Sigismunda* (1617).

17 The topic also fascinated fiction writers: Jasper Fforde's *Lost in a Good Book* (2002) and Jennifer Lee Carrell's *Interred with their Bones* (2007).

and was used as Cervantine source inside and outside France to learn Spanish (Faliu-Lacourt 1985:170–177). Since *DQ* wasn't yet translated, Baudoin's translation could have influenced English plays such as Francis Beaumont and John Fletcher's *The Coxcomb* (1609), which ends with a comical *ménage à trois*, or *The Second Maiden's Tragedy* (1611) attributed to Thomas Middleton, adapted to the Jacobean political and ideological context (Darby and Samson 2017:213).

5.5 *Don Quixote* Retranslated or Adapted?

The Quixotic mix of love and adventurous fantastic tales triggered a collection of **rewritings** with a literary novelty, introducing for the first time a novel with a female protagonist instead of the customary male hero.

Adrien Thomas Perdou de Subligny satirises *DQ* and Madeleine Scudery's *Clelia* (1704) sentimental work with *Fausse Clélie* (1670), translated into English as *Mock-Clelia; or Madame Quixote* (1678). This **parody** inspired other works, culminating with Charlotte Lennox's *The Female Quixote* (1752), an influence on women's works like Jane Austen's *Northanger Abbey* (1803) (Ardila 2009:12).

In this period, **retranslations** started to use adaptation strategies, giving different readings to the adventures of Quijote and Sancho, such as the first two **retranslations** below: the French, the most published *DQ* translation for 150 years; and the English, printed only once.

5.5.1 *The Successful* Belle Infidèle

By the 18th century, Perrot d'Ablancourt and contemporary theorists had produced the controversial **rewritings** described as the *Belles Infidèles* (Milton 2010:79–84). Filleau de Saint-Martin's *Histoire de L'Admirable Don Quixotte de la Manche* (1677–1678), the most popular translation of *DQ* until the 19th century, was widely adapted, influenced **rewritings** in several languages, and is still published today. Saint-Martin's (1768:2–3) reasons for retranslating *DQ* were, initially, the previous translations' outdated language and literal approach. The Preface describes his own translation praxis, which clearly followed the premises of the *Belles Infidèles*:

1. Accommodate everything to the taste of the French people, even the versification;
2. Retain part of its original essence, not deviating entirely from the author's character;
3. Dismiss the source whenever necessary to strengthen the translation style.

Following these precepts, Saint-Martin explains the omission of everything 'not beautiful', like boring speeches, claiming Spanish authors moralise encounters and mix holy maxims with buffooneries.

Despite recognising the popularity of Saint-Martin's translation, Cervantes scholars describe it as faulty for the excessive liberties taken by translators (Moner 2004:2); "freely adapted and 'Frenchified'" [libremente adaptada y 'afrancesada'] (Foz 2005:164); or **appropriated** to the extent to confound readers. For González (2007:223) Saint-Martin is a renegade translator for betraying Cervantes' style by removing the *DQ* dedications, prologues, and preliminary and final verses, and shortening episodes or cutting and **expanding** certain parts.

DQ's translation history is full of meanderings. When Volume V was published, Saint-Martin was already dead, and Volume VI's authorship remained hidden for centuries. The 'famous anonymous'[18] Robert Challe, writer of *Les Illustres Françaises* (1713), was recognised as the author of Volume VI in 1964 (Cormier/Weil 1994:19).

The six-volume 'Barbin' edition circulated widely in Europe, losing its primacy after 1850, but although the adventures of Quijote and the knighted Sancho take place in French settings, and Quijote's death is postponed to the end of Volume VI, most French readers didn't seem to notice, or bother, that these last two Volumes were not written by Cervantes. Saint-Martin introduced into the sequel an enchanting sage, Parafaragaramus, also present in Challe's Volume. Jean-Jacques Rousseau has an unfinished play, *Arlequin amoureux malgré lui* [Harlequin in love despite himself] (c. 1754) with a sorcerer named Parafaragaramus as the leading character – clearly borrowed from Saint Martin, says Clark Colahan (2020:99). In 1817 Sophie Renneville wrote a children's novel called *Parafaragaramus ou Croquignole et sa famille, folie dédiée aux écoliers* [Croquignole and his family, a madness dedicated to schoolchildren], and in 1906 Georges Méliès directed a silent film (Figure 5.1) *L'Alchimiste Parafaragaramus ou la Cornue Infernale* [Parafaragamus the Alchemist or the Infernal Cuckold], released as *The Mysterious Retort* (US)/*The Alchemist and the Demon* (UK). In 1948, the Catalans Joan Brossa (poet) and Joan Ponç (visual artist) produced a book on magic entitled *Parafaragaramus*, but it was never published (Colahan 2020:104).

Some, like Marquis d'Argens (1738 in Cormier and Weil 1994:15), recognised the French authorship and saw **sequels** as dangerous rivals but which were often as enjoyable as the originals.

The two volumes bring social hierarchy questions, exposing – through the mouth of a madman – controversial religious, political, and social issues (Cormier 1994: 210–215). Sáenz Carbonell (2010:100) says Volumes V and VI, not translated into Spanish, are approached by very few Cervantes' scholars,[19] often briefly and in dismissive tones.

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18 Challe's privileged targets (law and religion) were the main reason for his anonymity (Cormier 1994:207).

19 There are no entries referencing Challe in *Centro Virtual Cervantes* at Instituto Cervantes (cvc.cervantes.es), except for a few references to his works. St-Martin and Challe's works, and his biography failed to receive attention in the latest Cervantine celebrations, as happened with other **rewritings**/translators.
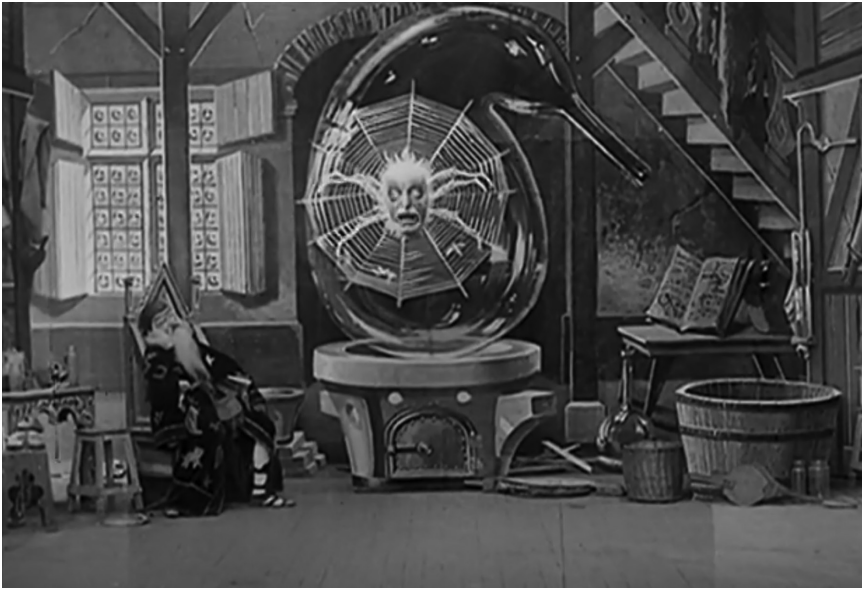
FIGURE 5.1   Georges Méliès' film *L'Alchimiste Parafaragaramus* ou *la Cornue Infernale –*
The Mysterious Retort (US)/*The Alchemist and the Demon* (UK) © 1906 Star
Film Company.

5.5.2 Don Quixote *Rewriters in England and Satirical Humour*

The full title of John Phillips' **version** precisely describes the approach of the first
English **retranslation**: *The History of the Most Renowned Don Quixote of Mancha:*
And his Trusty Squire Sancho Pancha. Now Made English according to the Humour of
our Modern Language. And Adorned with several Copper Plates. By J.P. (1687). The
first English illustrated *Quixote* was translated very close to the target culture.
The translator, Phillips, was a well-known professional writer and John Milton's
nephew and secretary.[20] But despite all, instead of becoming a bestseller, this
book was never reprinted and was vilified by later translators and critics.

Philips' overtly **domesticated version** has been receiving new readings
and has been perceived as, in certain ways, being more accurate than a lit-
eral translation, transferring the **parodic** function to England, using liber-
tine approaches to challenge the monarchy. Eli Cohen (2017:77–88) believes
Phillips uses his *DQ* translation to express his own views since the monar-
chy of Charles II controlled/restricted publishing (Licensing Act of 1662) and

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20 Milton's *Paradise Lost* (1667), that Juan Antonio Garrido Ardila (2017:8–9) understands as the
first political use of *DQ*, is mentioned in Phillip's translation, together with Thomas Hobbes'
Leviathan (1635).
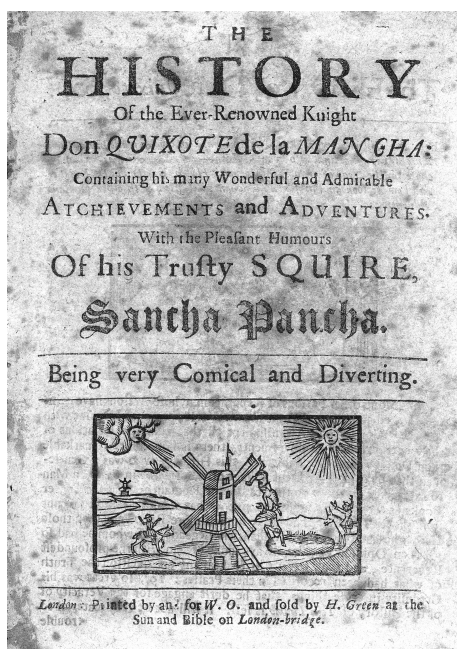
FIGURE 5.2 John Phillips' book cover (1687). See the illustration on the bottom, similar to Figure 5.4. © Banco de imágenes del Quijote: 1605–1915.

given that Phillips and Milton had been supporters of the Puritan-backed Commonwealth (1649–1660). England was going through Hispanophobia, and this *DQ* was a satire of aristocracy, Spain, and the outdated Catholic *chevaliers*, but it seems Phillips went too far, not because of the **localisation** of names and places but rather for the excessive 'burlesque obscenity', starting by describing Quijote living with his "Niece of Twenty for private Recreation", and then reporting Quijote's gonorrhoea (Phillips 1687:1). Also, after Charles II death (1685), a new aesthetic condemned the subversive mode as decadent, and Phillip's translation was issued during a growing Quixotephilia, when Cervantes was entering the universal canon (Cohen 2017:87), despite the competition and rivalry between England and Spain for world trade and expansion, culminating in the Anglo-Spanish War (1585–1604).

Scholars usually minimise Cervantes' influence on 17th century English literature and/or downplay the quality of **rewritings**. However, the novel, well-known at court, was represented in masquerades, dances, and tapestries; the Bodleian Library acquired a copy in 1605, and Dale Randall and Jackson Boswell (2009:xviii–xxxiii) provide an extensive list of authors citing *DQ*.

The impressing iconographic collection, organised by José Manuel Lucía Megías (Banco de imágenes del "Quijote" 2022), shows the immediate migration

FIGURE 5.3   Frontispiece Phillips' edition (1687) – Don Quixote and Sancho in search
of adventure © Banco de imágenes del Quijote: 1605–1915.

of *DQ* to a visual media, foreshadowing its mediatic appeal as *DQ* is easily adapt-
able into children's literature, films, theatre, and parades.

5.6 Children's Adaptations

During the 16th and the 17th centuries young readers had to 'steal' their favour-
ite titles from the adult library: *Gargantua* (1534), *Robinson Crusoe* (1719), *Gulliver*
(1726), and *Quixote*, which was received as a comic satire debunking the pre-
tensions of adults (Soriano 2001:26). This **appropriation** of adult literature
reflected the tastes and needs of youth of the time, making spontaneous adapta-
tions of texts intended for adults, choosing some episodes, and leaving others
aside, showing that the selective choice of adventures is a procedure rooted in the
very origin of adapted literature.

Editors across Europe quickly noticed the demand, producing short inexpen-
sive publications, popular literary classics, fairy tales, educational, and/or abun-
dantly illustrated religious material, sold by peddlers and chapmen. Approaching
the 18th century, publishers released chapbooks specially designed for children,
adding a moral dimension, and sales were through bookshops or directly from
the printers. With a smaller format, woodcuts coloured with brush/stencil, these

pioneering children's books explored a demand for 'respectable' educational texts by a new middle class receiving more education, who became a growing market avid for reading material (Grenby 2007:279–291).

5.6.1 Early English and French Adaptations

Phillips' illustrated translation was not reprinted but survived through the first *DQ* prose adaptations. All four **abridgements**, released one after the other, reveal their chapbook genesis through long (45+ word) descriptive titles, published by: (1) George Conyers, 1686, 24p; (2) Benjamin Crayle, 1689, 204p; (3) N. M. Boddington, 1699, 191p; and (4) H. Green, 1700 [?], 24p; here called by their publication date/editors as they are anonymous. Aiming at readers interested in the Spanish story but unable/unwilling to face the full text (Randall/Boswell 2009:xv), the shorter ones (1686 and 1700) are obviously the most radically **abridged**, targeting younger readers, and, as happened with Castro's plays, the adaptors count on *DQ*'s fame, and readers/listeners to fill the gaps, linking fragments with images to build the **abbreviated** narrative, as seen with other adaptation genres here in this book. The longer ones (1689 and 1699), with a more elaborate development, not sold by chapmen, with higher prices/status, invented the nobility of Quijote and Cervantes:

1. 1686: George Conyers, one of the most active chapbook publishers, reminds the public they are reading an already 'famous' story, with seven chapters based closely on Shelton's, ending with the semi-naked youngster Cardenio suffering for Luscinda.
2. 1689: The title announces the history of *The Most Renowned Baron of Mancha*, upgrading Quijote's nobility. Baron Edwin Sadleir adapted Phillips's translation, omitting Cervantes' "tedious, musty proverbing" and long speeches, with active, instead of talkative, characters (Chartier 2013:199–200).
3. 1699: With a more elaborated text, a preface, an original poem, and eleven illustrations, this was the only one republished in the next centuries (1716, 1806, 1815). The iconographic sequence brings a comic reading, with episodes highlighting Quijote's **carnivalesque** and buffoonish character, beginning with the cover, showing the result of the adventure with the windmills (Megías/Ardila 2009:161–162). The Preface supports the procedure of adaptation as instead of a faithful translation of *DQ* it offers an 'improved' **version**, assuring there is "nothing worthy of note omitted", Cervantes becomes a "Grandee of Spain", and Avellaneda's sequel is called a "spurious Second Part, of little Worth" (Megías/Ardila 2009:140).
4. 1700: With text and images based on the 1699 adaptation, the woodcut cover ensures the veracity of the source and provides entertainment. *DQI*'s first 22 chapters are summarised in five, condensing the whole of *DQII* in the last chapter. The book begins with a long sentence explaining the full plot: Quijote was a Gentleman from the ancient "Village of the Mancha in Spain,

FIGURE 5.4   Rocinante and Don Quixote are dragged by the windmill's blade in *The much-esteemed history of the ever-famous knight Don Quixote de la Mancha* (1699). Note the peculiar representation of the dragon and dragonfly. ©Banco de imágenes del Quijote: 1605–1915.

[…] extremely given to the reading of Romances", who decided to put his hobby into practice "and make himself more Renowned than those Heroes he had read"; Quijote was so gullible about these things, "that he durst engage for the Veracity of the History of Tom Thumb itself", mentioning the first fairy tale printed in English in 1695 (Chartier 2013:197–198).

The third French *DQ* translation by Jean-Pierre Claris de Florian (Voltaire's nephew), considered an adapted **version**, **condensing** two books into 55 chapters, less than half of the total of 126 chapters in *DQI* and *DQII*, became a source for juvenile adaptations during the 19th century. One example is *Le Quichotte de la Jeunesse* (1863), by an unknown adaptor, edited by Garnier Frères, illustrated, used as the source of Domingo López Sarmiento's *El Quijote de la Juventud* (1867), with the same images as the 1863 edition, and republished until 1891 (Ferrer 2004:210). This adaptation, written in Portuguese, arrived in Brazil as *Historia de D. Quichote*, by H. Garnier without year/source indication, with the same Spanish layout/illustrations, republished by Livraria Garnier in the 1920s (Cobelo 2015:80).

The concept of adapted books for another audience expands with the urban demographic explosion of the 19th century and mandatory schooling. The unmet

demand drew the attention of booksellers-publishers like Henry G. Bohn, who started to publish adapted classics in the 'Standard Library', established in 1846, and the equally successful 'Classical Library' (1848) (Carol O'Sullivan 2009:107–129), with guaranteed sales because of their alleged universality (Soriano 2001:26).

Emer O'Sullivan (2009:132–133), stating that children's classics are popular books that have been handled by young people for a long time, separates works by sources:

1. Adaptations of works from adult literature, such as *Robinson Crusoe*, *Gulliver,* and *Quixote*;
2. Adaptations of traditional narratives, often originating in fairy tales and legends;
3. Books written for children, written since the 1850s, such as *Alice*, *Pinocchio*, or *Harry Potter.*

Emer O'Sullivan (2009:133) emphasises the publishers' importance as **agents**, securing classic children's books on the market: "Classics are a safe bet for publishers: they sell well, copyrights have usually run out so that no royalties are payable and, as they have no immediate topical relevance, their shelf-life is not limited".

In former colonies literature was first imported from the coloniser, and when books began to be printed, the publishing industry was dominated by translations and adaptations of classics, works with low cost/risk, precisely for their canonical status (Emer O'Sullivan 2009:72). Brazil was no different. Publishing in the colony of Brazil was banned until 1808, when the Portuguese court was transferred to Rio de Janeiro and the Royal Press was established, starting the public education system (Hallewell 2005:64–65).

The earliest Brazilian translation of a children's book was *Baron Munchausen* (181?), and readers could find other classics (Grimm, Andersen, Verne, Collodi) in German, French, and Italian. The first Brazilian adaptations are the young people's classics collection translated/adapted by the German-Brazilian teacher Carlos Jansen, who translated/adapted *DQ* based on a German adaptation by Franz Hoffmann (1844). The book was published by Laemmert in 1886 and 1901 and later shortened by Terra de Senna, published by Minerva during the 1940s and republished until 1982 (Cobelo 2014, 2015).

5.7 Commemorations and Brazilian Rewritings

The Cervantes commemorations that started with the 400th anniversary of the first publication of *DQI* in 2005 and continued up to the anniversary of *DQII* in 2015 and that of Cervantes' death in 2016[21] stimulated the publishing industry, which issued new translations and **rewritings**: prose **versions**,

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21 Plus, *Exemplary Novels* (2013) and *Persiles and Sigismunda* (2017).

graphic novels, comics, and *cordel*, many children's plays, and musicals – such as the new montages of *Man of la Mancha*, a Broadway musical originally produced in 1965. Old translations were republished and even retranslated, as was the 1922 Chinese translation of the first book, *DQI*, made by Lin Shu, with no knowledge of Spanish and helped by an assistant who read an English version. The book was retranslated by Alicia Relinque as *Historia del Caballero Encantado* (2021), using hundreds of footnotes to explain the cultural differences. The Commercial Press Beijing may publish Shu's translation for the Chinese version, together with the Spanish version, accompanied by an introductory study (Centeno 2021).

In Brazil, the anniversary brought re-editions of the most republished adaptors, including Monteiro Lobato's *DQ*, examined in Chapter 2, reprinted almost every year since it was first published in 1936, adaptations made during the military government by writer Orígenes Lessa (1970) and by former guerrilla Jose Angeli (1985). These adaptations coexist with those issued this century, by the poet Ferreira Gullar (2002); *telenovela* [soap] writer Walcyr Carrasco (2002); children's author and Andersen prizewinner Ana Maria Machado (2005) – with illustrations by the renowned Brazilian 20th century artist, Cândido Portinari. The republished translations and adaptations are usually presented in different formats, with fresh illustrations and covers, updated orthography, detailed paratexts, and are available in eBook format.
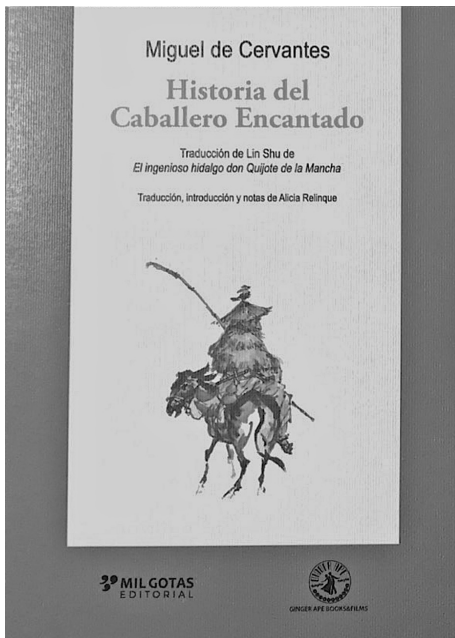
FIGURE 5.5   *Historia del Caballero Encantado* © 2021 Ginger Ape Books & Films/Mil Gotas Editorial

The celebrations inspired adaptations in different genres such as comics and *cordel*. Brazilian publications of comics adapting *DQ* were all translations until 2005: *Classics Illustrated* (Ebal 1954), Will Eisner (1999), and Marcia Williams (2004). The first Brazilian *DQ* comic was created by Caco Galhardo − *DQI* (2005) and *DQII* (2013) − and purchased by several official educational programmes in Brazil and is part of the 'Comics in Classics' series from Peirópolis, which also published comics of *Werther*, *The Divine Comedy* and *Os Lusíadas*. In the afterword, Galhardo (2005:47) reproduces excerpts taken directly from Sérgio Molina's complete bilingual translation (2002).

Also in 2005, Rocco published Paula Mastroberti's graphic novel **appropriation** *Heroísmo de Quixote* [The Heroism of Quixote], updating Cervantes as part of a tetralogy of canonical heroes, which also included *Angústia de Fausto* [The Anguish of Faust] (2004), *Retorno de Ulisses* [The Return of Ulysses] (2007), and *Loucura de Hamlet* [The Madness of Hamlet] (2010).

Mastroberti's B&W 136-page graphic novel transfers the narrative to the southern Brazilian city of Porto Alegre and draws inspiration from pop culture characters such as David Bowie when imagining Quijote. Naomi Campbell is Dulcinea, transformed into the top model Dulci, Sancho is a chubby web journalist writing about them. Aimed at an adult audience, this **appropriation** uses vulgar and foul language, clashing with the naivety of Quijote.

Recently, a Brazilian feature film adapting Cervantes's novel was released, casting exclusively actors with Down Syndrome actors, *Down Quixote* (2022), written and directed by Leonardo Cortez.

THE CONTAGIOUS MADNESS OF DON QUIJOTE

Cervantes has always inspired artists of all types, who have adapted *DQ* into their preferred storytelling format, but in **retelling** this story, the madness of Quijote can be quite contagious. The Spanish Government's webpage (don-quijotefilm.com) includes 250+titles, comprehending cartoons, TV movies, and films produced since 1898; some projects never started, others never finished. Orson Welles and Terry Gilliam were both plagued by this madness when adapting *DQ* to the big screen.

Welles' first attempt to film Cervantes' novel was in 1955, a TV drama refused by CBS, even after a screen test in Paris. Welles then broke with Hollywood, left for Mexico to his *DQ* film adaptation, never directing for the 'Hollywood Industry' again. He stated at Cannes 1958 that the film was 80 minutes long, short enough for just one 'H-bomb scene'. After 30 years adding scenes/locations (Spain/Italy), constantly adapting *DQ* to fit his idealised adaptation, and a reconstructed **version** (Jess Franco's 1992 *Don Quijote de Orson Welles*), we still can say that nobody will ever see the real Welles' 'dearest child', as he used to call the film (Childers 2020:127).

This is another labyrinthine case of the **rewriting** of *DQ*. Until recently, based on Welles' interviews and material filmed, which he described as chaotic and improvised, it was assumed there were no *DQ* scripts – but now there are two. The UCLA library has three boxes with a "jumble of versions, with some handwritten originals, typescripts, multiple carbons (sometimes with handwritten changes), notes, and even song lyrics", a treasure for scholars (Childers 2020:129–130).

It is clear Welles brings Cervantes' duo into the 20th century, but we cannot know how. In the Mexico part, Welles meets a precocious young girl (Dulcie), who asks about the book he is carrying – and this is when we connect with the *DQ* of Lobato (Chapter 2), where Dona Benta **retells** the story to the children, and they reenact it: Welles reads to Dulcie, explaining about Cervantes, Quijote, and Sancho; and Dulcie visualises Cervantes' characters, who 'come alive'. This part also has one of the most iconic scenes in *DQ* filmography: Quijote slashing the cinema screen, updating a *DQ* episode, where Quijote attacks the dolls of a puppet show, as usual mixing reality with fantasy. The movie ending links *DQ* with the Cold War, in a bombastic (and Romantic) final scene, somehow reminding us of Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull* (2008), when the hero escapes alive after an atomic bomb blast:

> Loudspeakers warn him away but – while Dulcie watches in horror on the tv – He gallops on – closer and closer – At zero hour he reaches the bomb, charging it with his wooden lance at the very instant of the world's biggest explosion!!! When the smoke clears Sancho is at first convinced that the world itself has been blown up… Then he begins mourning the destruction of his beloved master… Suddenly, wiping away her tears, Dulcie sees a familiar figure looming up out of the smoke… Don Quixote can never be destroyed!
> (Welles 1957 in Childers 2020:131)

The second 'found' screenplay belongs to a translator, Juan Cobos, received from Welles in the 1970s to translate it into Spanish – published as *Secuencias de* Don Quixote *de Orson Welles* (2005) – but Cobos admitted that he had not been able to organise the scenes (Childers 2020:151). Welles gave the *DQ* rights to his lover Oja Kodar, who sold them to the BBC *and* to a Spanish company, but two other people had part of the footage: Suzanne Cloutier, an executive producer, and the editor Mauro Bonanni, who sold a six-minute segment from the Mexican's negatives to an Italian TV station (Childers 2020:151; 129).

Robert Stam (2008:76–81) describes details from the independent Quixotesque production, an itinerant improvised picaresque six-people crew. The film contains reflexive moments on the film industry's obstacles and commercial misforturnes, reminding us of Cervantes' comments on translation and writing during the visit to the printer. Welles' characters also show their linguistic displacement and the lack of vocabulary to name the technological novelties: the radio is a speaking box, and the TV is another box but with images and noises; a motorcycle becomes an infernal machine. Welles interprets

DQ through four narrative strategies: (1) commentaries on *DQ*, as made by Benengeli and the Translator, using voiceover; (2) Cervantes' text directly spoken on dialogue/voiceover; (3) a borderline encounter between the off-screen narrator and a film character; and (4) soliloquies, internal monologues.

Stam highlights the cinematic advantage when **retelling** passages such as the battle with windmills the majestic closeup shot across the blades sweeping the frames, or the **collage**, mixing real tourism documentaries with fragments of his own shots. Like Cervantes, Welles criticises his society and the obsessive compulsion for glory, going further into the project, bringing Sancho's 15-minutes of fame, replacing his time as governor in Cervantes by being filmed running the bulls in Pamplona while Henry Fonda takes pictures as another tourist. A newscast, like the *Citizen Kane* (1941) opening, shows Welles being interviewed by a Spanish TV channel, along with reports from American missiles and NASA (Stam 2008:82–84). So, with a keen sense of realism, despite being unfinished, Welles' *DQ* gets close to Cervantes, exchanging the magical spells for cinematic ones, intertwining fiction and real life in an even more realistic manner.

And history almost repeats itself with Terry Gilliam…

When *The Man Who Killed Don Quixote* (2018) was presented in Cannes, Gilliam could finally have the so-long-delayed premiere of the film, a 30 year-long project, many financial/production difficulties and protagonists' health problems, (including Gilliam's), as detailed in the prizewinning documentaries *Lost in la Mancha* (2002) and *He Dreams of Giants* (2019).

Jonathan Fruoco (2019:7–9) notes how Gilliam updates Cervantes by borrowing from Mark Twain's *A Yankee in King Arthur's Court* (1889): a young director (Toby) working in advertising suddenly finds himself in the past, riding along with Quijote – who mistakes Toby for Sancho. The public would see Quijote's madness through Toby's point-of-view, adding another fantastic layer to *DQ*. But when Gilliam, instead of windmills, shows ogre-like giants – represented by real actors filmed from below (frog perspective) – we also connect with Gilliam's lifelong experience as a cartoonist, responsible for all the *Monty Python* cartoons and his films' storyboards.

As seen in the 2002 documentary, the film was abandoned. As if it were enchanted, the project found innumerable obstacles from the very beginning, every sort of problem: climatic (a storm destroying the set – not covered by the insurance); sound (F-16 fighter jet roars); talent (protagonists' health); language (multinational crew/cast);[22] and financial (insurance and co-production

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22 In the movie, Adam Driver starts talking in broken Spanish, but then he shoves the subtitles out of the way, saying: "We don't need these … we understand one another perfectly" (2018). Then English becomes the film's lingua franca – already facing the elephant in the room: a Spanish

companies). There were problems with the 2018 film too; the former producer nearly blocked the Cannes film premiere in court, and Gilliam was hospitalised.

During these years the script obviously changed. In this 2018 movie, Toby doesn't travel in time, but his final film school thesis froze time. Toby, formerly played by Johnny Depp, replaced by Adam Driver, arrives in Spain to shoot a vodka commercial. After finding his own student film (also entitled *The Man who Killed Don Quixote*) pirated on DVD, the narrative shifts, and Toby quits the commercial set, searching for the village where he made his student movie. Toby finds Jonathan Pryce - who still lives his Quijote character, and believes Toby is Sancho – and they embark on a crazy adventure with a Russian mob, but also 'saving' the village girl, Angelica, who had become something of a sex-toy also after participating in Toby's film as Dulcinea. There are several nods to Welles, starting from the poster – showing Driver on a motorbike (a replacement for the ass), Gustave Doré illustrations, and other details, also interpreting Cervantes with a Romantic approach, ending with Toby-Sancho following 'Don Quijote's dreams'.

Robert Stam (2008:84–85) correlates Cervantes to postmodernism by anticipating reflexive devices, especially regarding metalanguage, breaking the fourth wall with meta-comments/interruptions, and using the *mise-en-abyme* technique, juxtaposing different registers and media representations such as the Arabic manuscript with engravings depicting scenes from the same romance (*Quijote and the Biscayne*) in *DQI* – calling it a **hypertext**. This aesthetic postmodernism has always been part of cinema, with naïve characters confusing reality with spectacle, later cartoons, and here we can add television *DQ* **parodies** such as those of Roberto Bolaños from the 1970s until 1990s (*Chespirito*, *El Chavo*, and *Chapulín Colorado*).

The title *The Man Who Killed Don Quixote* alludes to Western movies, equivalent to chivalry novels, and Stam (2008:89–90) goes further: *Monty Python* was always highly Cervantine, making complete sense that Gilliam, a *Python* member, adapted Cervantes. Gilliam has mainly directed literary adaptations, starting with *Monty Python and the Holy Grail* (1975), the legendary King Arthur quest **parody**, preserving *Python*'s foundations and polyperspectivism. The absurd sketches in the *Python* BBC TV series, such as the dead/alive parrot discussion, can be seen as a recycling of the episode where Quijote exasperates the barber by insisting the basin is the Mambrino helmet. Gilliam makes **intertextual** narrative extensions via the cast, as seen in other chapters of this book (see Chapter 8: "Screen Adaptations"): Driver (Toby) is immediately identified as *Star Wars'* Kylo Ren, and Pryce (Quijote) with *Game of Thrones* (2011–2019), *Pirates of the Caribbean* (2003–), and the film *Brazil* (1985), where at the time the future Sir Jonathan Pryce's character plays a worker with a recurrent dream: saving a 'damsel in distress'.

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classic filmed in Spain, but in English, reminding the audience they are watching Gilliam's movie, not reading Cervantes.

5.7.1 Very Brazilian Adaptations and Appropriations

5.7.1.1 Cordel

The European *Cordel* [String] literature included prose, verse, and plays on a variety of themes and was imported to Brazil in the 1880s; until today it is traditionally found at street markets, mainly in the Northeast of Brazil, printed manually in chapbook format (11 x 16cm = 4 x 6 inches). Brazilian *cordel* uses six line strophes (occasionally seven), with rhymes abcbdb our ababccb, and poems are still recited live. Today *cordel* is also published in a more sophisticated way, and these new publications – *cordelivros* – preserve the verses, many keep the woodcuts, some use comic-like drawings, but always in book format, in varied sizes, and a few with hard covers – aiming at a more sophisticated market. As expected, today *cordel* literature has invaded the internet through websites, blogs, and online collections.

Cervantes wrote a perfect story for the *cordel* genre: the adventures of two friends defending maidens and the downtrodden in the fantastic knight-errant universe. However, *DQ* does not appear[23] to have been adapted to *cordel* verses before the 2005 commemoration of the first publication of *DQ*. Adapted and **appropriated** by the most renowned *cordelista* masters (woodcutters and poets, often the same artist), three different *cordel* **versions** were published in 2005 (and some others later, also online), and two, those of J. Borges and Klévisson Viana, were republished, with new covers and publishers.

To honour the 400 years of *DQ* in 2005, Valter da Silva, the editor of Entrelivros, commissioned an adaptation by Borges, illustrated by Jô Oliveira and translated into Spanish (2006). Borges brings Quijote and Sancho to Brazil, where they have adventures with the famous outlaw Lampião (1898–1938), himself the subject of much *cordel* literature.

A luxury 72-page edition was adapted and illustrated by Klévisson Viana and republished by Manole (2011). Here Viana himself travels to meet Cervantes in the 17th century, **retelling** the usual adventures, including *DQII* episodes, without forgetting one of the first metalinguistic scenes in literature, when the duo are stunned by the successful publication of *DQI*. Viana's *DQ* was adapted into two plays (Cobelo 2017:37–48).

5.7.1.2 Brazilian Carnival

Carnival in Brazil is already a product of an **anthropophagical** movement, **appropriating** ageless **carnival** traditions (parades of decorated floats carrying statues, semi, or almost naked revellers), Middle Age **carnivalesque** festivities,

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23 We cannot really be affirmative since pamphlets were published on cheap paper, with no covers, and so were easily destroyed. And neither were these types of popular works archived or saved in libraries, making research more difficult and inconclusive.

mixed with the music/dance and mysticism brought by millions of Africans enduring centuries of slavery. Samba schools emerged in 1928 from the hills in Rio de Janeiro, where today's favelas are found (Ferreira 2004:339). Literature became a natural source for samba school plots [*enredos*], but Brazilian themes were mandatory until the end of the military dictatorship in 1985, and then *DQ* was the first foreign adult work to be adapted.

DQ is strongly linked with **carnival** figures and themes, as shown by Agustín Redondo (1978:47–69; 191) and Mikhail Bakhtin (1984:22–23). After publication, the chivalric pair, with their considerable visual potential and easy to reproduce, became popular **carnival** costumes. Brazil was no different: a Quijote was spotted at the first **carnival** parade in 1855 before Emperor Dom Pedro II and family (Fernandes 2001:19). In addition to these simple mentions, *DQ* is **appropriated** in an anthropophagical way in full parades (Cobelo 2022b) as it is **cannibalised** and intertwined with a melting pot of Brazilian culture: singers, painters, writers, fictitious and/or religious figures, and the world of the outlaw Lampião from the 1920s and 1930s. Quijote comes to Brazil to fight slavery, corruption, and deforestation but also, to enjoy its culture and, sure, **Carnival** – the most important and profitable domestic event.

The samba school parades at the 'sambadromes', customised arenas (70,000 people in Rio and 30,000 in São Paulo) rehearse throughout the year and compete fiercely to win the contest, with one billion live-spectators worldwide.

We use Mary Snell-Hornby (2003:478–483) to consider the plots of samba schools as **multimedia** texts, like opera/musical librettos, and even screenplays since the final performance results depend on the **interaction** of diverse discourses complementing each other. Milton Cunha Jr. (2010:65) describes the plot as the parade's common thread and the basic conception structuring the 75-minute parade and finds four narrative discourses. The *carnavalesco* is the person responsible for creating the plot, defining how the narrative unfolds through music (*samba-enredo*), allegoric floats, costumes, and choreographed dances.

Unlike *DQ*'s adaptors in Brazil paralysed by the source's prestige and **rewritings** (Cobelo 2015), also referred to by Stam (2008:64), *carnavalescos* have never been threatened, as happened to the majority of the prose adaptors, by the fame of *DQ* (Cobelo 2022a; 2022b).

Each samba school has a theme for its parade, and *DQ* was the theme of the União da Ilha 2010 (*Dom Quixote de La Mancha, o Cavaleiro Dos Sonhos Impossíveis*) and the Mocidade Independente 2016 (*O Brasil de La Mancha – Sou Miguel, Padre Miguel. Sou Cervantes, Sou Quixote Cavaleiro, Pixote Brasileiro*) parades. *União da Ilha* was criticised for too much '**fidelity**', an unwanted feature in samba school parades. It even seemed as if the jury had been reading Adaptation Studies criticism as every juror – not only those evaluating plots – complained about the lack of originality and monotony for following too closely Cervantes' work, without additional inventiveness. As Julie Sanders (2016:205–212) observes, adaptation audiences usually expect something dissimilar from sources, within the

contemporary environment, in this specific genre, the samba school **carnival** parade.

Inversely, *DQ* adapted by Mocidade Independente favoured a more authorial **appropriation**, adapting literature myths into political themes and other contemporary subjects and social questions, such as Native and Afro Brazilian issues, **cannibalising** *DQ*, with one sector [*ala*] called *Cultural Anthropophagy*. Quijote read the Brazilian classics, to understand national problems – alluding to domestic issues such as the *Lava-Jato* [Car Wash] corruption trials from 2014 to 2021, involving major political and corporate figures. Cervantes' narrative practically disappeared, except for an allegoric float and the Front Commission (see the sequence from Figure 5.6 to 5.9), with Quijote and Sancho in the 1972 movie *Man of la Mancha* costumes/makeup. Instead of Cervantes' characters, they used recognisable past and present Brazilian figures from literature and history. The jurors praised the parade's social criticism, cultural relevance, and creative visual solutions, distancing itself from Cervantes' *DQ* but maintaining the Romantic 'saviour Knight' of Western culture, also important in Brazil. The samba schools use collective memories as interpretive tools, including everything seen/heard about the source, besides previous parades written by same *carnavalescos*, and, in this case, other plots with many different *Quixotes* (Cobelo 2022a; 2022b).

FIGURE 5.6   Allegoric float *Lava-Jato* before the transformation. Carnival Parade 2016: *O Brasil de La Mancha – Sou Miguel, Padre Miguel. Sou Cervantes, Sou Quixote Cavaleiro, Pixote Brasileiro* © 2016 Grêmio Recreativo Escola de Samba Mocidade Independente de Padre Miguel.

FIGURE 5.7   Allegoric float *Lava-Jato* and Front Commission. See Don Quijote and Sancho in front of the float. Carnival Parade 2016: *O Brasil de La Mancha – Sou Miguel, Padre Miguel. Sou Cervantes, Sou Quixote Cavaleiro, Pixote Brasileiro* © 2016 Grêmio Recreativo Escola de Samba Mocidade Independente de Padre Miguel.

FIGURE 5.8   Allegoric float *Lava-Jato*: a windmill turning into an oil rig. Carnival Parade 2016: *O Brasil de La Mancha – Sou Miguel, Padre Miguel. Sou Cervantes, Sou Quixote Cavaleiro, Pixote Brasileiro* © 2016 Grêmio Recreativo Escola de Samba Mocidade Independente de Padre Miguel.

FIGURE 5.9 Allegoric float *Lava-Jato*, already an oil rig, with Don Quijote swinging Brazil's flag. See the huge D. Quijote float, also mechanised, behind. Carnival Parade 2016: *O Brasil de La Mancha - Sou Miguel, Padre Miguel. Sou Cervantes, Sou Quixote Cavaleiro, Pixote Brasileiro* © 2016 Grêmio Recreativo Escola de Samba Mocidade Independente de Padre Miguel.

Since 2003 there have been digital samba school parade competitions in three modalities on YouTube: (1) The virtual league, presenting sketches, some of them animated; (2) the maquette league, with miniature parades filmed in stop-motion; and (3) the *enredo* samba school league, where the parades are outlined, described only with a synopsis but without any graphic elements (Cobelo 2022b).

Don Quijote is present in every digital league, having already inspired eight digital parades, including a champion winner: Desfile Unidos do Tijucano, with the **carnival** parade *O Auto da Trupe de la Mancha* (2019) for the special group of the *União das Escolas de Samba de Maquete* [Union of Samba School Miniatures] (uesm.com.br), mixing Brazilian folkloric and literary personages with Cervantes' narrative – see Figure 5.10. The work was part of the monograph by a scenography undergraduate student, Nícolas Gonçalves, responsible for the narrative and minature (see Suggested Reading).

FIGURE 5.10   Carnival Parade (miniature) *O Auto da Trupe de la Mancha* © 2019 Unidos do Tijucano/Nícolas Gonçalves.

In another contemporary development, Bruce R. Burningham (2020:241–244) understands Cervantes' conception of permanent mutable reality (either alternative, real, or **imitated**); re-establishing a 14th century vision, where universals cannot be firmly drawn.[24] When Cervantes incorporates Avellaneda into the *DQII* universe, it is almost an anticipation of cyber-orality, foreseeing our present world where narrative authority belongs to everyone wanting to create a tale, with an infinite narrative as in cyberspace.

MAN OF LA MANCHA

The stage musical *Man of La Mancha* (1965) was originally a *DQ* telefilm adaptation (1959) by Dale Wasserman, who also wrote the screenplay for the 1972 film starring Peter O'Toole and Sophia Loren. This musical, continually restaged worldwide (plus with 100+ film clips/**mashups**), has exerted strong influence on the reception of *DQ*. **Rewritings** commonly feature Quijote's niece as Samson's girlfriend and Quijote falling in love with the reluctant Aldonza-Dulcinea, the prostitute in whom he only sees grace and purity.

In Brazil the musical was staged in 1972 by Flávio Rangel and Paulo Pontes in the toughest period of the military dictatorship in a highly successful

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24 William of Ockham (1974:79 in Burningham 2020:28) criticises metaphysical realism (universal ideas or forms as foundation of all knowledge), arguing "no particular substance is a universal; every substance is numerically one and a particular".

interpretation in which the songs were adapted by Chico Buarque and Ruy Guerra, and *Impossible Dream*, especially, became a political protest song[25], helped by the performances of Paulo Autran, Bibi Ferreira, and Grande Otelo – a black Brazilian Sancho.[26]

Miguel Fallabella updated the musical in 2014 (restaged in 2018), taking Quijote to a psychiatric hospital, governed by a character representing the plastic artist Artur Bispo do Rosário (1911–1989), who, suffering from schizophrenia, spent most of his life in such an institution, and the designs are influenced by Rosario's elaborate embroideries and abstract figures. The production was very successful and toured Brazil.

5.8 Cervantes in Translation/Adaptation Studies

Cervantes scholars have always been puzzled by the paradoxical early European reception of *Quixote*: excellent in England, France, and Germany, but received with quasi-indifference in Italy and later in Spain. In a major project, Emílio Martínez Mata and Francisco José Borge (2014:169) explain how important it is to analyse the translations, focusing on the translator's agency and their sources, not 'linguistic **fidelity**'. But, instead of using TS, this project chooses the method of the 'separative errors'; those copyists cannot notice, misnaming translators as 'copyists'. Some critics use a form of textual criticism developed by the Spanish philologist Alberto Blecua in 1983. The manuscripts, codices and princeps editions are analysed according to four copyist types of errors: (1) addition; (2) omission; (3) disturbance of order; and (4) substitution (Faedo 2018:230). This methodology might have been selected due to its vague resemblance with the early studies of Vinay and Darbelnet (1958/1995).

Besides this, translating is different to copying, and there are simpler, faster, and more efficient ways to examine **rewritings** and assign translation affiliations in TS, like Descriptive Translation Studies and Corpus Linguistics methodologies.

25 Compare here, Joe Darion's lyrics: "To dream the impossible dream / To fight the unbeatable foe, / To bear with unbearable sorrow / To run where the brave dare not go; to right the unrightable wrong" (themusicallyrics.com); and the Brazilian **version**: "To dream / Another impossible dream / To fight / When it's easy to give in / To defeat the invincible enemy/ To deny when selling yourself is the rule/ To suffer the implacable torture / To break the inconceivable prison" [Sonhar/ Mais um sonho impossível/ Lutar/Quando é fácil ceder/ Vencer o inimigo invencível/Negar quando a regra é vender/ Sofrer a tortura implacável/ Romper a incabível prisão] (Instituto Antonio Carlos Jobim). This **version** is mentioned in various synopses and *sambas-enredos*, fully cited by *União da Ilha* (2010) and *Unidos do Tijucano* (2019).
26 Lázaro Ramos played Sancho in *Um tal de Dom Quixote* (1998).

Quixote has been naturalised into many local environments, and this multiplication of **rewritings** prevents a monolithic interpretation. In a similar way to that in which Shakespeare was adopted by German Romanticism, *DQ* was seen as a perfect example of Romantic irony, making Cervantes essential for Romantic aesthetics and the reconstruction of literary history, allowing for a 'continuity of masterpieces' starting in Antiquity, followed by Dante, Bocaccio, Ariosto, Shakespeare, and Calderón; and Cervantes, the writer responsible for the novel, the blueprint for a genre which "Romantics made their own" (Close 2010:31).

Anthony Close (2010:22) praises Cervantes for achieving literary realism, a formula masterminded by novelists until now consisting of: (1) a middle–class background, (2) "social observation steering adroitly between caricature and idealization", and (3) a "narrative tone of conversational urbanity". Cervantes manipulates burlesque, the epic style, and pretended historical veracity to narrate an undignified hero's fictitious tale, writing a "satiric burlesque" novel, refining the genre, acquiring "the poetry, and the seriousness–in–levity of great comedy", ending with an ingenious "unclassical lesson: [...] there are no pure and no low genres" (Close 2010:28).

The Romantic approach reads *DQ* as: (a) the hero's idealisation and the denial of a **satirical** purpose; (2) a novel on human spiritual relations with reality and/or Spain's history; and (3) 'symbolism' and 'spirit' reflecting the modern era's ideology, aesthetics, and sensibility (Close 2010:1). As shown in this chapter (see more in Cobelo 2018), the Romantic approach is still very much alive. Children's adaptations and **appropriations**, **abridgements**, **dramatisations**, films, and **carnival** parades keep Don Quixote and Sancho wandering across cultures, fighting windmills in different media, riding now between pixels and clouds.

5.9 Suggested Activities

1. John Milton remembers scribbling over a dog-eared copy of an English adaptation for children of *DQ* when he was three years old, one of his first memories, and certainly his first memory of a book. Discuss your first memories of books. Were they adaptations?
2. Try to remember the first time you read/saw/listened to *DQ*. What kind of adaptation/translation was it? Discuss what you know about the story and how.
3. Rewritings:
   i. Find two *DQ* rewritings (translations/adaptations/verse), diachronically distant, and (a) after examining the paratexts, (b) choose a favourite episode and read both. (c) Do the same with synchronic (or almost) works.
   ii. Draft a historiographical essay, reminding to check rewriter bio and publisher story, contextualising the historical moment with socio–educational data and metatextual material.

4. There are numerous YouTube videos on *DQ*. You can: (i) Analyse a video (or channel/playlist), observing how the story is adapted to this media or (ii) Create your own *DQ* doing mashups, collages, video performances, vlogs… (see more ideas in Chapter 8, "Screen Adaptations").

5.10 Suggested Reading

On Cervantes/Avellaneda

Mateo-Sagasta, Alfonso. *Ladrones de Tinta*. Madrid: EDB Ficcion, 2014 (2021 illustrated).

On Lead Books

Falcones, Idelfonso. *La mano de Fátima*. Madrid: Editorial de Bolsillo, 2009.

Romero Olmedo, Felipe. *El Segundo Hijo del Mercader de Sedas*. Madrid: Editorial Comares, 2018.

On Cardenio/Shakespeare/Cervantes

Jasper Fforde's *Lost in a Good Book* (2002), translated into: Italian, German, French, Spanish, Portuguese, Russian, Czech, Polish, Hungarian, Estonian, Swedish, Serbian, Chinese, Hebrew, Italian, Japanese, also in eBook and audio-book in English and other languages.

Jennifer Lee Carrell's *Interred with their Bones* (2007), also titled *The Shakespeare Secret* (UK), translated into: Polish, Danish, Dutch, German, Italian, Finnish, Romanian, Spanish, Portuguese (Brazil and Portugal), Turkish, Greek, Swedish, Czech, Hebrew, Latvian, Bulgarian, Norwegian, Hungarian, Russian, Serbian.

YouTube

El enigma de los libros plúmbeos. (Óscar Berdullas 2013). Film written/directed by Óscar Berdullas.

Desfile Unidos do Tijucano 2019. (Nícolas Gonçalves – Unidos do Tijucano 2019).

Alchimiste Parafaragaramus Ou la Cornue Infernale / The Mysterious Retort by Georges Méliès (1906) on several YouTube channels.

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"TO FIT IN THE MOUTH OF THE ACTOR"[1]

Translation and Adaptation in the Theatre

6.1 Introduction – Translate or Adapt?

This is a common dilemma facing theatre translators and directors. To what extent should a translated play take on the clothes, customs, and culture of the receiving language and culture? In the words of Friedrich Schleiermacher (1768–1834), will the director wish for a **foreignising version**, which will take the audience towards the culture of the text, leaving the original references and cultural elements, or will the director bring the play to the home country, **domesticating** the references and bringing the play to the audience? Should the audience experience the foreign, or should the foreigner be made a native? Likewise, to what extent should an older text be **updated**? Phyllis Zatlin, herself a translator of plays, mentions the comments of David Edney on translations of Molière, who states that in 17th century France rhymed verse was the convention, but "In English, rhyming verse removes the play from real life and emphasises its elegance, wit and humour at the expense of its realism", and an **updating** of the text will "attempt to set up a dialogue between our world and the playwright's" (Edney 1998:68 in Zatlin 2005:69). However, certain spectators will wish to be transported to the time and place of the French dramatist, but a deliberately **archaising version** of, for example, a Greek play, will be inaccessible to most and only of interest to a specialised audience (Taroff 2011:243). Joseph Farrell, warning of the dangers of creative translation, uses a food metaphor. When he goes to a restaurant Farrell wants to eat his veal *alla marsala* as prepared by the

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1 The title of the MA dissertation of Giselle Alves Freire (USP), "Um texto que 'cabe na boca no ator': descrição do processo tradutório das peças em um ato de Tennessee Williams realizado pelo grupo Tapa" [A text that 'fits the actor's mouth': description of the translation process of the one-act plays of Tennessee Williams performed by the Tapa group].

chef. He doesn't want the waiter to splash tomato ketchup all over it (Farrell 1996:51 also in Taroff 2011:249). However, Kurt Taroff rebuts this and continues the metaphor by saying that he expects a little more creativity from the chef, who should vary the original menu (Taroff 2011:249).

6.1.1 Characteristics and Types of Theatre Translation

There are certain characteristics of translating for the stage which are very different to translation of novels, poetry, and printed drama. These are summarised by Louis Nowra, a practising Australian dramatist and theatre translator:

> The translated play, unlike the novel or poem, must be 'speakable'. If anything destroys an audience's interest in a play it is dialogue that sounds translated. Ironically, one often does a disservice to the playwright by translating him as closely as possible and yet, by making the play as attractive to an audience and speakable, one has, on occasions, had to move far from the original. But what is the 'original'?
>
> (Nowra 1984:15)

Nowra makes a typology of forms of Theatre Translation:

1. **Literal translation**, which has little relevance to the stage, and can be found in the Loeb Latin and Greek translations, traditionally used as classroom study aids, or Vladimir Nabokov's very **literal translation** of *Eugene Onegin* (1833). It will be much too stilted and wooden to put on stage. Indeed, Nowra quotes Tom Stoppard (1980:5 in Nowra 1984:19): "Scholarship and playwriting seldom go hand in hand". Indeed, this translation seems neither readable nor performable.
2. **Direct translation**, "an attempt to translate the original as if it had been written in the translator's language, and yet the structure of the play is not altered" (Nowra 1984:14). Here translators often have to make the choice of repeating the words of the original in the target language or paraphrasing them to make them less ambiguous, more readable, and possibly performable.
3. **Free translation**, where the translator uses their own words, "providing the meaning rather than recording the original words". This form comes close to that of adaptation and will usually be written for performance.
4. Moving to **adaptations**, the adaptor will do their own **version**, and the text and/or focus will be changed for performance. This category will also include the adaptation of novels to plays.
5. **Version**, when the language of the author is not known.
6. And a **translation** made through a collation of already existing translations, usually choosing the most performable elements.

There are a myriad of factors which will affect the decisions taken. Among them are the intentions of the director, the expectations of the local culture, the

distance of the culture of the play from that of the receiving culture, and the period when the play was written.

6.1.2 Intellectual Properties

Initially, there is the question of a contract for the translation of a contemporary play or any work that is not in the **public domain**, usually 70 years after the death of the author. In this case, rights must be paid to the author or their family or estate, who will be able to exercise control and check what is performed, as we shall see below in the case of the plays of Samuel Beckett.

However, if the work is in the **public domain**, there is no restriction on what may be done with it. One may take a play of Sophocles, Shakespeare, or Racine, turn it inside out and upside down, use or add what one wishes, and discard the rest, and use a queer, feminist, fascist, communist, Christian, or existential viewpoint.

6.2 Translating for the Audience

The audience is of course an important factor. Louis Nowra, returning to his emphasis on the fact that the speech of the actors must be clear for the audience, describes the dilemma of translating *Cyrano de Bergerac*, Edmond Rostand's 1897 French play, set in 1640, written in rhyming alexandrines. Nowra decided not to translate in verse as few Australian actors have a good command of verse, and Australian audiences find verse on stage artificial; as a result, the final translation was rather **free**, especially in the comic sections (Nowra 1984:15–16)

An ideal situation is for a translator to accompany rehearsals and clarify aspects for the actors and to learn from the actors on how to improve the text. One image that Zatlin uses, taken from her interview with Sharon Carnicke, a translator of Russian plays, especially Chekhov, in the US, is that of the play as a musical score "that maintains areas of ambiguity for which the actors can make interpretative choices" (Zatlin 2005:33).

As mentioned, 'academic' or 'literary' translations, such as the **archaising** translations of Greek drama mentioned above, have the reputation of being dull, and impossible to perform on stage (Zatlin 2005:82); indeed, Eric Bentley states that "a play has a dual existence, as a written text and as a script for performance" (in Johnston 1996b:57). To extend this point, we can say that the written or published texts are ontologically different. For Freddie Rokem (1994:143 in Taroff 2011:247) the two texts are completely independent works of art, and any attempt to judge the performance based on the written text "is doomed to run into insurmountable difficulties".

6.2.1 Dramatists and Translations – Some Examples

This difficulty of staging translations is one of the reasons that, in the English-speaking world, well-known playwrights are frequently employed to produce a

version fit for the stage, a translation of a play whose original language they are often unfamiliar with. Zatlin (2005:34) lists some of the well-known dramatists who have put their names to translations of Chekhov: "Clifford Odets, Tennessee Williams, Lanford Wilson, and David Mamet (US); Pam Gems, Tom Stoppard, and Michael Frayn (UK). Among these, only Frayn knows Russian". The British dramatist David Hare's translation of Brecht's *Galileo* was made from a literal **version** (Hare 1996:142). In an analysis of the translations of the Gate Theatre, London, in the inter-war period, Jozefina Komporaly makes the point that

> those who desire to carry out stage translation work are best advised to do literal translations for established playwrights. Unlike the days of the inter-war Gate, where translators worked from the source text, major playwrights translating for the stage today are not expected to be fluent in the source language, and therefore they often base their English versions on annotated literals.
>
> (Komporaly 2011:135)

David Johnston (1996a:8–9) makes the case that the translator should play a definite role in the translation, making changes if necessary, and should always be aware of the future staging of the play, working together with the director if possible and ready to make further changes in the text. The translator will always have to take decisions and be aware of the qualities of the original and the impact the new **version** will have, thereby leading to a "pragmatism which combines the rigour of literary criticism with the flair of dramatic recreation" (1996a:9), and the translation will eventually be judged by its success on the stage, which is its function: "All translations, in whatever field or for whatever purpose, are ultimately judged by pure functional results" (1996a:9), and any translation carried out for performance must create "a living piece of theatre developed from a dramaturgical analysis of the original text" (1996b:58). The future actors and audience must be considered as many translations are aimed at a specific performance (1996a:10–11). For the translator of Brecht into English, Steeve Gooch (1996:17–18), the "actors must be able to wear the language of a play like clothes. They must be able to put the text on and feel they can breathe in it, move around freely and find its physical expression from within themselves".

6.3 The Translator as Tailor

The Scots poet Edwin Morgan comments on some of the changes made to his translation into Scots of *Cyrano de Bergerac* for the Edinburgh Festival in 1992: some characters were dropped or amalgamated, some bits, such as a nuns' song at the beginning, were added. However, despite the Glaswegian dialect used, the setting was not changed from France to Scotland (Morgan 1996:219–227).

Johnston (1996b:65) gives examples of certain careful cuts he made to his translation of Lope de Vega's *El caballero de Olmedo/The Gentleman from Olmedo* (c.

1620), and changes he made to Lorca's *Yerma* (1934), for example, excluding the specific reference to dahlias, in Spain associated with death, but in Britain having a somewhat comic overtone.

Dramatist David Hare compares the intelligent translator to a "substitute director, or like the conductor of an orchestra, bringing out certain themes, inevitably emphasizing" (1996:138), and comments on the different **versions** of Brecht's *Galileo* (1943) that could be made (1996:139), as well as his own. In order to make the play suitable for the small Almeida Theatre in London he had to perform the job of a tailor, rejecting certain passages, getting rid of all the "detritus in German expressionism, of German epic" (1996:139), almost performing the task of a codirector and getting to the heart of the play. Brecht had worked on *Galileo* for 17 years, and the play was overlong, overwritten, with a large amount of extraneous material. Hare's job was to "clean out the gutters", take out the clutter, and "strip a lot of that [the overwriting] out" (1996:141). Fortunately, Hare's **version** was approved by the Brecht Estate, which, according to Hare, wished to see Brecht performed by a new generation of British dramatists. Hare believes that each translator, just like the director, will emphasise a specific aspect of the original play. We can link this with Maria Tymoczko's (1999) concept of **metonymic translation**: each translation will emphasise one particular aspect of the original, and in the case of a translated play, one production may stress the wit and humour while another may make the same play sad and depressing.

Similarly to David Hare, Gad Kaynar sees the translator as a possible dramaturg, who will help to define and shape the original material in the new **version**, which may come from a different culture, or may be an intracultural translation. Kaynar contrasts dramatic and postdramatic theatrical procedures. In the dramatic theatre the director will reign supreme, shaping the final performed **version**, but in the postdramatic theatre, more common in Germany than elsewhere, the dramaturg "shares with the director, on an egalitarian basis, a great deal of the latter's traditionally conceptual and practical (i.e. staging) functions". As we saw above, the dramaturg "materializes only one of the readings that the, in principle, unfinished work, 'writes and deletes' ad infinitum" (Kaynar 2011:227). Kaynar insists that the postdramatic theatre will be much more than a **transposition** of the text from one language to another: in postdramatic theatre "the verbal layer loses its superior position and draws attention to the entire, equally valent constituents of the work" (2011:230), and greater importance is given to the "acts in speech", "the performers and the performance rather than to the textual thematic imports (in addition to diverting the spectator's attention to the audio-visual symbolic, expressionist and meta-theatrical devices)" (2011:232).

6.4 The Theatre's Many Actors

In the theatre, the text is only one of many elements: acting, lights, music, costume, make-up, props, and scenery are also important factors. The arts can be divided into individual and team arts: (1) individual arts are music, sculpture,

painting, literature, photography; (2) while film and theatre depend on a team consisting of a number of people, in the case of many films a very large number.

The theatre director is the coordinator of a **collaborative** team which, depending on resources, may include lighting and sound engineers, wardrobe and make-up staff, musicians, the author and/or translator, and will also have to satisfy different audiences: the potential spectators, the actors, the technicians, and the producers. Thus, for Kurt Taroff (2011:242), their work will be much more public-oriented, temporal, and specific than that of artists in other areas.

6.4.1 Actor Network Theory (ANT)

Here we can introduce the ideas of ANT, as originated by Bruno Latour and used in Translation Studies by a number of theorists. In basic terms ANT will examine the relations between the actors in a given task. For example, Hélène Buzelin uses ANT in her account of the relations between translators and publishers in Québec (2006). Giselle Alves Freire (2019) examines the discussions around possible translations of the text of Tennessee Williams' short plays "Why Do You Smoke So Much, Lily?" and "Something Unspoken" between the stage actors, director Eduardo Tolentino, and consultant Professor Maria Silvia Betti, from the University of São Paulo. Suggestions were made, rejected, the Portuguese text was changed, though the final word generally rested with the director. For the Finnish academic Sirkku Aaltonen (2013:388): "By tracing the contribution of the actors during a translation in the making, we can account for the interaction of the multiple subjectivities underlying translational choices, as well as the negotiations, decisions and events that have affected those choices".

In "Theatre translation as *performance*" (2013), Aaltonen joins ANT with ideas on Performance Studies by Richard Schechner to analyse the Finnish production of *Incendies* (2003), by the Lebanese-Canadian writer, actor, and director Wajdi Mouawad. Schechner (2013:250, in Aaltonen 2013:391) divides the actors in a performance into four types: (1) Sourcers: including authors, choreographers, composers, and playwrights; (2) Producers: directors, designers, technicians, business staff of the theatre, etc.; (3) Performers; and finally (4) Partakers: audience, fans, spectators. The first three categories will work together to ensure the performance, and one person may work in the three different areas, as of course happens in performances by smaller groups. Aaltonen's study of the Finnish *Incendies/Poltto* (2008), examines the interaction of the Sourcers, the various phases of the rehearsals, and the relationship between the Performers, workshops, performance, and the aftermath, the critical reaction of the Partakers, the audience (Aaltonen 2013:400–403).

6.5 Making the Setting Familiar

David Johnston (2000:87) defends the fact that he gave an Irish setting to his performed translations of three of the plays of Ramón del Valle-Inclán (1866–1936)

set in Galicia and Madrid. In the case of *Luces de Bohemia, Esperpento* (1920/1924), *Bohemian Lights*, as translated for London's Gate Theatre in 1993, he believed that it required "an appropriate texture for its highly distinctive language use", a "coherent working metaphor for the dramatic body of the play, the human truths and conflicts which underlie the clothing of the verbal text", to which he, somewhat tongue-in-cheek, give the term "transubstantiation".

Johnston finds Irish English appropriate for Valle-Inclán's peculiar dissonant *esperpento* style, with its mixture of the tragic and the comic. Initially, using Irish voices for a London audience would have a similar distancing effect as Galician voices for a Madrid audience. In addition, there is a strong oral performance element in spoken Irish with a variety of elements and registers which elsewhere would be more appropriate for the written page. Thus, Valle-Inclan's grotesque images and the fabric of his language become both familiar and unfamiliar for the Gate Theatre audience (Johnston 2000:94–95).

Sirrku Aaltonen takes a more nuanced view than Johnston. She writes about loosely targeted texts, a general published text, not set in any particular time, and contrasts this with more closely targeted texts, in which the translator will provide remarks and alternatives for the director and actors to work on. This is particularly useful in the case of plays which deal with Finnish culture. She gives the example of *Olga* (1995) by Laura Ruohonen, performed in Edinburgh in 2001. The play was first performed in Finland, then a loosely targeted English translation was made by Anselm Hollo, a well-known translator of Finnish literature into English. Then a **literal version** of *Olga* was prepared for the Traverse Theatre by Angela Landon, a bilingual English-speaker, who also wrote bracketed remarks to provide options for the stage **version** and act as a starting point for discussions between Ruohonen and the Scottish playwright Linda McLean, who was commissioned to write the stage **version**, which was based on the **literal version**, but also checked against Hollo's loosely targeted translation and was later published by Traverse Publishing (Aaltonen 2003:153).

Certain plays may lend themselves to adaptation more than others. A case in point is Eve Ensler's *The Vagina Monologues* (1996), which became an international success. As it is filled with slang, curses, and local references, it lends itself to adaptation or **localisation**. Phyllis Zatlin gives examples of the way in which references to locations near New York and their slang terms for 'vagina' were replaced by Victor Cremer in regions of Spain. In addition, the Spanish term for vagina, *coño*, has become very mild in Spain, and the translator takes advantage of this, having the audience chant *co-ño* "in one of the Spanish performance's funniest moments" (Zatlin 2005:81).

Anthony Meech describes the ways in which Shakespeare's plays were adapted in East Germany in order to make a critique of the Communist regime. Noting that performances of Shakespeare were banned in Stalin's USSR, he mentions the game of bluff between theatres and the censorship authorities, who would have to approve the script of any play to be performed and even sit in on performances; however, it was more difficult for them not to accept a classic play.

Meech mentions the great popularity of performances of *Hamlet* and *Julius Caesar*, with their images of tyranny, and a performance of *Julius Caesar* in which the actor playing Caesar wore a mask which made him look very much like the East German Communist Party Secretary Erich Honecker (Meech 2000:128–129).

In the Introduction we mentioned the importance to Adaptation Studies of André Lefevere and his ideas on **refraction**. Lefevere (2000:237) notes how the political principles of Bertolt Brecht (1898–1956) had to be toned down when his plays were translated into English, first by H.R. Hays (1941), when Brecht was a little-known immigrant in the US, and Eric Bentley (1967) at the height of the Cold War. Examples given are *Käs aufs Weissbrot* as "Cheese on pumpernickel", rather than the more literal "cheese on white bread", as American audiences would expect Germans to eat their cheese on pumpernickel. Similarly *in dem schönen Flandern* becomes the familiar "in Flanders fields", linking the Thirty Years' War of the 17th century with WWI.

Here, because of the particular circumstances of the delicacy of introducing Brecht into the US, the translators have to tread carefully and eliminate any politically offensive element. Thus Brecht's ideology becomes somewhat hazy, as seen in the following vague remark made by Bentley (1970:2169 in Lefevere 2000:243): "Brecht made changes in the hope of suggesting that things might have been different had Mother Courage acted otherwise".

In other cases changes will forcibly be made. Emer O'Toole (2013) describes the impossibility of the Dublin theatre company, Pan Pan, making the central character of a Chinese **version** of J.M. Synge's classic a Muslim Uyghur, due to the delicate political situation. Instead, he came from Harbin in the Northeast province of Dongbei.

6.5.1 Translating Dialects

Rendering of dialect is another crucial area of translation for the theatre. Zatlin, following Manuela Perteghella, who investigated translations to German and Italian of plays by Edward Bond and George Bernard Shaw, lists the following strategies. Firstly, "dialect compilation retains the original setting and milieu of the play but incorporates a mixture of target dialects or idioms" (Perteghella 2002:50–51 in Zatlin 2005:83), the problem being that the translation may be so strongly regional that some members of the audience may have comprehension difficulties.

Secondly, pseudo-dialect translation will maintain the original names and references, and the translator will create a fictitious non-specific dialect. And in performance the actors will use regional accents. Thirdly, parallel dialects will also keep the original names and references but will choose a specific target dialect. Fourthly, dialect **localisation** will **domesticate**, changing the names and settings to the target culture. This is the case of Johnston's translation of Valle-Inclan's *Bohemian Lights*. And finally, standardisation will eliminate the use of dialect altogether (Perteghella 2002:50–51 in Zatlin 2005:83–84).

6.6 Adaptations Forbidden: The Case of Samuel Beckett

Mark Batty (2000:65) points to the way in which Beckett originally made changes in his plays when translating from one language to another or in performance. For example, a number of sections of *En Attendant Godot* (1952) were cut from the English **version**, *Waiting for Godot* (1954), and then these changes made their way back to the French **version**.

During his lifetime Beckett directed a large number of the productions of his plays in French, English, and German. According to Batty, this placed him in the position of being a kind of double translator or interpreter. Initially, Beckett had translated his plays into English, and then the stage interpretation would be his: "A director, then, usually stands in-between the written text and the performance text as a sort of surrogate author; his/her role is analogous, therefore, to that of the translator" (Batty 2000:68). This role is unusual as the playwright or translator will normally only provide the material, and the director will perform a second 'translation' or 'adaptation', or **mimesis** translation, "the collection of symbolic structures that contain and aid the transfer of information from stage to auditorium" (2000:68) to find an equilibrium between the two and successfully bring the work to the stage.

However, in the case of Beckett, despite the changes that he himself made to certain plays, he, and his estate after his death in 1989, prohibited a number of performances that strayed too far from the original text. Batty mentions some cases. Joël Jouanneau's 1991 *En attendant Godot* used a stage which represented a disused factory or warehouse, and Beckett's tree was replaced by an old electricity generator. JoAnne Akalaitis' 1984 production of *Endgame* was set in a disused and derelict New York subway station. In 2006 the Beckett Estate tried to prevent a production of *Waiting for Godot* at the Theatre of Tuscany, Pontedera, Italy, which used women in the roles of Vladimir and Estragon. A Rome court judged in favour of the theatre, whose defence was that Vladimir and Estragon had not been turned into women, and it was merely a case of women playing the roles of men (McMahon 2006).

Batty makes a defence of Beckett. The formal structure of the play is important to portray the difficulties and struggles of contemporary mankind to create some kind of order within the bareness of their existence, for example the one almost bare tree is thus symbolically relevant. Moreover, Beckett's plays are never linked to any one society or country; they are always ambiguously situated in both time and place. For Batty (2000:71): "The plays cannot speak if you alter the voice and, like house of cards, the delicate balance, if disturbed, flutters to nothing".

6.7 Back to Shakespeare

Paula Vogel's *Desdemona, a Play about a Handkerchief* (1997) contains just the three female characters, Desdemona, Emilia, and Bianca. It takes place 'offstage' from the Shakespeare play in Act III, Scene IV, when Othello realises Desdemona has

lost the handkerchief he had given her and can be heard bellowing about his handkerchief offstage, and though we never actually see him, we realise that after this short play finishes, the dénouement of Shakespeare's play will be followed.

Desdemona has a posh English accent, is sexually free, dislikes her husband Othello, whom she married only to escape her family. The colour element is of marginal importance as he seems to have become very integrated into Venetian society. Indeed, the man Desdemona is really interested in is Ludovico, the Venetian noble who is an assistant to the Duke of Venice and to whom Desdemona used to give a hand job in church! She dislikes the prissy Cassio and remarks that he is the only one with whom she hasn't slept. She is very friendly with the Cockney prostitute Bianca, with whom she seems physically close and enjoys being caned by her. Emilia is a self-righteous Irishwoman, religious and puritanical, while at the same time she dislikes her husband Iago and refuses to join in with any of the games of Desdemona and Bianca. Every Tuesday night Desdemona substitutes Bianca in the brothel, and we discover that on the previous Tuesday one of Desdemona's clients was Iago!

Desdemona, a Play about a Handkerchief is almost an extension of *Othello*, Act IV, Scene III, in which Emilia asks Desdemona whether she would sleep with another man. Of course Desdemona wouldn't, but Emilia says that if the fee were great enough, if it meant that she could thereby place her husband in a high position she would certainly think about it. And, if our men sleep around, she continues, we should pay them back in their own kind. This may have given the idea to Paula Vogel for a play which would give us "everything which Shakespeare denies us: full portraits of the three women … high spirits which do not easily suffer their men's foolishness, no easy acquiescence to being victimized, even a lusty, frank sexuality" (Dace 1994:253, in Fischlin and Fortier 2000:234). This scene is a kind of apart, an interlude, or interstice before the final tragedy, which Paula Vogel developed and made into her play.

Adaptations of Shakespeare: A critical anthology of plays from the seventeenth century to the present (2000) contains a number of other **appropriations** of Shakespeare. *uMabatha* (1970) is a Zulu **version** of Shakespeare's *Macbeth* by the South African playwright, producer, director, and cultural entrepreneur, Welcome Msomi (1943–2020), and is almost like a shortened **version** of the Scottish play. It tells the story of Shaka, a 19th century Zulu chief, who seemed to have many things in common with Macbeth: his bravery, brutality, and autocratic rule. He was even rumoured to have had contact with a witch or diviner, an *Isangoma* (Fischlin and Fortier 2000:164).

The play, which was particularly successful in the US and Europe, closely follows *Macbeth*. Some of the characters' names are very similar to those of Shakespeare: in addition to uMabatha, Dangane, Donebane, Makiwane, Bhangane, Folose, Mafudu, Angano. Many of the lines echo those in the Scottish play: "Mafudu: He parted the flesh from the throat to the bowels" (Act I, Scene II) (Fischlin and Fortier 2000:169); "Dangane: I have learned that the face of man? Is like the flower of the Umkumbathi tree. It has sharp thorn underneath"

(Act I, Scene II); "Kamadonsela: Dry up my woman's tears/ And let my breasts shrivel with serpent's milk" (Act II, Scene I). And in addition there are a number of traditional African sayings: "Mabatha: The wise warrior strikes swiftly/ If he waits to smell out the danger" (Act II, Scene III); "Kamakhawuluna: It is said by young maidens and fools,/ When a woman is wedded/ She finds shelter from the storm (Act IV, Scene II); "Indodana: Only the ox that has had too much sun/ Will small around the old cow/ When there are young heifers grazing" (Act IV, Scene II) (Fischlin and Fortier 2000:168–187).

Many of the important symbols of the Scottish play remain, but they are **transposed** to Zulu culture: the dagger becomes a spear, an *assegai* (Act II, Scene III); the three witches are joined by witch-doctors and spirits, one of whom pronounces: "The lionhearted Mbathazeli will be the only chief to reign/ Until the leaves of the forest become impis [soldiers] and approach his krall [compound]" (Act IV, Scene I); and Kamdonsela "is often seen clasping her hands/ And rubbing them thus" (Act V, Scene II) (Fischlin and Fortier 2000:168–187).

Otelo da Mangueira (2006) is an adaptation of Shakespeare's *Othello*, directed by Gustavo Gasparani, and set in the Rio de Janeiro samba school Estação Primeira de Mangueira, using members of the samba school as participants to dance and sing accompanying samba songs from the 1940s, the period the play was set in. It closely follows Shakespeare's *Othello*, adapting it to the local circumstances. Otelo, a middle-aged man of colour is the president of the samba school and is in love with Lucíola (Desdemona), who is not from the favela area, but from a middle-class district. The *samba-canção*, the samba school's theme song for the upcoming Carnaval, of Candinho (Cassio) has been chosen instead of Dirceu's (Iago), and this – very important within the context of the samba school – arouses Dirceu's wrath, ire, and jealousy. The plot continues as in Shakespeare. Dirceu convinces Otelo that Lucíola is having an affair with Candinho, and the final tragedy unravels. Perhaps the only important structural difference between *Otelo da Mangueira* and *Othello* is the fact that, unlike Shakespeare's, Otelo here is very much an insider, a member of the local community and president of the samba school.

Romeu e Julieta, directed by Gabriel Vilela for the Grupo Galpão, was first performed in Brazil in 1992. The play had enormous success, touring some ten countries and being performed at the Globe Theatre, London in 2000. Grupo Galpão was strongly influenced by the Free Theatre of Munich [Fries Theater München], which in turn had been heavily influenced by the concepts of epic theatre and the 'alienation effect' [*Verfremdungseffekt*] of Bertolt Brecht and Heiner Müller. Other influences are street theatre – the travelling groups of actors that existed in Elizabethan times and before – circus, dance, Brazilian Carnaval traditional folklore, particularly from the state of Minas Gerais, and also itinerant theatrical troupes in Brazil, who might travel around in a station wagon, which becomes the centrepiece of the stage. Romeo spends most of the play on stilts, together with other characters, and Julieta uses ballet steps

FIGURE 6.1   Grupo Galpão's *Romeu e Julieta*. First stage production (1991) © Grupo Galpão/Guto Muniz (Photographer).

in the romantic scenes. The play uses a large number of costumes, props and songs, large papier mâché human figures found in many popular festivals, with whom Benvollio and Mercutio dance at the Capulets' ball, and small handheld dolls from the traditional *teatro mamulengo* from northeastern Brazil (Guerios 2017:107).

   The 1937 translation of Onestaldo de Pennafort was chosen by director Vilela as, according to Cacá Brandão (2003:7), who prepared the text: "the version kept the pace and speed of the verses and lost little of the original lyricism and versi-fication" [a versão mantinha o ritmo e a velocidade dos versos e pouco perdia do lirismo e da versificação originais] (Guerios 2017:62). However, nearly half of the text was cut, as were the characters of Paris and the elder Montagues. In addition the speeches of the chorus used specific regional terms which come from the novel *Grande Sertão: Veredas*[2] (1956) by Guimarães Rosa, also set in the state of Minas Gerais (Guerios 2017:68–76).

2 "Great Backlands: Paths" but translated as *The Devil to Pay in the Backlands* (1963) by Harriet de Onís and James Taylor. New York: Alfred A. Knopf. This translation contains a large number of omissions. A new translation is now being made by Alison Entrekin and will be called *Great Sertão: Meanderings*.

FIGURE 6.2   Grupo Galpão's *Romeu e Julieta* (1991) © Guto Muniz (Photographer) Courtesy of Grupo Galpão.

The formality of the language, together with the songs and props, may well have helped the *Verfremdungseffekt* and maintained the emotional distance of the audience. Indeed, there is no attempt at **verisimilitude** and affecting the audi-ence at an emotional level: indeed, the murders of Mercutio and Tybalt and the final suicides are dealt with comically.

We finally examine the adaptation of *The Al-Hamlet Summit*, first performed in English in 2002 at the Edinburgh Festival, then in Arabic in London, Denmark, Singapore, Seoul, Tokyo, Warsaw, and Tehran. *The Al-Hamlet Summit* was published together with *Richard III, an Arab Tragedy* (2007), the story of an Arab tyrant, and *The Speaker's Progress*, following *Twelfth Night*, a satire on the political inertia of the Arab world. According to Graham Holderness, *The Al-Hamlet Summit* "maps a Middle Eastern political tragedy onto the template of Shakespeare's *Hamlet*" (Holderness 2014:x). Old Hamlet has apparently been assassinated, and the unnamed Arabic state is ruled by Claudius, who has married Old Hamlet's widow, Gertrude. Claudius calls a state summit, and the play takes place in the summit room, with Old Hamlet's grave upstage and a back screen showing the riots that are taking place. The country is surrounded by Fortinbras' army, which is backed by the West, and millions of dollars of armaments. The play follows the basic lines of *Hamlet*, cutting out Rosencrantz and Guildenstern, the Players, and the graveyard scene, and giving it a contemporary relevance to the Arab world. Hamlet's frustration turns him into a jihadist, and Ophelia becomes a suicide bomber. For Al–Bassam (2014: xviii), his plays

carry the markings of the War on Terror, the Axis of Evil, Al-Qaeda, Al-Jazeera, the birth of unfettered sectarian violence, invasions of foreign armies, oil at 130 dollars a barrel, military dictatorships, petro-fattened decadence, the collapse of old orders and the blasting effect of post-modernity on pre-modern societal structures.

The new character that Al-Bassam introduced is the Arms Dealer, who seems to be on good terms with all and even flirts with Gertrude. Indeed, he may be doing deals with everyone. Fortinbras' army takes over. The stage is strewn with the corpses of Claudius, Hamlet, Gertrude, and Laertes. And though in *Hamlet* there is some hope for restoration and a better future at the end, at the end of *The Al-Hamlet Summit* there is much less: with Hamlet, Gertrude, Claudius, and Ophelia now dead, the conquering Fortinbras leaves the stage at the final curtain together with the Arms Dealer, and it seems the future will be exactly the same.

6.7.1 Adaptation and Appropriation

Using the differentiation between adaptation and **appropriation** of Julie Sanders (2006:26): "Adaptation signals a relationship with an informing source text or original. […] Appropriation frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain", we can ask which of the above **versions** of Shakespeare's plays adapt and which appropriate the original Shakespearian **version**, with the writer/director 'taking over' the Shakespearian play, making the "journey away from the informing source and placing their own imprint on it". Shakespeare is transferred to Zulu culture, the Arab world, the interior of Brazil, and the favelas of Rio de Janeiro in the 1940s. *The Al-Hamlet Summit* portrays the harshness and corruption of the Arab world and its politics; *uMabatha* the violence of Zulu society; and *Desdemona, a Play about a Handkerchief* shows the relationships of the three female characters in *Othello*.

Otelo da Mangueira transfers just about all of the elements of *Othello* to 1940s Rio de Janeiro without any structural change and can be classified as an adaptation. *uMabatha* transfers Shakespeare to Zulu society but maintains all of the main details of the plot, adding dance performance and local spirits and proverbs but does not insert any other elements and can also be labelled as an adaptation. Likewise, *Romeu e Julieta*, though completely changing the tone of the play and distancing the audience through its Brechtian *Verfremdungseffekt*, closely follows Shakespeare's *Romeo and Juliet* and can also be called an adaptation.

Sulayman Al-Bassam, despite keeping the names of Shakespeare's characters and following the plot of *Hamlet*, places it within contemporary Arab society, and makes 'this decisive journey' away from the original towards as does Paula Vogel in *Desdemona, a Play about a Handkerchief*.

6.8 The Theatre and Digital Media

In recent years the theatre has taken on various elements of the technological revolution. Indeed, we must go back in time, possibly to Elizabethan theatre, to talk about a 'pure' theatre, and even then there was the use of a trap door, musical instruments, and ropes and pulleys, and sound and lighting technicians have been an important part of modern theatre for well over a hundred years. Indeed, in recent years the separation between theatre and cinema has become blurred. Since 2013 the Royal Shakespeare Company (RSC), along with many other theatrical companies, has been streaming its productions live, using a variety of cameras, to many cinemas around the world (Watch RSC Shows from Home: rsc.org.uk). This integration of various media will particularly be a feature of Chapter 8, "Screen Adaptations".

Two contemporary groups for whom the integration of media is an integral part of their work are The Wooster Group from New York, and Robert Lepage's Ex Machina, based in Quebec City. The Wooster Group, established in New York in 1975, whose artistic director is Elizabeth LeCompte, specialises in **multimedial** performance and digitalisation, using high-tech audio and visual equipment. The stage contains television screens, which will have a relationship to the on-stage action. The Wooster Group's **rewriting** of Chekov's *Three Sisters*, *Brace Up* (1990) is performed on an open stage with cables, televisions, monitors, on which can be seen a live feed of the actors themselves, microphones, and a television talk show host (*The Wooster Group*: Wikipedia).

The Wooster Group's *Hamlet* (2007–2012) remixes Richard Burton's 1964 Broadway production, directed by John Gielgud, which was an early example of an attempt to near-stream plays as it was screened in cinemas throughout the US two days after recording. This *Hamlet* is seen on a back screen, while the actions of the actors, wearing similar costumes, attempt to shadow the action in the Burton film. In front of the back screen there is a television monitor, showing the live on-stage actors, and other television monitors are placed around the stage showing close-up details of the live actors. At times the voices of the actors on the screen can be heard and at other times those of the Wooster Group. The live performers make comments on the film and look at their mobiles or magazines. The film is grainy, and some parts are missing, when 'Unrendered' appears on the screen, and at one stage a section of Kenneth Branagh's *Hamlet* appears (thewoostergroup.org).

Robert Lepage's Ex Machina group, which started in 1994, fully embraces contemporary media and technology. For Lepage today's audience are 'gymnastic' thinkers, who are able to process and make sense of complex imagery, non-linear and overlapping narratives, multiple characters played by one actor, etc. Lepage talks about "using people's evolving intelligence" when telling stories in the theatre. He says that "people are extremely up-to-date, even if they are not educated or well cultured. They have a very modern way of connecting things.

FIGURE 6.3 The Wooster Group's HAMLET (2007/2012). Directed by Elizabeth LeCompte. Pictured (l-r): Kate Valk, Scott Shepherd. Photo: © Mihaela Marin.

[…] if you don't use that … of course they're bored" (Delgado and Heritage 1996:131–157 in deLahunta 1998). And nowadays people are exposed to many different forms of storytelling. Lepage and Ex Machina are well known for their **multimedia** projects: from 2008 to 2013, *The Image Mill*, the largest installation ever, measuring 30 x 600 metres and lasting 40 minutes, showing images of the history of Quebec projected onto grain silos in Quebec City harbour (Ex Machina website).

Needles and Opium (1991) mingles the lives of an actor in a Parisian hotel room trying to get over the end of an affair, and the addiction of the jazz trumpeter and bandleader Miles Davis to heroin, and that of the French writer and filmmaker Jean Cocteau to opium. The set is contained inside a large opium cube, which rotates and appears to be balanced along one of its edges, and switches from Paris to New York to a recording studio, projected at the back of the cube. At one moment a huge injection needle is projected onto the back wall of the cube, and at another moment a spiral, reflecting the hallucinations and the downward spiral of their lives.

Lepage and Ex Machina were responsible for the visual production of the 2012 Metropolitan Opera production of Wagner's *The Ring* (1874)*,* which used acrobatics and spectacular visual effects (see video in Suggested Reading). For Lepage, opera is a multidisciplinary endeavour, which not only includes music, literature, and acting but also other disciplines such as architecture and engineering, and technologies have to be welcomed into opera.

David Saltz (2019) lists five different ways in which technological media are integrated into theatrical performance:

1. Media as Scene: Replacing a traditional backdrop, locating the performer(s) in a particular location. Saltz mentions Threesixty Entertainment's *Peter Pan* (2009), designed by William Dudley, in which the actors are suspended in front of an enormous, 360° 3D animation of London as they fly away to Neverland.
2. Media as Prop: Salta refers to Laetitia Sonami's 'lady's glove', which contains a number of sensors, allowing the actor to trigger noises and music.
3. Media as Actor: This technique has been used for many years and consists of the live performer interacting with a filmed character. Saltz mentions a sequence as far back as 1914, when "vaudeville performer and animation pioneer Winsor McCay performed live with a projected animation of Gertie the Dinosaur. At one point, McCay scolds Gertie, who responds with tears, and then he tosses a cardboard apple into Gertie's mouth". Nowadays motion capture, or *mocap*, whereby human movement is replicated onto a robot or a 'mediatised actor', is increasingly common, particularly used in video games. In the theatre it was first used by the RSC in *The Tempest* in 2016 (Billington 2016). Saltz mentions his own production of *The Tempest* at the University of Georgia (2000), which may have been the first play to have used motion capture.
4. Media as Mirror: This occurs when there is a continuous reflective connection between the performer and the media object, for example shapes that get larger and smaller and change colour or sync into other shapes, and these changes may be triggered by music.
5. Media as Audience: Saltz compares this to musical underscoring in the tradition of 19th century melodrama, and this function can be performed visually by colours and images which convey mood and act as a kind of audience, which in turn may **manipulate** the real audiences' response to the performance.

The Coronavirus pandemic has been a watershed in the cultural world, and with cultural **agents** at home with their computers new forms have come into being. With the Zoom novel, the user, after making the purchase, experiences a dramatic reading performed by a live actor and may take part in roleplays which are also included in the narratives.

Many theatrical companies initially placed filmed **versions** of plays they had performed on the internet. However, specific Zoom forms soon appeared. This was the case of the Wooster group's *Hamlet* (Wyver 2020). Gordon Cox, writing in the US at the end of November 2020, several months into the pandemic, notes the way in which COVID-era drama has developed into digitally distributed audio drama, new plays written especially for Zoom, and live streamed performances. This live element, very much a part of theatre, is one element which companies try to maintain. Cox mentions Tamilla Woodward, the artistic

director of New York's Working Theater and director of *American Dreams*, a live interactive theatrical event produced and streamed together with a number of other companies: "We have to get folks used to the fact that this is a storytelling environment that, yes, is different, but it's also as potent and intimate and engaging as sitting in a theater" (Cox 2020). Indeed, Zoom/social media performances are continuing and seem to have become a genre in themselves.

6.8.1 The Advantages of Zoom Theatre

Darren Woo (2021), writing in the *Rice* cultural magazine from Singapore, points out three areas where Zoom theatre has definite advantages: (1) it is more accessible. People can watch the performance from their own homes anywhere in the world; (2) it is cheap; many performances are free, and where there is a charge, this is normally lower than in the theatre; and (3) there is also a possibility of greater interactivity and intimacy.

Woo gives examples of ways in which new areas have been explored by theatre groups in Singapore: 3 Cups of Kopi specialises in Playback Theatre, in which "participants are invited to share their personal stories and have trained actors play back the different emotions, thoughts, and feelings associated with the story". This experience may be "quite surreal indeed, bringing to life an almost invisible, untold layer of the story that imbues it with new meaning and empathetic connection" (Woo 2021).

Woo admits the nostalgia of the "physical process, such as purchasing a ticket from a booth, entering into a space guided by an usher, perusing an itinerary, and even exiting the space after the performance is over", which are all part of the ritual of theatre going but recognises that "online theatre is more than just a substitute for live performances. It is a completely different medium that has its own unique ability to bring people together and touch the lives of many", and "who's to say that these acts of ritual and process cannot take place online?".

6.9 Suggested Activities

1. What are some of the problems of using dialect on the stage? Give examples.
2. Find other versions of Shakespeare's plays and give reasons to call them adaptations or appropriations or a mixture of both.
3. Discuss performances you have taken part in. Was translation or adaptation involved? What were the relations between the participants?
4. How can Samuel Beckett's decision (or today that of his estate) not to allow any adaptation of his work be justified?
5. Imagine your own adaptations or appropriations of Shakespeare's plays.
6. Discuss your own viewing habits of plays and performances during the pandemic.
7. Find some interesting Zoom plays and online performances.

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7

"NOTHING THE EAR COULD NOT SEE"

Adapting for Radio and Audio

7.1 Introduction

As already mentioned, the great majority of AS works and research deal with adaptation into films, and a number of other areas have suffered from certain neglect. One of them is adaptation for radio, and this chapter examines some of its characteristics, on which relatively little has been written. Bradley Stephens (2018:258) believes that this neglect may have been caused by the fact that AS developed out of film and literature departments, thus making radio invisible. Indeed, Stephens (2018:263) appeals for greater attention to radio as an **agent** of **transmedia** adaptation, especially as the internet provides us with an enormous amount of possible research material and also theoretical investigation into the way radio drama manages to infiltrate our minds.

7.1.1 The 'Blind' Medium

Hugh Chignell, the author of *Key Concepts in Radio Studies* (2009) argues that radio drama is a 'contradiction' and wonders how, in our visual age with wall-to-wall screens which are always within sight and where we constantly demand images in our smartphones, 'invisible' drama is possible, drama without faces or scenery to exist (Chignell 2009:26 in Hand and Traynor 2011:3).

Calling it a 'blind' medium gives us an idea that it is an inferior medium, a poor relation to the magnificence of the visual arts. Contradicting this idea, Tim Crook (1999:54 in Hand 2017:340) critiques the idea of the "sensory hierarchy" that assumes that sound is always inferior to vision. Crook's argument is that listening to drama on the radio is a participatory process that is "physical, intellectual and emotional", and radio's "imaginative spectacle presents a powerful dynamic which is rarely prioritised by alternative electronic media" (1999:66;

and in Hand 2017:367). Indeed, many popular TV shows started as radio shows, thereafter transferring sound techniques and formats to television. Examples in the US are *The Lone Ranger* (1940–1957) and *The Jack Benny Program* (1950–1965); and in the UK the comedy sketch shows *Little Britain* (2000–2009) and *The League of Gentlemen* (1997–1999). So, rather than radio being blind, it provides us with a very rich way of seeing, in the mind's eye. For Marshall McLuhan radio is a 'hot' medium, one which has a high amount of sensory data and which does not require audience participation, but Crook does not agree with this as the listener will have to make an imaginative leap to create in their own mind what the scene and characters look like (in Crook 1999:9). And each listener will have their own personal image. For Martin Esslin (1987:30 in Crook 1999:81) the quality of radio drama's visual images is higher than in television, theatre, and film as superlatives translate into the choice and preferred consciousness of each individual listener.

7.1.1.1 Features of Radio

Richard Hand and Mary Traynor (2011:33) describe the very special characteristics of radio: theatre's strength is spectacle, television and film bring realism, but the force of radio is the intimacy of the relationship with the reader. It manages to get into, or infiltrate, the mind, is usually very personal, and rather than being limiting and a 'blind' medium, it is infinite and allows us to open out our imaginations to the whole world. According to Donald McWhinnie (1959:25 in Hand and Traynor 2011:34), who had an important career in BBC radio drama, "every listener must 'translate the sound-pattern he [the person] hears into his own mental language; he must apply his imagination to it and transform it'" and become an active collaborator. A radio play can be set in any corner of the world, in any period of the past or the future, down in an underground mine or up in a space rocket, at a fraction of the cost of film or television. Indeed, in the 1978 BBC production of *The Hitchhiker's Guide to the Galaxy*, the planet Earth is completely destroyed within the first 15 minutes (Hand and Traynor 2011:106).

7.1.2 The Importance of Sound

With no visuals, every sound becomes all-important. Following the words of Frances Gray (1981:51 in Hand and Traynor 2011:34),

> Without visual distractions, the smallest subtleties of the voice become apparent and seize the imagination; a snatch of song or the rustle of leaves takes on a significance impossible in the theatre or on film. As soon as we hear the word in a radio play, we are close to the experience it signifies; in fact, the sound is literally inside us.

7.1.2.1 The Important Role of Sound

Sound was of utmost importance in Orson Welles' *War of the Worlds* (1938), to be discussed later, and Welles was so pleased with the sound effects that he wrote a personal letter to compliment the sound engineer Nichols (Crook 1999:74).

Music is particularly important. Hand and Traynor (2011:51) refer to a successful 2010 BBC (BBC 2023) production of *Moby Dick* which managed to create "a wonderful soundtrack to evoke the quintessence of the whale Moby Dick, using music as a stylised sound effect".

Elke Huwiler analyses the importance of sound. A radio play – or piece, which is the term she uses – may just consist of sounds, for example, "the noises of a city, a mix of music, noises and voices, or a range of electro-acoustically manipulated sounds" (2010:130), often called *Soundscapes* or *Audio Art*. The sounds, which are central in the **semiotic** system, will also play an important role in the narration of the play. In addition to voice and music, fading, cutting, mixing, the position of the signals, electro-acoustical manipulation, original sound, and silence will all generate meaning, help to develop the story line, and represent certain elements of the plot or characters (Huwilwer 2010:133). Huwiler (2010:136–137) refers to a German play from 1955, Wolfgang Hildesheimer's *Das Atelierfest/The Studio Party*, in which music and noises are used to characterise the people in the play. A dull workman is accompanied by a trumpet-like sound in everything he does, a constantly talking woman by a high-pitched xylophone, and these sounds mix into a final unbearable crescendo of voices cut off by the slamming of a door.

Laurence Raw describes Claire Grove's soundscapes for her adaptations of Raymond Chandler's *The Big Sleep* and *The Long Goodbye* (2011) for the BBC. The background noises provide the atmosphere of anxiety, tension, and potential violence. In *The Big Sleep* we hear a lock clicking, a car starting, a shot followed by a scream, the rain pouring down, a car driving away, silence, heavy breathing, followed by "Carmen's inane, drug-induced giggling. The soundscape denotes a world fraught with danger wherein we have no idea about what will happen next; like Marlowe, we have nothing to rely upon to lead us through the labyrinthine complexities of the plot" (2015:148). In another sequence "The insistent – and repetitive sounds of the buzzer reinforce the mental strain (experienced by Marlowe and listeners alike) as they try to survive in a dog-eat-dog world dominated by a belief in firing shots first and asking questions afterwards" (2015:148). And, using the words of Hand and Traynor (2011:66 in Raw 2015:148), the listening experience is designed to "challenge and stimulate rather than guide […] to a fixed conclusion".

Other **versions** of Chandler are much clearer in terms of 'moral certainties': examples are Howard Hawks *The Big Sleep* (1946), starring Humphrey Bogart and Laureen Bacall; Michael Winner's remake (1978), starring Robert Mitchum; BBC Radio 4's 1977–1978 **dramatisation** of the complete cycle of Chandler's novels, in which Chandler comes across as someone "admirable and dedicated to his chosen profession of righting wrongs" (Raw 2015:150). By contrast, Grove's

adaptations present him as "a rather down–at–heel private dick trying and failing to do his job properly" (Raw 2015:350).

Another sound contrast which Raw (2015:349) makes is with Enyd William's 1995 **version** of Agatha Christie's *A Pocketful of Rye*, where, in the sequence in which Miss Marple finally reveals the identity of the murderer, we hear in the background "the faint crackle of coal in the hearth, symbolizing the unchang-ing world of mid–century English rural life in which social and moral certainties are rarely challenged". We are in a world where right and wrong are black and white, and where the murders are deviants easily overcome by Miss Marple.

7.2 The BBC

Radio is something quite dear to the heart of John Milton, and one of the biggest influences on his life was when he began to listen in the 1960s to the BBC's *A Book at Bedtime*, adaptations of novels into 15-minute chunks and broadcast every night at 10.45 p.m. Milton must have been 11 or 12 and can clearly remember listening to the small transistor radio whispering into his ear under the blankets.

He always took for granted the wealth of drama, much of it adaptations, broadcast on BBC Radios 3 and 4. And then, coming to Brazil, 'Where are the radio plays?', Milton wondered, and then discovered that radio soap operas had existed into the 1960s but were then superseded by television, and today, in 2023, radio dramas are only online.

The BBC began to broadcast plays soon after it was founded in October 1922, transmitting a broadcast of a stage **version** of *Twelfth Night* on 28 May 1923. As Hand and Traynor (2011:14) state, it "must have seemed like 'listening in' to a play in the theatre". A number of single voice soliloquies were also broadcast in 1923: the quarrel scene in *Julius Caesar*, the trial scene in *The Merchant of Venice*, Ellen Terry reading the Hubert and Arthur scene from *King John*, excerpts from *King Henry VIII* and *Romeo and Juliet*, and readings from *Macbeth* by John Gielgud and Ben Webster (Drakakis in Crook 1999:32).

The special product of the BBC has always been the classic serial, and this is still going strong, as we can see after a browse through the BBC website to show us what is available in the first two weeks of February 2021: we find a **dramatisation** of Mark Twain's *The Million Pound Bank Note*; *The Last of the Volsungs*, the story of Sigurd Volsung and Brynhild, based, at times loosely, on part of the 13th century Icelandic *Volsunga Saga*; repeats of the **adaptations** of the novelist Rosamund Lehmann's *Invitation to the Waltz* and *The Weather in the Streets*; *Boswell's Lives*, a comedy series in which Dr. Johnson's biographer travels through time to describe his friendships with more recent legends such as Maria Callas, Boris Johnson, Sigmund Freud, Muhammad Ali, Karl Marx, and Harold Pinter. *The Christopher Marlowe Mysteries* turns Shakespeare's con-temporary into an Elizabethan sleuth as he attempts to solve 16th century mys-teries. *The Expedition of Humphry Clinker* adapts Tobias Smollett's homonymous **satirical** 1771 novel. *The Elder Son* is a radio adaptation of the popular Russian

play by Alexander Vampilov (1966). *Hardy's Women*: *Tess of the D'Urbervilles* retells Thomas Hardy's novel from the point of view of the female protagonist in three one hour-long episodes. The series includes *Jude the Obscure*, *The Woodlanders*, *The Hand of Ethelberta*, and *Two on a Tower*. In addition, there is a repeat of the 2001 adaptation of Wilkie Collins' *The Woman in White* (1859), in four episodes. And last but not least, Milton's beloved *A Book at Bedtime*, with its twee title now shorn of its 'A' since 9 July 1993, is still at the same time of 10.45 p.m., is also now online, and includes foreign fiction in translation (bbc.co.uk). We are also offered the contemporary novelist Francis Spufford's *Light Perpetual* (2021) and James Joyce's *A Portrait of the Artist as a Young Man* (1916).

This sample gives us a good idea of the breadth and forms of adaptation and **appropriation** on the BBC: they have been a staple of programming right from its establishment in 1920, and space hardly permits us to list even a fraction of all the works.

7.3 In the US

In the UK, just about all the radio adaptations and produced until quite recently have come from the BBC, which is centrally funded from the government and the license fee paid by the public, but the situation in the US is rather different, with no national equivalent of the BBC and broadcasting dominated by the commercial networks. Hand lists some of the huge number of adaptations on the American radio station CBS in the Golden Age of Radio (1930–1950). The CBS contracted Orson Welles' Mercury Theatre on the Air in order to raise the level of the plays after accusations of excessive commercialisation. The Mercury Theatre adapted plays by Shakespeare and Schnitzler but specialised in radio **dramatisations** of works by Dickens, Dumas, Stevenson, Charlotte Brontë, Verne, Conrad, Thornton Wilder, and, as we shall see, H.G. Wells.

Other series also used many adaptations. CBS' *Escape* (1947–1954) created 250 half-hour plays, mainly based on classic or popular adventure fiction. The CBS series *The General Mills Radio Adventure Theater* (1977–1978) specialised in adaptation, primarily for an audience of families or children, producing hour-long adaptations of fairy tales, popular stories from the *Arabian Nights* and Greek legends, classic adventure fiction, and classics of American literature adapted into fast-paced adventure tales.

In addition, the longer-running CBS series, *Suspense* (1942–1962), used the classic half-hour, self-contained format and included masterpieces of original radio writing like *Sorry, Wrong Number*, and a **dramatisation** of Marie Belloc Lowndes's *The Lodger*, directed by Alfred Hitchcock. Hitchcock's film **version** of the novel in 1927 is one of his early masterworks, and it is not surprising that he returned to this source text in his first venture into radio drama. The *Suspense* series also featured adaptations of Gothic classics like Edgar Allan Poe's *The Pit and the Pendulum* (1947 and 1959) and Mary Shelley's *Frankenstein* (1952 and 1955), and many used the genre of the locked-room mystery, where apparently

impossible crimes are explained at the end of the story. Indeed, the chief writer of the first series was the crime novelist John Dickson Carr (Hand 2017:344–345).

Likewise, the NBC University Theater featured adaptations of Dickens, Austen, Fielding, Charlotte Brontë, and Hardy, also including world literature in translation, with adaptations of Stendhal, Voltaire, Flaubert, Dostoevsky, and modernist fiction by Woolf, Joyce, Hemingway, D.H. Lawrence, Christopher Isherwood, and Graham Greene, and also the work of American novelists, including Sinclair Lewis, John Dos Passos, Newton Booth Tarkington, Katherine Anne Porter, Thomas Wolfe, Ellen Glasgow, and Robert Penn Warren (Hand 2017:346).

Another success in the United States was *The Lux Radio Theatre* (NBC 1934, 1954–1955; CBS 1935–1954), which, hosted by Cecil B. DeMille, presented live radio adapted **versions** of recent popular films, frequently with their glamorous stars. In 1943, Bing Crosby and Bob Hope starred in a radio **version** of the film *The Road to Morocco*, and in 1951 Gloria Swanson and William Holden reprised their roles from the 1950 film *Sunset Boulevard* (Hand 2017:350; Spiedel 2018:265–277). On occasions the show used novels that would only later become films, as long as they were studio property at the time, as was the case with *Dark Victory*, *How Green Was My Valley*, and *This Above All* (Heyer 2005:38).

7.3.1 Orson Welles

The adaptations that Welles made before *War of the Worlds* are worth studying. In the summer of 1937, he made a seven-part adaptation of Victor Hugo's *Les Misérables*, using the two English translations available, by Charles Henry Wilbour (1862) and Isabel Hapgood (1887), and playing both the narrator and the central character, Jean Valjean.

For Bradley Stephens (2018:258), Welles and Hugo have many characteristics in common, especially their support of the degraded poor. Hugo follows the plight of the downtrodden ex-convict Jean Valjean, and when the US was just coming out of the Great Depression, *Les Misérables* offered Welles an allegory for the USA of the 1930s. The wretchedness described in the novel would touch and move us to feel uneasy with the misery surrounding us. Another point in common was the fact that both Hugo and Welles believed that narrative should permeate the readers' private space, and radio should be able to reach what his friend Richard Wilson called the "theatre of the imagination" (Heyer 2005:214; also in Stephens 2018:259), infiltrating the listeners' minds, "stirring their thoughts and emotions in ways that tellingly resonate with Hugo's appeal to a thoughtful reader or *lecteur pensif*" (Stephens 2018:259).

Welles, who thought that radio drama had more in common with prose fiction than stage plays, chose not to have a live studio audience, and, as Huwiler (2010:130; also in Stephens 2018:260) writes, Welles believed that "an adapted piece […] is an artistic work in its own right, working with much more than varied medial features than only language and creating a story world with the intrinsic features of the auditive medium". The function of the narrator is

important as, for Welles, the narrator should, if possible, be a character or characters in the story, and when this is not possible, as in *Les Misérables*, he becomes a kind of demi-character, almost like an eyewitness, drawing the listener into the narration and guiding them through (Heyer 2005:36).

In Welles' seven-part radio adaptation each episode tells some aspect of Jean Valjean's experiences, eliminating all the digressions, a large number of characters, and historical information. Indeed, the insurrection of 1832 by revolutionary Parisian students, who use the term "comrade", is also pushed into the background as revolution was associated with the USSR, now under the yoke of Stalin.

Stephens describes Welles' considerable use of sound and music: voices resounding in the background to echo Valjean's conscience; the ticking of a clock to resonate the inevitable feelings of guilt; string instruments to reflect a guiding light; and the chase through the sewers, which was recorded in the men's lavatory, with the actors at floor level (Heyer 2005:37; Stephens 2018:263).

7.3.1.1 War of the Worlds

The Mercury Theatre on the Air 1938 production of H.G. Wells' *The War of the Worlds* (1898) is probably the most famous, or perhaps, infamous, adaptation ever produced. In 1937, Welles and John Houseman had set up the Mercury in New York. The first production of this stage company in 1937 was a successful modern dress interpretation of Shakespeare's *Julius Caesar*, which made clear parallels with Mussolini's 1930s Fascist Italy and Nazi Germany and received great public and critical interest, if not controversy. Then, on 18 July 1938 the Mercury began a CBS radio series, initially called *First Person Singular*, with an adaptation of Bram Stoker's 1897 *Dracula* using multiple points of view (Heyer 2005:53). This was followed by further adaptations of popular classics, including Stevenson's *Treasure Island*; Charles Dickens' *A Tale of Two Cities*; John Drinkwater's play, *Abraham Lincoln*; John Buchan's *The Thirty-Nine Steps*; and Jules Verne's *Around the World in Eighty Days* (Heyer 2005:61; Hand and Traynor 2011:22). The *Julius Caesar* production by Mercury Theatre mentioned above received the particularly striking praise from an unnamed critic that there was "nothing in the productions the ear could not see" (in Heyer 2005:61).

On 30 October 1938, the night before Halloween, a traditional date for playing tricks in the US, the Mercury Theatre on the Air broadcast an adaptation of Wells' short novel *The War of the Worlds*, in which Martians attack planet Earth and initially invade the south-east of England. The novel is a first-person narrative in which the narrator, who has much in common with Wells, spends most of the novel escaping and hiding from the Martians and also speculating on the superiority of the invaders over earthlings.

Wells gave his permission to Welles to broadcast *The War of the Worlds*, presuming that it would be a straightforward reading. However, the adaptation takes the essential concept of Wells' original novel and redeploys it for the medium of

live radio with Welles directing, Houseman producing, and Howard Koch writing the screenplay (Mac Adam 2004a:377–378). Only the general concept of Wells' original remains, and the novel becomes a Breaking News radio drama. Welles had been impressed when his reading of a Sherlock Holmes story a few weeks earlier on 25 September 1938 had been interrupted by a news bulletin on the Munich crisis (in Crook 1999:102). He had also discussed the possibility of taking advantage of the growing tension in Europe by dramatising an interplanetary conflict in discussions with Houseman some ten days before the actual broadcast (Heyer 2005:78).

At the beginning the voice of Welles makes it clear that we are listening to a radio adaptation of Wells' story for the Mercury Theatre. The broadcast opens with an announcement by Welles that we are listening to a radio play, followed by a section from Wells' novel, which is updated to make the year 1938:

> We know now that in the early years of the twentieth century this world was being watched closely by intelligences greater than man's and yet as mortal as his own. We know now that as human beings busied themselves about their various concerns they were scrutinized and studied, perhaps almost as narrowly as a man with a microscope might scrutinize the transient creatures that swarm and multiply in a drop of water. With infinite complacence people went to and fro over the earth about their little affairs, serene in the assurance of their dominion over this small spinning fragment of solar driftwood which by chance or design man has inherited out of the dark mystery of Time and Space. Yet across an immense ethereal gulf, minds that are to our minds as ours are to the beasts in the jungle, intellects vast, cool and unsympathetic, regarded this earth with envious eyes and slowly and surely drew their plans against us. In the thirtyninth year of the twentieth century came the great disillusionment. It was near the end of October. Business was better. The war scare was over. More men were back at work. Sales were picking up.
>
> (Welles in Hand and Traynor 2011:33)

> No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own: that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. "With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. No one gave a thought to the older worlds of space as sources of human danger, or thought of them only to dismiss the idea of life upon them as impossible or improbable. "It is curious to recall some of the mental habits

of those departed days. At most, terrestrial men fancied there might be other men upon Mars, perhaps inferior to themselves and ready to welcome a missionary enterprise. Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us. And early in the twentieth century came the great disillusionment.

(Wells 1898/2004:73)

Welles cuts out some of the section and clearly situates it in 1938. With the United Kingdom, France, and Italy agreeing to allow Germany to take over the German-speaking Sudetenland of Czechoslovakia in the Munich Agreement of 30 September, most of Europe commemorated as it seemed a way to prevent a major war on the continent, and Hitler announced it was his last territorial claim in Europe. And, mainly due to Roosevelt's New Deal between 1933 and 1937, after the Wall Street crash of 1929, the American economy was improving. But despite the war scare apparently being over we are still being examined by "beasts in the jungle", with "intellects vast, cool and unsympathetic", who are making "their plans against us". Obviously, there is more than a hint of the Nazi menace here.

FIGURE 7.1   Orson Welles (1938). Public Domain.

Welles' adaptation uses a system of newsflashes during a presentation of the dance music of Ramón Raquello, actually Bernard Hermann directing his musicians in the CBS studio, playing in the Meridian Room of the Park Plaza Hotel, New York (Hand and Traynor 2011:24). We then hear the weather forecast, and a news flash, which reports odd explosions observed on Mars, reported by Professor Farrell and confirmed by Richard Pierson, Professor of Astronomy at Princeton Observatory, who says there is only a 1,000 to one chance of life on Mars. Then Prof. Pierson receives a message from Dr. Gray that a shock of earthquake intensity has been heard within 20 miles of Princeton. After piano music we hear about more explosions and an unusual object falling on a farm in Grover's Mill, New Jersey, a real location, which replaces Wells' Woking, Surrey, UK. Welles originally intended to use all real locations and references, but the CBS insisted on his changing them. However, they still seem very realistic: Langley Field became Langham Field; Princeton University Observatory became Princeton Observatory; and the New Jersey National Guard became the State Militia. Welles also had to agree to omit the reference to crazed, starving people bolting and trampling on each other (in Crook 1999:109). After more music we return to Grover's Mill for an interview with Mr. Wilmuth, on whose farm the object had fallen and where police and a crowd of curious onlookers have surrounded the strange cylindrical object 30 yards in diameter that fell from the sky. A humming comes from inside the object.

We hear interviews with Professor Pierson, who dismisses speculation about life on Mars, and whose academic qualifications lend a certain authority to the events, and with the Secretary of the Interior (Mac Adam 2004a:480). Back in Grover's Mill we hear a number of confusing eyewitness accounts, which of course have been carefully scripted. Then comes the horror of the invasion as the cylinder creaks open, which in the CBS studio was actually a manhole cover being dragged across the studio floor, by the sound engineers, nowadays Foley artists; then grey snake-like tentacles slither out, and we then 'see' the Martian through the eyes of Phillips, in a description modelled on H.G. Wells' original account of the alien.

> Ladies and gentlemen, this is the most terrifying thing I have ever witnessed… Wait a minute! Someone's crawling out of the hollow top. Someone or… something. I can see peering out of that black hole two luminous disks… are they eyes? It might be a face. It might be… [SHOUT OF AWE FROM THE CROWD] Good heavens, something's wriggling out of the shadow like a grey snake. Now it's another one, and another. They look like tentacles to me. There, I can see the thing's body. It's large as a bear and it glistens like wet leather. But that face. It… It's indescribable. I can hardly force myself to keep looking at it. The eyes are black and gleam like a serpent. The mouth is V-shaped with saliva dripping from its rimless lips that seem to quiver and pulsate. The monster or whatever it is can hardly move. It seems weighed down by… possibly gravity or something. The thing's raising up. The crowd falls back. They've seen enough. This

is the most extraordinary experience. I can't find words… I'm pulling this microphone with me as I talk. I'll have to stop the description until I've taken a new position. Hold on, will you please, I'll be back in a minute. [FADE INTO PIANO]

(in Heyer 2005:86)

Although police officers approach the Martians waving a white flag of truce, the aliens emerge from the cylinder and attack using a heat-ray, which the panicked reporter at the scene describes until his microphone abruptly goes dead for exactly six seconds. Heyer recounts that it was at this point that executive producer Davidson Taylor made the first of several attempts to announce that the programme was a **dramatisation**, but this was rebuffed on each occasion by Welles (2005:87).

Then the news updates get more shocking as we hear more about the invasion taking place in the US and the futile attempts of the military to stop it. We now hear that Professor Indellkoffer, speaking at a dinner of the California Astronomical Society, has said that the explosions on Mars are nothing more than severe volcanic disturbances on the surface of the planet. For Hand and Traynor (2011:26),

> This simple speech is another example of brilliant writing. We know what we have heard: hideous aliens and a death ray exterminating human beings. Far from reassuring us, Professor Indellkoffer's bathetic dinner speech from the other end of the country only serves to make us all the more anxious.

After a brief 'piano interlude' regular programming breaks down and we receive information, which has been telephoned in, about the initial casualties: at least 40 people, including six state troopers, have been killed. We then hear from General Montgomery Smith, commander of the state militia, who has placed the area under martial law. A shaken Pierson then discusses the advanced Martian technology and their heat rays. We then hear that the reporter Carl Phillips is dead, the fire has been put out, and the scene is now quiet and under complete control, according to Captain Lansing, in charge of the state militia's 7,000 armed men and their weapons, who tries to make us feel at ease until he is cut off.

However, now we hear that the Martians are the vanguard of an invading army, and the 7,000 soldiers have been obliterated by a single Martian fighting machine, followed by the utility damage the Martians have caused on their way to New York City as thousands of refugees clog the highways. Three Martian tripods from the cylinder destroy power stations and uproot bridges and railroads, reinforced by three others from a second cylinder that landed in the Great Swamp near Morristown, and the gas explosions continue. The Secretary of the Interior then addresses the nation and asks for calm, with the voice of the actor Kenneth Delmar sounding very much like President Franklin Delano Roosevelt in his radio Fireside Chats (Heyer 2005:88).

We hear cannons being fired at the cylinders, but the soldiers are choked by the poisonous gas. A bomber pilot then reports seeing three tripods on their way to New York City ready to fire at them but has no chance to drop bombs as they are engulfed by flames, and the poisonous black smoke is now approaching New York. The climax of the first part comes with a live report from a Manhattan broadcasting building rooftop. The reporter mentions that Martian cylinders have landed all over the New York region, the army has been defeated, and he describes desperate New Yorkers fleeing and "dropping like rats into the river" and "falling like flies". Eventually, choked by the gas he coughs and falls silent, and a lone ham radio operator is heard mournfully calling "Is there anyone on the air? Isn't there… anyone?", with no response. At this moment, 38 minutes after Welles' Introduction, in which a large part of the United States has been destroyed, the programme takes its first break, and the CBS announcer then informs us that "You're listening to a CBS presentation of Orson Welles and the Mercury Theatre on the Air in an original **dramatisation** of *The War of the Worlds* by H.G. Wells".

Hand and Traynor describe the voice that the actor Frank Readick uses in his portrayal of the reporter Carl Phillips as being similar to that of Herbert Morrison when he described the Hindenburg airship disaster in May 1937, also in New Jersey. According to Crook, Readick was "directed to listen to and study the broadcast in a CBS booth during the rehearsals" (Crook 1999:109, also in Hand and Traynor 2011).

The final 16 minutes of the broadcast leave the 'Breaking News' technique, and we hear the Voice of Professor Pierson, who has survived his ordeal in a house near Grover's Mill, discussing the aftermath of the invasion. He wonders where his university students and wife are and sees the Martians pass the house. Pierson leaves the house and wanders through the desolate wasteland for two days.

In Newark he meets a National Guardsman, the Artilleryman of Wells' original, who appears to have Fascist views and repeats the Artilleryman's opinions. Pierson doesn't wish to join him and wanders around Manhattan to discover the Martians have been killed, not by the human race, but by bacteria against which they had no defence.

The broadcast ends with a brief announcement by Welles in which he admits the show was a Halloween trick and cheerfully compares the show to "dressing up in a sheet, jumping out of a bush and saying 'Boo!'".

There are many reports of the fear which the broadcast caused, with people calling the CBS, claiming to have seen Martians, streaming onto the streets in panic, crowding churches, and many getting into their cars to leave stricken New York before the Martians reached them, despite the Mercury Theatre's own announcements and numerous press releases by the Associated Press during the broadcast, as well as widespread transmissions from police dispatches identifying the programme as fiction, and police officers arriving at the studio 20 minutes into the one-hour broadcast, and, as mentioned, the CBS executive Davidson

FIGURE 7.2   *The Boston Daily Globe's* headline from 31 October 1938: "Radio Play Terrifies Nation". Public Domain.

FIGURE 7.3   The *Daily News's* headline from 31 October 1938: "Fake Radio 'War' Stirs Terror Through U.S." Public Domain.

FIGURE 7.4   Orson Welles being interviewed about his radio-play adaptation (1938). Public Domain.

Taylor demanding to break into the programme to calm the terrified listeners. Welles's (2004:482) reputed response was: "They're scared? Good! They're supposed to be scared!". Indeed, "Never, before or since, have so many lives been disrupted by a media event emanating from the imagination rather than from the world at large" (Heyer 2005:95).

7.3.1.1.1 The Reception: Facts versus Reality

A study by Hadley Cantril (1940) states that of some six million people who heard the CBS broadcast, 1.7M believed the events to be true, and 1.2M were 'genuinely frightened' (Dunning 1998:454, in Hand and Traynor 2011:27; Mac Adam 2004:480–481). The next day, Monday, 31 October 1938, the *New York Times* headline was: "Radio Listeners in Panic, Taking War Drama as Fact," with the subtitle "Many Flee Homes to Escape 'Gas Raid From Mars' – Phone Calls Swamp Police at Broadcast of Wells Fantasy" (Mac Adam 2004:481).

> In Newark, in a single block at Heddon Terrace and Hawthorne Avenue, more than 20 families rushed out of their houses with wet handkerchiefs and towels over their faces to flee from what they believed was to be a gas raid. Some began moving household furniture.
>
> (in Jaksic 2020)

And as the show was syndicated right through the United States, it was not only New York that panicked. Producer John Houseman was called to the phone in

the control room to speak with the mayor of a Midwestern town, who was irate with the looting mobs formed by "unruly men […] while the meek huddled in churches and prayed for deliverance" (Heyer 2005:95–96). In the American press, there were some 12,500 newspaper articles in the first three weeks after the broadcast (Douglas 1999:165 in Hand and Traynor 2011:27–28), and there were frequent references to it in the American media.

However, the actual audience for *War of the Worlds* was relatively small as some 30M were listening to *Chase and Sanborn Hour* featuring ventriloquist Edgar Bergen on the NBC, but many of these may have surfed other channels during the commercial intervals after 12 minutes of radio ventriloquism (Mac Adam 2004:478) to hear Philips' awesome "It's indescribable" and "I can't find words," and being cut off after screaming, "There's a jet of flame! It's coming this way!", timed to coincide with the commercial break (Mac Adam 2004:480).

Moreover, there is no consensus on the so-called mass hysteria. Jaksic (2020) quotes the Professor of Communication Studies, W. Joseph Campbell, and medical sociologist, Robert E. Bartholomew, who believes there is "a growing consensus among sociologists that the extent of the panic […] was greatly exaggerated".

For Hand and Traynor (2011:27), "In effect, there had been an invasion not by aliens from another planet, but by a drama through the technological invention of radio, which infiltrated the domestic space of millions of listeners", thereby demonstrating the power of radio as could be seen in the propaganda machine of Joseph Goebbels in Nazi Germany.

One element at play was the enormous rivalry between newspapers and radio as the print press saw a considerable amount of their advertising revenue being taken away by radio, which had broken the monopoly of the press in presenting news. They accused radio of superficiality and sensationalism, and *War of the Worlds* was a case of the gross irresponsibility of radio (Heyer 2005:105). It thus may have been the case that some of the reports were somewhat exaggerated.

In October 1940, the two Well(e)s met to discuss the broadcast on the KTSA radio station in San Antonio, California (see Suggested Reading). H.G. Wells was initially angry at his namesake taking an "unwarranted liberty" to **rewrite** the story (in Crook 1999:112), but his agent, Jacques Chambrun, on selling the rights to CBS, had not stipulated that the reading must be faithful (Heyer 2005:99). Fortunately, by the time they met, Wells' anger had subsided due to the fame of the broadcast and rising sales of Wells' novel. Orson revealed that Adolf Hitler, in a major speech in Munich on 8 November 1938, referred to the *War of the Worlds*' hysteria as evidence of "the corrupt condition and decadent state of affairs in democracy" (*The War of the Worlds*: Wikipedia) and to show how gullible Americans were, and both agreed that the relevance of the novel now was that of the growing danger of war. Nevertheless, Orson goes on to praise a lecture given earlier in the day by H.G., who mentions the nearly completed *Citizen Kane* (1941), which he saw a year later and then sent Orson a congratulatory telegram (Heyer 2005:100).

The preoccupations of 1938 are very different from those of 1897, when the novel was originally published in serialised form in *Pearson's Magazine*. The Victorian or Edwardian reader of *The War of the Worlds* may have thought of the 'superior' European races colonising Africa, but Wells, clearly influenced by Darwinism and eugenics, makes a point of comparing the inferior earthlings to the superior Martians. The Artilleryman suggests that in a future society human beings may become the pets and slaves of the Martians (Mac Adam 2004a:373–405), and a band of clear-minded and able-bodied men and women, free of weaklings, as "the useless and cumbersome and mischievous have to die" (Mac Adam 2004a:403), should be formed to maintain the human race, learn from books and the Martians, who, with plenty of slaves and providers of their nourishment as they feed on human blood, would leave the human beings alone. The Artillery Man was influenced by the theory of evolution of Charles Darwin (1809–1882), who believed that the survival of a species depends on its ability to adapt to changes in its environment, and that of Herbert Spencer (1820–1903), who proposed the idea of 'social Darwinism', which became a rationalisation for notions such as racial superiority and colonial conquest (Mac Adam 2004:458–459).

The Martians have streamlined their physical needs. They never tire and need no sleep, work 24 hours a day, wear no clothes, and reproduce by budding like hydra instead of sexual intercourse, communicate telepathically, and have developed far superior weapons to those of the human race. "In short, they are the hyper-efficient descendants of the founders of Wells' New Republic" (Mac Adam 2004:50). For Mac Adam (2004:460)

> Wells stresses the physical differences between the Martians and human beings in order to mark the clash of outmoded and modern ways of thinking. The Martians represent a new social order based on practical needs, not a society like that of England in 1900, which still had vestiges of medieval culture: a royal family and lords of the manor.

By contrast, for anyone listening to *War of the Worlds* in 1938 there were obvious links with Nazi ideals, German rearmament, the recent takeover by Germany of Sudetenland in Czechoslovakia, the marching Nazi soldiers, destroying everything before them, and, despite the 1938 Munich Agreement, the possibility of further German expansion, not to mention the Japanese rearmament which would result in the bombing of Pearl Harbor on 7 December 1941. These worries may have been a major factor in the panic after Welles' broadcast.

An inquiry was launched by the US Federal Communications Commission, and laws were passed for broadcasters to guard against this kind of deception in the future, and thus the Breaking News genre reached an abrupt end (Crook 1999:113; Douglas 1999:165, in Hand and Traynor 2011:28). Partly as a result of this broadcast many Americans did not believe the announcement of the attack on Pearl Harbor three years later (Nachman 1998:445, in Hand and Traynor

2011:28). And, according to Crook (1999:108 in Hand and Traynor 2011:28), the "lawsuits that followed amounted to the not inconsiderable sum of $750,000", which the CBS settled out of court.

Initially the 23-year-old *Wunderkind* Welles was contrite: "I'm terribly shocked by the effect it's had. I do not believe that the method is original with me or peculiar to the Mercury Theater's presentation". However, in an interview much later on *The Dean Martin Show* in 1970, Welles' attitude was very different:

> Back then radio was really big, you know, it was a big piece of furniture in our living rooms like TV today and it occupied a big piece of our lives. Radio in those days before the tube and transistor wasn't just a noise in somebody's pocket it was a voice of authority. Too much so, or at least I thought so. I figured it was time to take the Mickey out of some of that authority; hence my broadcast *War of the Worlds*".
>
> (in Hand and Traynor 2011:29)

Why was the broadcast so effective? Welles himself argued that the resulting hysteria demonstrated that he had underestimated "the extent of our American lunatic fringe" (in Nachman 1998:447; in Hand and Traynor 2011:29). And maybe the pre-war paranoia of possible aggression from Nazi Germany, and newsreel and magazine pictures of the marching German soldiers, taking all before them, may have helped. However, for Hand and Traynor (2011:29) *War of the Worlds* is also a highly successful example of radio form, exploiting the imagination of the listener as only radio can, matching technical and documentary **verisimilitude** with the utilisation of the formula of classic horror and suspense narrative. For Heyer (2005:11), Welles' consummate skill was that of an adaptor:

> His greatness as an artist lay in adaptation, in interpreting the work of others. With his Mercury cohorts he would transform one type of theater into another; on radio he made novels and short stories come alive; and in cinema, he was able to create both great films from great literature, as he did with Shakespeare, and a great film, like *Touch of Evil* (1958), from a work of pulp fiction, *Whit Masterson's Badge of Evil*.

7.3.1.1.2 The Legacy of Welles and *War of the Worlds*

One important aspect of Welles' adaptations, both in the theatre and on radio, was his use of sound. Heyer (2005:24) mentions his Federal Theater Project 891's *The Tragical History of Doctor Faustus*, by Christopher Marlowe, in which he "incorporated techniques gleaned from radio drama", with a "bizarre and otherworldly score" by Paul Bowles, and "piercing screams that punctuate to be amplified and projected to various parts of the theater using radio loudspeakers", giving the production the atmosphere of a psychological thriller. *Treasure Island*, the second

adaptation in the Mercury Theatre series is "rife with blatant and nuanced effects that help vivify place: the wind and sea; the tapping of blind Pew's cane; the ebb and flow of jungle noise; and the casual sounds of period interiors, chairs, doors, windows, and the like" (Heyer 2005:59). In *A Tale of Two Cities* the sound of the guillotine came from the closing or sliding of a metal door, and the chopping off of the head a meat cleaver slicing a cabbage in half, with the severed part dropping into a wicker basket (Heyer 2005:62).

There have been many other adaptations of *The War of the Worlds*: among them *The War of the Worlds* (1967), a BBC radio **dramatisation** using the 1950 Jon Manchip White's script, in six episodes; in 1975 *The Night That Panicked America*, a TV film which dramatised the story of Welles's broadcast and was nominated for several Emmys; and in 1988 National Public Radio staged a 50th anniversary production, *The War of the Worlds*, which tried to blur the line between fiction and their familiar method of reporting news (Mac Adam 2004:483). In 1996 the BBC's *Independence Day* depicted the UK being overrun by aliens, and among the many other adaptations are Spielberg's 2005 *War of the Worlds*; a BBC period 2019 three-part series; and Jeff Wayne's 1978 rock opera, *The War of the Worlds*, which has spawned a large number of video games, DVDs, and live tours.

Two South American reproductions of *War of the Worlds* attempted to copy Welles' trick: a Chilean **version** in November 1944 caused such panic that "one provincial governor mobilised his troops and artillery to repel invasion from outer space" (Crook 1999:114 in Hand and Traynor 2011:29–30), while in February 1949 another Spanish **version** in Quito, Ecuador, caused mass panic, which turned to fury when it was revealed as a hoax, and a mob set the radio station on fire killing 15 people inside (Crook 1999:112 in Hand and Traynor 2011:30).

Welles' broadcast can be heard on YouTube (David Webb 2010), as an Audible audiobook (2012), and it was published as audio CDs (2003), along with Welles' conference, Well(e)s' interviews, and Wells' physical book.

7.4 Other Successes

Hand and Traynor give examples of other memorable radio adaptations. *Sorry, Wrong Number* was performed live, as all radio drama was, in the *Suspense* series on eight occasions between 1943 and 1960. The play is about a bedridden woman, Mrs. Elbert Stevenson (Agnes Moorehead), who overhears a crossed conversation on the telephone about the planning of a murder. Through a number of phone calls, Mrs. Elbert Stevenson makes a desperate attempt to alert the authorities to get help but without success. It is an ideal play for radio as it is about telephones, overhearing, and listening. For Hand and Traynor, the 1948 film **version** of the play, directed by Anatole Litvak and starring Barbara Stanwyck, though a classic of film noir, "can never capture the claustrophobic terror of this quintessential example of radio drama" (Hand and Traynor 2011:34; Hand 2017:348).

Another more recent impressive production was Clare Bayley's *The Container* (2011), about a desperate group of undocumented asylum seekers travelling in

the oppressive conditions of a container lorry, which was originally a stage play. Indeed, a few years later, in 2021, a gang of people traffickers were sentenced after the death of 39 undocumented Vietnamese immigrants asphyxiated in the trailer of an articulated refrigerator lorry in Grays, Essex, UK (*Essex lorry deaths*: Wikipedia).

In *Money with Menaces* we hear the protagonist, Andrew Carruthers, being blackmailed by a man who has kidnapped his daughter. The action takes place on a normal day in London, but the audience hears the voice of the kidnapper in his periodic phone calls. For Hand (2017:348) both of these plays

> are a powerful demonstration of the hierarchy of sound in audio drama, a concept that gives a sense of the technical construction of audio narrative to create effect and meaning. In "Sorry, Wrong Number," for instance, we are next to the terrified Mrs. Stevenson as the door in the corner opens and her killer approaches the bed and, more distantly, a train whistle eclipses her death screams. In "Money with Menaces," we have the hubbub of the city, Carruthers's confident air while he is at work, and the menacing voice of the kidnapper in the receiver at his ear.

7.5 Audio Today

Our contemporary digital culture is a particularly rich epoch for radio drama. Streaming audio, torrents, and downloads have made archival recordings of vintage US radio easier to obtain than ever before, sometimes in better quality than our predecessors could have imagined. In addition, podcast culture has permitted the creation and dissemination of new audio work on an unprecedented scale. We can, if we wish, listen to a wealth of international amateur or university audio **dramatisations**. At the same time, audio companies like Chatterbox Audio Theater in the US and the Wireless Theatre Company in the UK are producing professional work that continues to raise the medium's profile and expand its audience beyond that of BBC Radio 3 and 4, which generally appeal to the over-50 age group. While these companies expand their outreach and audience, the BBC continues to broadcast and, through its web presence, to make audio drama available in a variety of ways. Although generally limited by time constraints, the BBC iPlayer allows listeners to catch up at their own convenience with audio plays after their initial broadcast (Hand 2017:353).

The internet brings many different possibilities: radio plays with subtitles and additional information. And nowadays, of course, it is possible to listen to radio stations from around the world on the internet and discover a whole range of fiction and non-fiction at sites such as audiobooks.com and Amazon's audible.com.

7.5.1 Podcasts

Podcasts, technically the distribution of MP3 files, despite their radio genetics, have different production modes, presentations, audiences, and intentions.

There is a booming diversity of amateur and professional works, with live performances, narrative journalism such as *Serial* (2014), and fictional stories. Farokh Soltani (2018:189–190) emphasises the direct connection between creators and audience, detaching works from the requirements of broadcast radio: technically, anyone with few resources – an idea, computer, some actors (or a voice changer app), and a microphone, today available on any phone – has the potential to access listeners. Podcasts are already becoming sources for adaptations. Gimlet Media's *Homecoming* (2017) was purchased by Universal Cable and adapted as a TV series (2018–2020), with an Amazon two-season order, and with big talent: a script by the podcast creators, Eli Horowitz and Micah Bloomberg, Julia Roberts as protagonist, and directed by Sam Esmail. And it seems podcasts will start being even closer to the screen.

"Fiction podcasts are the new Hollywood calling card", advises Oliver Skinner (2020), explaining the benefits of telling a story as a podcast, a medium embraced by artists from several backgrounds, like fiction writing, film/TV, and theatre, usually also migrating with their work when the IPs are sold. Hollywood producers are recognising that "the voices coming up through fiction podcasts aren't merely skilled within the fields of podcasting and audio drama, but like Orson Welles, are the burgeoning next generation of filmmakers". Skinner lists the types of fiction podcasts, with examples of various types of adaptations:

1. Traditional Audio Drama: resembles radio plays, characters performing a script, like *Homecoming*, and the young generation stories, the Spotify hit and LGBTQIA+ *The Two Princes* (2019–2020) became a HBO MAX animation movie (TBA), and the children's podcast *The Unexplainable Disappearance of Mars Patel* (2016), also adapted into books (2020; 2021) and optioned for a television show by Disney+ (TBA).
2. **Diegetic** Fiction: the podcasts are patched together from recordings arising within the world of the narrative. For example, *Limetown* (2015–2018) is shaped as its own reportage podcast – with a **prequel** in book format (2018) and adapted as a Facebook Watch drama series in 2019; the science fiction *The Bright Sessions* (2015–2018), also novelised (2019; 2020; 2021), with two spin-offs series, *The AM Archives* (2019) and *The College Tapes* (2020) and with a future TV series adaptation (TBA), are recorded (fictional) therapy sessions; and *Welcome to Night Vale* (2012–) is a 'radio show', novelised and adapted as a movie (TBA), but the **fanvid** is available on YouTube: *Welcome to Nightvale: A Story About Them (Film Adaptation)* (Five Prime Cap 2015).
3. Anthology Fiction: one story every episode, such as *Day by Day* (2020), a series inspired by life in quarantine. *The Magnus Archives* (2016–2021) are horror stories, with each episode investigating a case in the fictional Magnus Institute.
4. Existing IP: Spotify is presently developing podcasts based on comics with Archie iv. Comics, Warner Bros., and DC Comics to develop podcasts based on the movie studio's IPs.

Soon Superman and Batman will be fighting as they used to do in the past radio shows – but the sounds will not come across in radio waves but rather bytes. Fun is always guaranteed.

7.6 Suggested Activities

1. Have radio/podcasts ever influenced you in the same way they did John Milton?
2. Look for an interesting soundscape to discuss with colleagues.
3. Look for audio translations and adaptations on the internet. Make a critique of one piece to compare with colleagues.
4. What other things do you do when listening to the radio/podcasts?
5. Compare BBC Radio plays to audio plays/podcasts on other sites. Find reasons why the BBC Radio 3 and 4 appeal much more to older people.
6. Find a short play or section of a play to translate into your first or second language and then record it. Think also of the sounds and music that will be included.
7. Imagine life in the 1930s and 1940s when radio was a glamorous medium. In which ways was life so different from today?
8. Could you imagine such a reaction to *War of the Worlds* or a similar programme today? Why?

7.7 Suggested Reading

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8

SCREEN ADAPTATIONS

Translating Words into Images and Sounds

> Nothing is lost, nothing is created, everything is transformed.
>
> Antoine Laurent de Lavoisier

8.1 Part I – Film and Television

8.1.1 Introduction

With 5B+ users and growing (Statista 2023), the internet pervades our life and entertainment and is also linked with social media – sometimes with character's profiles like BBC *Sherlock* (2010–2017) – grouping fans and promoting releases.

Adaptation Studies (AS) keeps growing as a field driven by the adaptive text explosion in every artistic genre. Around one third of the songs on playlists are covers, or older songs recordings, and Dennis Cutchins remarks that "new songs often 'sample' elements of older songs" (2018:24); more than half of audiovisuals (plays, musicals, films, series) are adaptations, and **rewritings** have been used to express political and social issues. We are living in a golden era of AS although adaptations have always dominated the economics of the entertainment industry: since the first Oscar ceremony (1927) most of the 'Best Picture' nominations have been adaptations; and the same has happened with other accolades. This movement includes TV and Streaming: Netflix has created a genre, 'Movies Based on Books', "films that made the big leap from page to screen"[1] – plus transnational **localisations**, like reality, cooking, and quiz shows (*Big Brother*, *Master Chef*, *Who Wants to Be a Millionaire*, etc.) adapted in 50+ countries. AS

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1 "From classics to the more contemporary, some of the greatest movies ever made started out as books" (netflix.com/browse/genre).

always involves at least two elements, without a temporal or structural hierarchy – but we also must consider other creative players: screenwriters, directors, actors, cinematographers, artistic directors, editors, and producers. There is also the influence of the reading/viewing public, plus historical and sociocultural factors (Cutchins 2018:24–27).

We are producing more visual/pictorial historical evidence than verbal/written, says Thomas Leitch (2018:131), who also assumes adapted works adapt ideas, readings, memories, and interpretations of the sources. And he shares quotes from adaptors like Alfred Hitchcock, who used to forget the book after getting the idea but was known for closely following his finished scripts, and John Huston, who acknowledged he adapted his impressions when reading the source and not the story itself. As Jack Boozer says: "It is the screenplay, not the source text, that is the most direct foundation and fulcrum for any adapted film" (2008:4).

8.1.1.1 There is Always a Screenplay …

Every audiovisual piece is produced following instructions, marking actors' lines, entrances, their behaviour and costumes, stage directions, and scenery. From the time the first narratives started to be filmed, directors quickly noticed that as operas have librettos, and the theatre written plays, movies needed a written 'blueprint'. Audiovisual works adapt their screenplay more than any other source, and shooting scripts receive continual adaptations, mainly by producers/directors, photography/art department, and cast (Leitch 2018:134). Jack Boozer (2008:26) explains the scripts order:

1. Script to 'sell the project', getting funding (sometimes linked already with distribution), and attracting talent. After approval by the director, it is arranged as a shooting script.
2. Shooting script, addressing the production technical requirements: numbered scenes, descriptive details expanded for the art department (props, scenarios, and wardrobe), photography and special effects, and storyboards.
3. Continuity script, with notations made during the shooting, indicating actual camera takes, which later are delivered to the editors to help to identify the scenes in the rough footage.

Boozer (2008:6) alerts critics working with film authorship: assessing the last script draft (3) "can enhance awareness of where the subsequent production soared beyond its original scripted intent, became waylaid, or simply changed direction".

Historically, most Hollywood directors are interpretive artists, unless they also script their films. Until the 1950s, major studios had 'story departments' to cover published and upcoming books, with writers assigned to adaptation projects, providing directors with synopses so they didn't even have to read the sources (Boozer 2008:16; 26).

8.1.2 The Adaptation Industry

8.1.2.1 The Beginnings

The Adaptation Industry started in the 19th century, producing characters who are still very much alive (Frankenstein, Dracula, Jekyll/Hyde, Sherlock Holmes, Alice), and we also include religious and historical figures such as gods, plus fictional characters, like Helena of Troy, Dante's Beatrice, Hamlet, and Quijote.

Lissette Lopez Szwydky (2018:222–227) categorises the **rewritings** of classics as 'culture texts', part of the collective memory, like Mary Shelley's *Frankenstein* (1818) and its multiple recreations, with plenty of films/series, from horror to comedy, TV (Herman Munster, and the *Addams' Family* butler, Lurch), illustrating how *Frankenstein* has mainly been known through adaptations since its release, describing the first 15 **dramatisations**, from 1823 to 1826.

Richard Brinsley Peake's melodrama *Presumption; or, The Fate of Frankenstein* (1823) established the iconography seen in almost every film and popular media, including the comic lab assistant Fritz, renamed Igor in films, and the creature's inability to speak. The first stage adaptations helped confuse the scientist Doctor Frankenstein with his monster, reaching wider audiences than Mary Shelley's novel, which was reprinted after Peake – who later **rewrote** his own play, *Another Piece of Presumption* (1823). Henry Milner's *Frankenstein, or, The Man and the Monster* (1826) was more successful in its second **rewriting**, with Peake's additions, which started with the iconographic creation scene – more evidence that **rewritings** inherit more from earlier adaptations than from the source.

As happened with George R.R. Martin's series of fantasy novels *A Song of Ice and Fire* (1996–), adapted as an HBO series, *Games of Thrones* (2011–2019), before the conclusion of the series of books, Charles Dickens's novels and those of Victor Hugo and Walter Scott were in theatres during serialisation, complicating the celebrity concept, where adaptations result from the novels' 'greatness'. **Rewritings** can create fame and canonise authors. Screens only perpetuate Dickens' literary celebrity – something started by the author with reading tours, public speaking engagements, journals, travels, and acting projects, becoming a celebrity and promoting "his image in newspapers, advertisements, and on commodities" (John 2010:15 in Szwydky 2018:230).

Adaptations also helped 19th century female writers like Mary Shelley, Jane Austen, and the Brontës to be included in college curricula, keeping their work visible in culture, so eventually the authors became visible to scholars and joined the canon. Films, TV, animations, and comics kept Shelley's story alive between the novel's publication and 1970s feminists (Szwydky 2018:228–232).

Books adapted for TV/streaming sell more copies; books on college syllabuses are widely read and more likely to become adapted; and this virtuous circle produces works perceived as classics. Currently, this canonical status is assigned by the number of **rewritings** (films, series, games, apps) generated and no longer by critics or numbers of citations received. These commercially driven adaptations centralise entertainment and show a symbiotic relationship between

popular culture, audiovisual adaptations, and literary canonisation (Szwydky 2018:232–234).

Adaptations are central, instead of tangential/marginal, and are rarely simple commercial by-products but rather active partners in narrative evolution and determine which texts will be kept alive in our memory. In the terms of André Lefevere, texts are **rewritten** and **manipulated**, and the public inherits culture-texts, not just works by Cervantes, Shakespeare, Dickens, or Shelley, but all the paratexts surrounding the source and knowledge about the authors and their historical background – sending us back to the Pierre Menard *Quixote* paradox, as was seen in the Introduction and Chapter 5 on *Don Quixote*.

8.1.2.2 *News, Historical Personages/Facts, and Adaptation*

Leitch (2018:141) uses the film *On Golden Pond* (1981) – Best Adapted Screenplay Oscar – to illustrate how context differentiates non-fiction and fiction. The Henry Fonda footage is fictional when Fonda plays the role of Norman Thayer in the film. But the same footage becomes non-fictional when out of its filmic context, like when a clip of *On Golden Pond* was shown to illustrate Fonda's award nomination in the 1982 Oscar ceremony; or when a clip appears in any Fonda documentary or fragments are used on a collage, showing Fonda's acting achievements when announcing the actor's death; or in a classroom, to illustrate 1980s Hollywood adaptation film practices.

Media impacts the adaptive process. Kyle Meikle (2018:157–158) points this out when examines adaptations of media sources ('true stories', biopics, newspaper articles, and journalistic investigations), like *The Big Short* (2015), which received the Best Adapted Screenplay Oscar for the adaptation of journalist Michael Lewis' financial bubble story; and the Jane Austen Society of North America (JASNA), mixing 'literary facts' from fiction in the Julian Jarrold's literary biopic *Becoming Jane* (2007). Besides the biopics of music/film stars and famous criminals, the streaming channels are filled with series and movies detailing social, business, and date scams linked with apps, such as the miniseries *Inventing Anna* (Netflix 2022), *WeCrashed* (Apple TV+ 2022), and the documentary *The Tinder Swindler* (Netflix 2022).

Laurence Raw and Defne Ersin Tutan (2012:10 in Meikle 2018:158), say "historical documents should be treated as adaptations" as they bring conflicting narratives about individuals historical events. Adapting news is not a novel procedure but has recently increased. Social media (see Twitter fiction below), podcasts, such as print/TV news are rich sources for the adaptation industry.

Hits like *Army of One* (2016), adapting Chris Heath's *GQ* article (2010), made big publishing/media companies aware; Condé Nast (*Vogue*, *The New Yorker*, *GQ*, *Glamour*, *Vanity Fair*, *Wired*), CNN, and *Newsweek* now develop content from their archives. Amazon Prime's series *Modern Love* (2019–), adapting a column of *The New York Times* and Apple TV+'s ordered series adapting Michael Lista's *Toronto Life* article "The Sting", a detective story published in 2020, are

some examples. Meikle (2018:160–163) concludes that these publishing companies are not selling events but rather interpretations.[2]

8.1.2.3 Queer Adaptation

Queer, an umbrella term for LGBTQIA+ identity, means "whatever is at odds with the normative sexuality and gender identity" (Demory 2018:243). Queer theory repels binary thinking, aligning with current AS/TS concepts. **Fidelity** is rooted in the normative cisgender roles, straight romance, and builds an authority/paternity gendered possession link between source and adaptation. Queer theory brings together feminist, ethnic, and **postcolonial** theories criticising whiteness, maleness, heterosexuality, and Europeanness, proposing revisionist adaptations and translations[3], revealing silences, absences and concealments in canonical texts, revising the unrepresented queer lives, repressed in the past.

Queerness resists binarism and categorisations – appropriate/inappropriate, faithful/unfaithful, adding drama and colour to TS/AS. The pressures exerted by censorship and mainstream audiences may overshadow and elide characters' sexualities. Pamela Demory (2018:248) brings examples. *Rope* (1948), adapting Patrick Hamilton play (1929), was inspired by real-life murderers: two male college students explicitly portrayed as lovers on the stage. Hitchcock follows the British play, keeping the gay romance but 'straightening' their schoolteacher, Rupert – who had affairs with both – as its star, James Stewart, would neither be credible nor accepted as gay. Besides eluding stereotypes, Hitchcock was aware of the homosexuality of the scriptwriter (Arthur Laurents) and protagonists, John Dall and Farley Granger – and pleased with their chemistry (Badman and Hosier 2017). Laurents and Granger explained the gay subtext in the documentary *The Celluloid Closet* (1995), based on the film historian Vito Russo's 1981/1987 book and in his 1972–1982 lectures. Russo researched how the film industry, especially Hollywood, had portrayed LGBTQIA+ characters.

David Ebershoff's novel (2000) about the first gender reassignment surgery was translated into 25 languages. When adapted, *The Danish Girl* (2015) film was dequeered and shaped to romantic Hollywood conventions (2015). But some adaptations give voice to repressed characters, usually updating classic plots. During the AIDS epidemic films openly spun canonical texts to criticise homophobia/discrimination. Gus Van Sant's *My Own Private Idaho* (1991) shows Shakespeare's *Henry IV* characters as gay American hustlers. Derek Jarman's *Edward II* (1991) adapts Christopher Marlowe's play (1592), and Edward and his lover Gaveston are attacked by homophobic dandies. Jarman's film ends with

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2 Check the link between adaptations, 'true events', and cultural memory in Davinia Thornley's book *True Event Adaptation: Scripting Real Lives*. Palgrave MacMillan*, 2018.

3 Nowadays translators try to pay more attention to gender, neutralising or changing words to achieve a more inclusive text. Quéfren Eggers' (2019) revised Bible translation shows examples.

Edward III in lipstick and high heels wearing the earrings of his mother (Tilda Swinton), listening to classical music on a Walkman atop the cage of the villains, Queen Isabella, and Lord Mortimer (Demory 2018:248).

Stephen Daldry's *The Hours* (2002), adapting Michael Cunningham's novel (1998), unlocks the queerness of Virginia Woolf's *Mrs. Dalloway* (1925), voicing silenced identities. Besides including AIDS, Clarissa is romantically involved with Sally, instead of Richard. "The only way fidelity is achieved in adaptation is through promiscuity" says scriptwriter David Hare, who mixes three women's stories/epochs, but instead of telling in alternating segments, the adaptation goes back and forth, queering temporal relationships, sometimes placing all three protagonists in the same scene/moment through montage sequences (Demory 2018:249–251).

FIGURE 8.1   *MGM film: Wizard of Oz* (1939). Public Domain.

An adaptation can be queer depending on how the story is told. Conventionally, stories follow chronological narratives (childhood/adulthood, marriage/reproduction, old age/death), so adaptations with non-linear sequences, and certain genres (horror, noir, musicals, animation) have been postulated as queer. Queer audiences favour excess/transgression into musicals (supernormal) and horror (abnormal). The Broadway musical *Wicked*, *The Untold Story of the Witches of Oz* (2003-) adapts Gregory Maguire's *Wicked: The Life and Times of the Wicked Witch of the West* (1995), an adult novel revisioning Frank Baum's *Oz* books

(1900–1920) plus MGM's *The Wizard of Oz* (1939),[4] where the romantic relationship between the witches is left open[5] (Demory 2018:252).

Despite using sources as blueprints, *Wicked* humanises the villain through the witches' perspective, starting as a *Wizard of Oz* **prequel**, before Dorothy's arrival from Kansas, passing through a **midquel** plot and then ending as a **sequel**, after the girl goes home. Enjoyed by millions, *Wicked* received a large number of international awards during worldwide tours. Universal Pictures is now producing a musical feature directed by Jon Chu; *Wicked: Part One* should be released in 2024, with a second part already being planned (IMDb).

8.1.2.3.1 The Potential Queerness of Animation

The **Carnivalesque** nature of animation helps to configure a fluid and anarchic gender sense (Demory 2018:252), and we can also include ethnic. Cartoons allow transgressive readings, and animation deconstructs human/non-humans, male/female, child/adult categories. Although the Hays code[6] ensured normative contexts (see Figure 8.2), with no sexual references, there is an intrusion of queerness into 1940s/1950s cartoons. Jeffery P. Dennis (2003) exemplifies with a short film scripted by Melvin Miller, Frank Tashlin's *Porky Pig's Feat* (1943): Porky and Daffy receive a hotel bill where the last item reads 'removal of love spots', suggesting the marks are Porky and Daffy's love-making residuals.

Warner cartoons are queer, and Bugs Bunny, the normative world's nemesis, is always shattering expected behaviours, including gender (Abel 1995:184). The first movie to premiere, Tex Avery's *A Wild Hare* (1940), presents Bugs twice kissing Elmer's mouth/nose, a rather queer hunter with whom a skunk also flirts. Bugs was the WWII military mascot (Honorary Marine), with several film **parodies**. Bugs in drag challenges gender hierarchy, using feminine performances to reinforce masculinity with sophisticated irony: Bugs not only looks like a woman but also a sexualised seductress (Abel 1995:194). *Looney Tunes/*

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4 The next 16 *Oz* books appeared after the Broadway musical *The Wizard of Oz* (1900) hit, lending elements to the MGM film. Check the several **rewritings** at Wikipedia.

5 Lindsay Ellis (2017) sees Elphaba as a proto-Elza from *Frozen* (2013), even comparing their theme song.

6 Rafael Abreu (2021) details – and illustrates with YouTube clips – the film industry guidelines and set of rules applied in the US, for self-censorship of content, and to produce 'presentable' and 'safe' films. In 1927 the Motion Picture Association had rules (used later for the Hays Code) to not include any 'profanity' or 'miscegenation', forbidden romantic relations between characters with different ethnicities. From 1934 to 1968, the Hays Code also included: "Keeping Catholic and family values"; "No sexually explicit content"; "Good guys always win, bad guys always lose"; No 'bad values' or 'perversion'; "No swearing and saying offensive things". The first signs of the demise of the Hays Code occur in the 1950s thanks to the Supreme Court, first disbanding studio ownership of cinemas in 1948, consequently allowing foreign films to be screened in US, and later in 1952, overruling its "previous decision regarding movies as a business, permitting them to now be seen as art by granting them First Amendment rights".

TEXT OF THE PRODUCTION CODE

tent of the Code appear in two parts—first, a working abstract of the Code which has been widely accepted as the complete Code, and, second, the Code proper, which has been referred to as "Reasons Supporting a Code".

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GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

stimulate the lower and baser element.

3. **Seduction or rape**
   a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
   b. They are never the proper subject for comedy.
4. **Sex perversion** or any inference to it is forbidden.
5. **White slavery** shall not be treated.
6. **Miscegenation** (sex relationships between the white and black races) is forbidden.
7. **Sex hygiene** and venereal diseases are not subjects for motion pictures.
8. Scenes of **actual child birth**, in fact or in silhouette, are never to be presented.
9. **Children's sex organs** are never to be exposed.

III. VULGARITY

3. **Indecent or undue exposure** is forbidden.
4. **Dancing costumes** intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. DANCES

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.
2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. RELIGION

1. No film or episode may throw ridicule on any religious faith.
2. **Ministers of religion** in their character as ministers of religion should not be used as comic characters or as villains.
3. **Ceremonies** of any definite religion should be carefully and respectfully handled.

IX. LOCATIONS

FIGURE 8.2 *Motion Picture Herald*'s article: "Text of the Production Code" (1934). Public Domain.

Merrie Melodies were distributed internationally for free/pay TV, cable (Cartoon Network), and now streaming.

Cartoon dyads **parodying** romantic relationships (sharing rooms/beds, rejecting third parties flirting) became a Hanna-Barbera mark (Pixie/Dixie; Yogi Bear/Boo Boo) during the 1950/60s, while the norm in Hollywood was single beds, even for married couples, and it became aggressively normative in the 1970/80s and infantilised into asexual characters (*Muppet Babies* or *The Flintstone Kids*) – or hypersexualised, like *Chipmunks* playing safe by getting girlfriends. Queer desires appear in the 1990s **parodying** of previous duos, such as *Pinky and the Brain* (1993–1999), the genetically modified rat labs sharing a cage, scheming "to take over the world". Dennis (2003) describes homoerotic ambiguities, examining their running gag: "Are you pondering what I'm pondering?", with replies such as "I think so, Brain, but this time *you* wear the tutu", or "How are we going to find chaps our size?", referencing open crotch pants worn in gay leather circles. Later Brain acts as a closeted businessman, rejecting feminine flirtations, producing lame justifications for the Pinky picture on his desk. These cartoons were exported, and translators had to deal with domestic censorship, reflected in dubbing.[7]

SpongeBob SquarePants (1999–) was declared asexual in 2005 by animator Stephen Hillenburg,[8] after a right-wing cancel campaign. The musical (2016–)

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7 In *Mouse of la Mancha* (1996), Sancho-Pinky mistakes windmills for giants, and Pinky adapts the famous lyrics: "To scheme the improbable scheme, to plan the unthinkable plan".
8 Hillenburg created *Rocko's Modern Life* (1993–1996), also adapted and directed the first movie (2004), co-scripted the **sequel** (2015), and produced the posthumous released film (2020).

is still touring and was adapted into a TV film (Demory (2018:252). Sponge appeared in rainbow colours celebrating *Pride Month* on Nickelodeon's Twitter account (2020), reviving the question of sexuality.

8.1.3 Adapting the Canon

8.1.3.1 Orlandos

Adaptations in different media help construct identity related social justice, such as gender, ethnicity, and age. Virginia Woolf's *Orlando: A Biography* (1928) questions gender stability; the narrator calls the protagonist 'he', switching to 'she' paragraphs later, Woolf's irony lets us also read Orlando as initially posing as a man. Shannon Brownlee (2018:271) argues Woolf's literary indeterminacy invites a gender understanding less shackled to biology, leaving the nature of the sex swap open to interpretation. In the novel, despite losing an ambassadorial position and estate, Orlando's personality remains the same.

In the film *Orlando* (1992), Sally Potter acknowledges the relative immutability of the body compared to the word, enhancing Woolf's queerness with the cast: Queen Elizabeth is played by veteran gay icon Quentin Crisp,[9] and both of Orlando's genders are played by an actor with an androgynous figure, recognised by other productions.[10] In a scene very close to the novel, Orlando appears naked "for the first and only time". Tilda Swinton's bare female body confirms the sex change, while Swinton's off-screen identity is constantly undercutting "the character's apparent **diegetic** maleness, as Woolf, in one view, undercuts the 'doubt of his sex' by protesting too much about its stability"; though, while the novel protests about the fortuitous nature of gendering, Swinton confers a more **verisimilar** feminine status to Orlando than maleness (Brownlee 2018:272). Potter reproduces Woolf's intentions whilst being ruthless, adapting the source to make it work cinematically. Woolf's centuries of history were further distilled into a screenplay, now taught in film schools as a successful radical adaptation example (see sallypotter.com).

Movies adapt hundreds of pages, usually in 90–120 minutes scripts[11], written to fit one page/minute, making structural changes. Simplified, the plot keeps the

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9 See Quentin Crisp interview for *The Celluloid Closet* (1995).

10 Member of theatre group *Berliner Ensemble* Manfred Karge wrote a one-actor-play *Mann ist Mann* (1987), with same title as the Bertolt Brecht play that inspired him – and Swinton plays the widow who takes on the identity of her husband Max, after his death, to work in his place in the factory during WWII, repeating the role in the film adaptation, *Man to Man* (1992). Swinton was also cast in *Constantine* (2005) as an androgynous angel; Ancient One, a nonbinary sorcerer originally male in *Dr. Strange* (2016); and finally, in the Luca Guadagnino remake of Dario Argento's *Suspiria* (1977), made in 2018 – Swinton plays male and female characters (Christopher, 2018).

11 For the PGA (2023) short movies are defined as 40 minutes or less (including credits), and feature films over 40 minutes. The Academy of Motion Picture Arts and Sciences (2023) has a

events advancing *Orlando*'s story: films can't portray abstraction/arbitrariness as literary texts can since they use a different medium. In the adaptation, a masculine identity crisis triggers Orlando's spontaneous/magical sex swap, and Potter highlights Orlando's essential innocence, loveable character, reciting poems,[12] **intertextualising** canonical texts, with dialogues based on Woolf's pages/clues. Potter breaks the fourth wall, Orlando talks to the camera imitating Woolf's addresses to readers, adapting "literary wit into cinematic humor" (Sony 2010:15). Different from Woolf, Potter's Orlando ends without marriage or property, mirroring the loss of property and status of Woolf's real lover, Vita Sackville-West. Given Woolf's visual details, the art department[13] depicts the time periods with cinematic exaggerations, applying 'colour coding' – a technique to visually differentiate plots and times: Elizabethan periods with reds and golds; Thames winter scenes washed in silvers and blues; the Victorian epoch in misty greens and purples; the 20th century in metals and plastics (Sony 2010:14–16).

Orlando had a profound impact on the participants' careers: Swinton exploded into the mainstream; Potter's writing/directing career was launched after this film; and Powell has received three Oscars since then. Liam Taft (2017) assesses the impact of *Orlando* through its gender politics. When Swinton, gazing at the mirror (and the camera) bemused, utters: "Same person. No difference. Just a different sex", a statement grounded on queer theory arises. Gender politics are being openly discussed, works are surfacing: the films *The Danish Girl* (2015), *Tangerine* (2015),[14] and the Amazon Prime series *Transparent* (2014–2019) are some examples of transgender community representations.

ADAPTATION, EDUCATION AND FASHION: TWO IMMERSIVE EXAMPLES

The **immersive** performance *Orlando: The Queer Element* (Clay & Diamonds 2017) is a multi-media **interactive** arts project with the theatre company Clay & Diamond and the British Film Institute - BFI (2017). Clay & Diamonds' channel has videos from the National Trust's *Prejudice and Pride* programme shot at Hanbury Hall and Knowle House (Vita Sackville-West's home), for schools and public in general, featuring a screening of Potter's film.

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similar definition. The *Festival de Cannes* (2023) has one criterion: short films cannot exceed 15 minutes (including credits).

12 Edmund Spenser's *The Faerie Queene* (1590); Shakespeare's *Othello* (1603) and *Sonnets* (1609); Percy Bysshe Shelley *The Indian Serenade* (1822) and *The Revolt of Islam* (1818); and "Women" from the *Quran*.

13 Coordinated by production designers Ben Van Os and Jan Roelfs, together with costume designer Sandy Powell.

14 The co-lead Mya Taylor, who worked as a prostitute in Hollywood, was starting on female hormones (IMDb).

Orlando also inspired a Metropolitan Museum exhibition, *About Time: Fashion and Duration* (2020/2021) using clock sounds and special lighting, suggested by Potter's labyrinth scene (Tilda Swinton enters the maze in an 18th century dress, changing to 1850s clothing as she runs through the maze), linking 150+years of fashion, illustrating the past influence on garments, as happens with literature and other arts. Quotes from Woolf, also shown on panels in the exhibition, guide the public. As seen in the video *About Time: Fashion and Duration – Sunday at The Met* (The Met 2021), there are three rooms, or three acts: the first is round, in copper and wood, mimicking a clock, with 60 divisions.

The Japanese artist Yayoi Kusama's work partially inspired the mirror room: the public became the protagonist, taking pictures/selfies within an artist's work context and then sharing on social media. The pairing outfits demonstrate fashion's linear and cyclical nature, reminding us of collated texts, TS/AS discussions, remakes, revisions, and **appropriations**. The mirrored room illustrates how fashion can be interpreted as other porous art, like literature, cinema, reflecting society's historical context, the chosen garments embodying political and ecological changes, highlighting gender and ethnic identity messages.[15]

The most popular and widespread commercial industries, fashion and film, share an **interactive** quality, with a synergetic relationship: both use cameras to explore human bodies, with performances using soundtrack and lighting support. As seen in *Orlando*, for filmmakers and dramaturgs, costumes (and sets) are "narrative tools for telling stories on-screen to emphasise character identity and development" (Paulicelli 2019:72). The art designers establish moods and develop actors' characterisations, in addition to advancing the narrative and adding **verisimilitude**.

History can be interpreted in a circular rather than linear temporality, allowing us to imagine a repetitive and cyclical conception. Audiovisuals and fashion history may also be read this way: art departments recreate layers of the past with costumes and sets and materialise time passage, characters, and even genres – more evident in horror, sci-fi, and historical narratives. Recently, scholars have been exploring links between popular culture, costumes, and the media's role in fashion dissemination and reception (Petrov/Whitehead 2018:1–2).

Fashion shows are cinematic variations, conveying tactile and optical experiences as spectacle. Costume designers translate filmmakers' most extreme ideas into costumes, telling the stories more eloquently than dialogues. During *Fendi*'s show (July 2016), models paraded along catwalks over the Trevi Fountain, the stage of a memorable scene in film history, performed

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15 Check *Translating History of Fashion on Screen* (Ferrara 2020).

by Marcello Mastroianni and Anita Eckberg in Fellini's *La Dolce Vita* (1960). Eugenia Paulicelli (2019:86) highlights the way in which the language and aesthetics of costumes is a fertile terrain for research and inspiration. Fashion attracts renowned directors, as seen, for example, in Robert Altman's *Prêt-à-Porter/Ready to Wear* (1994), or more recently, Ridley Scott's *House of Gucci* (2021).

8.1.3.2 Alice *and Age Identity*

At the end of the 19th century, the beginning of contemporary Western society, the performance of age identity was less rigidly policed than gender and race identities. Sir John Tenniel's illustrations[16] for *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871) by Lewis Carroll (mathematician Charles Dodgson's pseudonym), problematise **fidelity**, medium (non)specificity, and age identity. Carroll's Alice is seven, the time for learning social rules, thus making her age identity crucial to the book's logic. However, since the first film adaptation Alice has been played by an older girl, following theatre traditions, where teenagers performed much younger characters. Later, graphic novels exploited visual abstractions and blurred age boundaries, even picturing Alice in sadomasochistic relations. This visual culture is also frequently linked to the perception of paedophilia, thanks to Dodgson's photographs portraying young girls (including Alice Liddell), and are understood as lust, influencing **rewritings**. Besides porn, there are sexualised post-pubescent *Alices* in video games, graphic novels, animations, series, and film/play scripts. Metatextual sexuality brings a dilemma, producing adaptations both distant and close to sources. The female bodies are haunted by Dodgson's imagery, forever suggesting two age identities: a young girl-Alice, carrying inappropriate adult desire, or woman-Alice, authorising sexual appeal but distant from the book (Brownlee 2018:274–276).

Carroll himself considered adapting his books before approving the dramatist Henry Savile Clarke's operetta *Alice in Wonderland: A Musical Dream Play, in Two Acts for Children and Others* (1886–1927), on condition that anything (in the libretto or the stage) suggestive of coarseness was omitted. Carroll referred to theatre scenes as photographs, a medium he was very fond of, and became closely involved with the libretto and especially the casting (Smith 2015:224–225). Anne Varty (2008:106–107) describes the musical opening, with Alice asleep, and fairies dancing and singing around her – Carroll called Alice the child of his dreams – concurring with Clarke's dream play concept, reminding us of *A Midsummer*

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16 See iconography at Alice-in-wonderland.net.

Night's Dream, highlighted by the illuminated gauzes to elide the scenic shifts, as a cinematic dissolving effect.

Jan Susina (2013:126; 131) finds similarities between the present **transmedia** practices and Carroll's *Alice* industry. Also a marketeer and businessman, Carroll was not only involved with the international distribution, choosing translators for the French, German (both 1869) and Italian (1872) editions. He also invented the dust-jacket, advertising his other books, expanding his original narrative. First, he wrote a **sequel**, with a working title, *Alice II*, sounding "strikingly similar to contemporary film sequel titles", remarks Susina (2013:133–136), and then created editions with various prices and literary **spinoffs** aimed at different audiences, a **prequel** (Carroll's 1864 handwritten manuscript facsimile) and an adaptation simplified for younger readers, *The Nursery 'Alice'* (1890). *Wonderland* was adapted to magic lantern slides, with drawings made after the original illustrations by Sir John Tenniel, sold by W. Butcher & Sons (1893) as a set (8 or 24) slides in a cardboard box, accompanied by a written suggestion for a domestic recitation or lecture.[17]

Besides contributing to children's publications with stories and puzzles, Carroll kept his name and books fresh in the public's minds with **tie-in** products such as: (1) a puzzle book and *Alice's Wonderland Birthday Book* (1884); (2) a Wonderland postage-stamp case (1890); (3) a 'Mad Tea-Party' tablecloth; (4) an ivory-carved parasol handle with Carroll's characters; and (5) a Looking-Glass biscuit tin (Susina 2013:137–138).

Alice grew up in the movies. May Clark starred in Hepworth and Stow's silent *Alice* (1903), restored by the BFI. May Clark, aged 18, besides acting as Alice, was one of the first women working in the film industry. At Hepworth Film Studios in Surrey, Clark did special effects, helped to build sets and sew costumes, besides assisting with the films' negatives (Fletcher 2013). Hepworth's insistence on keeping the film close to Tenniel's drawings encouraged moviegoers to decode Alice as a child, helped by the stage tradition, as mentioned, whereby teenage actors normally played younger parts (Brownlee 2018:276). In 1915, another film adaptation was produced, Eskay Harris' *Alice in Wonderland*, with Viola Savoy, according to Wikipedia, born in 1899, so 16 at the time, presented as "The Little Charming Actress" in the movie poster (Figure 8.3). She is also portrayed in a section of "Children's Performances" of the *Moving Picture World* publication, even showing her photograph, the teenager Savoy dressed as a little girl, performing Alice (Figure 8.4).

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17 The magic lantern is an early cinematic form, in which colour images are projected on a screen. *Alice* was adapted to slides in 1876 at the Royal Polytechnic Institution, London, which was renowned for spectacular magic lantern shows, with lectures illustrated with magic lantern views, optical shows, projecting images with sound effects, narration, acting, and music (Frutos 2013:6).

FIGURE 8.3   Movie poster of Eskay Harris' *Alice in Wonderland* (1915). Public Domain.

FIGURE 8.4   One-page advertising on *The Moving Pictures World for* Eskay Harris' *Alice in Wonderland* (1915). Public Domain.

8.1.3.3 Jane Austen Rewritings

P.D. James' homage to the 200th anniversary of the publication of *Pride and Prejudice* (here *PP*), the novel *Death Comes to Pemberley* (2011), *DCP* here, is a multi-genre Austen's *Pride and Prejudice* (1831) **sequel**, with a crime twist and its baggage: police, court reporting, plus **fanfic** acknowledgements.

The main difference between films and TV series scripts is length. Miniseries usually have from three to ten episodes, so adaptors can extend narratives, developing backstories and secondary stories. Since James' novel is short, screenwriter Juliette Towhidi returned to *Pride and Prejudice*, developing the plot in three 60-minute episodes, directed by BAFTA award-winning Daniel Percival.

Marina Cano-Lopez (2014) applauds the adaptation of James' **sequel**, where an Austen minor character is a murderer at Pemberley, Darcy's country estate, for supplying the momentum "missing from the text", making it more dynamic by shortening/selecting James' flashbacks, used as reminders of Austen's story and James' clues to the crimes. Carol Poole and Ruxandra Trandafoiu (2018:342) see a social commentary, alluding to poverty and class differences as a possible cause of the crime, speaking metaphorically about identity hybridism and trauma (produced by the crime).

Cano-Lopez observes an apparent closeness to the source since James imitates Austen's style and diction, irony, and grammatical structures. The book was adapted by Juliette Towhidi into a miniseries, commissioned by the BBC. The adapted *DCP* reproduces the Regency country-house kitchen and preparation of the victuals and the ball, period furniture, and we see clear echoes of *Downton Abbey* (2010–2015). The screen is filled with blood, corpses, and superstition shows an aura of gothic horror, with long low-angle shots looking up to the treetops and showing a place haunted by murderers and ghosts. The photography emphasises the "characters' identity and moral traits", interplaying light and shadow and Gothic spaces, as Poole and Trandafoiu (2018:340) call the abbey ruins, the scenery for a problematic transaction of a 'bastard' baby – a maid at Pemberley is seduced by Wickham, who fathered her child, and Fitzwilliam engineers an illegal adoption. **Sequels** are usually risky enterprises, even bigger when adapting an author as beloved as Austen, one of the most adapted female writers for the screen, with characters inhabited by multiple **rewritings**.

Since the advent of television broadcasting, producers have exploited canonical literature with serialised adaptations, revealing the characteristics of their own periods in terms of art design (costumes, makeup, set decoration) and talent (an umbrella term for cast, directors, writers, cinematographers, musicians). For example, the 1995 BBC Elizabeth wears "plunging necklines", instead of "restrained high-necked dresses" seen in 1980 BBC **version** (Cartmell 2010:15).

There were numerous stage adaptations of *PP* until the 1950s, when telerecording and videotape arrived. The technological constraints (tiny black and

white screens, limited cameras and lens) encouraged basic art design since details weren't visible. Deborah Cartmell (2010:13–18) lists the **rewritings**, mainly on TV, starting with a UK TV show (1938), followed by MGM 'Screwball Comedy' (1940), adapting Helen Jerome's play (1935),[18] scripted by Jane Murfin, plus Aldous Huxley, just to market an 'authentic British story'.

FIGURE 8.5   Film poster: MGM Screwball Comedy's *Pride and Prejudice* (1940). See the lettering: "Five Love Hungry Beauties in Search of **Husbands!!**" and the reminder about the source: "From the novel by **Jane Austen** to delight you again". Public Domain.

The Second World War affected the adaptations. A positive UK image was needed for US–UK relations: Elizabeth is idealistic, not a realist; she exposes English class hypocrisy, encouraging Darcy to accept a more equal society, like that of the US. The trailer lettering of the 1940 MGM *PP* presents The Lovable 'Mrs Chips' (Greer Garson) and the Hero of *Rebecca* and *Wuthering Heights* (Laurence Olivier). The 'love-hungry sisters' story was marketed at women's

18 The play opened in NY (1935), later staged in London (1936), giving a sexy Darcy to filmography.

expense: "Bachelors Beware" and "Five Love Hungry Beauties in Search of Husbands", as seen in Figure 8.5 above, 'translating' Austen's opening line. The 1930s/1940s glamorous movie wardrobes distract from the narrative, and this adaptation focuses on women, picturing them as decorative objects, wearing *Gone with the Wind* (1939) costumes[19] – taking advantage of the fame of the recent film, also from the MGM studio (Cartmell 2010:29–30) – see Figure 8.6.

FIGURE 8.6   Love scene from MGM's *Pride and Prejudice* (1940). Public Domain.

Cedric Wallis' script for the BBC miniseries (1952), casting Peter Cushing, was used for the BBC remake (1958) and the Dutch TV miniseries (1961).[20] The BBC adaptation (1967), directed by the 'period-drama queen' Joan Craft, and scriptwriter Nemone Lethbridge, pruned social commentaries and a sister (Mary), focusing romantic plotlines, as did Andrew Davies when he wrote the script for the 1995 BBC adaptation, using several key dialogues directly extracted from Austen's text (Cartmell 2010:14–20). The 1980 BBC series, scripted by feminist novelist Fay Weldon, presents Elizabeth Bennet as the central character

19 Nominated Best Actress for *Goodbye, Mr Chips* (1939), based on the James Hilton novella (1934); Garson lost the Academy Award for Best Actress to Vivien Leigh (*Gone with the Wind*).
20 The other non-Anglo adaptations are TV movies: Italy (1957), with Virna Lisi, and Spain (1966).

and the plot from her viewpoint. This series emphasises Austen's cheerful satirical humour, incorporating the authorial voice into dialogues and using voice-over, a tactic seen in later Austen's adaptations. This series privileges sisterhood over marriage, questioning the novel's normative values and even Austen's sexuality: besides dying single, she filled her novels with women's relationships, inspiring queer readings (Cartmell 2010:14–18; 71).[21]

Originally an Indian film company, Merchant Ivory Productions (1963–2005) later moved to the UK and US and created classic adaptations casting top British actors, produced by Ismail Merchant and directed by his longtime professional and domestic partner James Ivory, usually following Ruth Jhabvala scripts. The high-quality production values, leading into the 1980s 'heritage cinema' explosion stimulated television's sumptuous productions. But authenticity was the 1990s motto, bringing realism into period drama, featuring rain-drenched passages and mud-splattered muslin clothes, signalling a new wave of TV adaptations.

A successful adaptation manages to be relevant to its audience without alienating its source's devotees. **Updating**, in this case, involves exhibiting romantic scenes taking place behind doors, only suggested in Austen, and dialogues capturing the source's mood, or **rewriting** narrations as conversations or voiceovers, approaching the public through dialogue and humour.

Ironically, the most influential work, haunting every other adaptation, is due to the central role of Darcy. Different from previous and subsequent adaptations, the 1995 BBC adaptation had no female directors or writers. The series, directed by Simon Langton, starring Colin Firth, broke traditional styles and stressed contemporary approaches to sex, class, and female emancipation. Davies' script features the Bennet sisters in underwear and the famous invented lake scene, Darcy meeting Lizzie in wet clothes after swimming in a pond, became a repeated and iconic **trope**.

Andrew Davies also renovates Austen by adding colloquialisms and increasing comic elements through visual jokes and the use of comic actors; he renews classic serials by creating or enhancing sexual content, and he became known as the 'TV adaptation king', provoking the release of many similar **rewritings**. The exported miniseries became a cultural phenomenon and stimulated the publishing market. A Darcy-mania galvanised Austen's work, and her enormous popularity can still be seen in the hundreds of pages, reprints, and **retranslations**, both print and digital, which collect, discuss, and compare Austen's **rewritings**.

Darcy has shadowed roles Firth has played since then. Self-referential roles brought chances to liberate himself from this hot character but also helped to fix it for him. Firth played Mark Darcy in *Bridget Jones' Diary* (2001), a film based on Helen Fielding's 1996 novel, which in turn was based on her newspaper columns

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21 Clashing with the biography written by Austen's nephew, portraying Austen as archetypal cushions-embroidery-aunt and an occasional writer (Cartmell 2010:43).

and joked about Bridget's Firth-Darcy's fascination. This was also seen in the **sequel** *Bridget Jones – The Edge of Reason* (2004),[22] where Bridget asks 'lake-scene' questions while interviewing Colin Firth as himself, who also again played Mark Darcy. Both works were co-scripted by Davies, and in the final film, *Bridget Jones's Baby* (2016), Emma Thompson was co-writer. The British comedy *St. Trinian's* (2007), **rebooting** the film franchise based on Ronald Searle's cartoons, reprised a wet-shirted Firth (Cartmell 2010:21; 69–83).

Joe Wright's *PP* film (2005) relies on previous **rewritings** besides Austen. Darcy is secondary to Elizabeth, played by global star Keira Knightley, and the film is set in 1797, the year of the novel's first draft: not 1813, the publication year. The trailer and ads make explicit connections with other Austen works and films, even using songs from their soundtracks: "From Jane Austen, the beloved author of *Emma* and *Sense and Sensibility* … from the producers of *Bridget Jones's Diary* and *Love Actually*"; reinforcing the **intertextuality** (Cartmell 2010:85). To highlight the Bennets' lack of wealth, the family wear simple comfortable clothing in earthy colours, criticised for misguided realism and obsession with mud. But the costumes are also to be looked through, the clothes reveal more than conceal the bodies – the couple in the rain **intertextualise** the Darcy's 1995 wet-shirt (Cartmell 2010:93–98).

8.1.3.3.1 Loose Adaptations

Cartmell (2010:99; 102) asks how far a **rewriting** can go before becoming a different text, no longer an adaptation – rather an **appropriation**. Loose adaptations escape from textual comparisons but are often accused of dishonouring or trivialising their sources. Harriet Margolis (2003:24 in Cartmell 2010:102) summarises how fiction based on or inspired by Austen's novels usually fails to satisfy academic criteria and is vilified and understood as "mass-produced, formulaic, limited in scope, accepting a patriarchal status quo, overly concerned with sex, almost exclusively concerned with heterosexual sex", only important for those who do not read serious literature. However, loose adaptations self-consciously reflect their adaptation status, using meta/intertextuality.

In Chapter 6 we saw a number of **appropriations** of Shakespeare's plays, and Cartmell (2010:101) reminds us of their presence in popular culture, from *The Lion King* (1994) to the *Klingon Shakespeare Restoration Project* (2015–), with plays translated into Klingon, a language used by fictional characters in *Star Trek*. Since Cartmell's book was published in 2010, we can find **appropriations** of Austen's work in various formats: the webseries (**vlog**) *Lizzie Bennet Diaries* (2012) and the Brazilian *telenovela* (100 hours) *Orgulho e Paixão* (Globo 2018), entitled when exported as *Pride and Passion*, **mashing** *PP* with other Austen's

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22 Based on Fielding's **sequel** (1999).

novels, transferring the plot to 1921 in a small town in São Paulo state and also showing empowered women.

The TV movie *Pride and Prejudice* is another metatext, in which an American vlogger is cast in a British *PP* film. Byrum Geisler's *Before the Fall* (2016) is a queer **version**, setting the contemporary plot in rural Virginia. Another loose **version** is Rhonda Freeman-Baraka/Tracy McMillan's *Pride and Prejudice: Atlanta* (2019), an all-black TV family comedy updated film.

A six-part miniseries *What is needed for a bachelor* (English title 2009), scripted and directed by Irit Linor, also Austen's translator into Hebrew, **updates** and transfers the scenery to Galilee and changes the whole story, names, ages, and situation. Alona (Elizabeth) is a 36-year-old divorcee with a teenage daughter; Darcy is 28, and both work in the same hi-tech company. Interviewed (Sullivan 2009), Linor felt uneasy maintaining the rich man saving his lady from poverty plot, so 'Darcy' remains rich, but 'Elizabeth', whose parents are bed & breakfast owners, is quite independent and deals with other issues, such as age difference. Two sisters were ignored in the narrative, and 'Jane' is also divorced.

The reality dating series, *The Courtship* (2022–), with a working-title presented as *Pride and Prejudice: An Experiment in Romance*, immerses, as in Jenkins' Transmedia Principles, the participants in a Regency-style mansion, using carriages and lake rides (the BBC 1995 lake!), archery (also added by films), and handwritten letters. Produced during the *Bridgeton* Netflix series release, this series follows a Regency style, featuring a black girl as the first bachelorette – check the trailer: *THE COURTSHIP (Pride & Prejudice: An Experiment in Romance) Trailer 2022 | Reality series* (Top Trailers Plus 2022).

Cartmell (2010:103–104) describes updates in the *Bridget* movie: instead of the youngest sister Lydia falling into disgrace, the mother disgraces the family through her association with a criminal, who embezzled the family's savings through non-existent timeshares. Another Austen textual marker/**trope**, Elizabeth overhearing Darcy's ironic comments, "She is tolerable; but not handsome enough to tempt me", present in every **rewriting**, is intensified in the film when Darcy tells his mother he doesn't need a blind date with a "verbally incontinent spinster", making explicit the later consequences in the story's development. The ball, a further marker, is replaced by another social gathering, a book launch, where there is even a discussion regarding adaptations: Bingley's sister says **versions** should be banned while Bridget supports popular **rewritings** over classics.

Presented at TheatreWorks Palo Alto, California, US *Pride and Prejudice: A New Musical* (2019/2020) has libretto and songs by Paul Gordon, is directed by Robert Kelley, and was later released as a feature film (Amazon Prime 2020). The musical is part of the TheatreWorks project to reinvigorate the classics. The company also staged *Emma*, *Sense and Sensibility* (1811), plus Charlotte Brontë's *Jane Eyre* (1847), and Jean Webster's *Daddy-Long-Legs* (1912).

MONSTER MASHUPS

Pride and Prejudice and Zombies – PPZ (2009) catapulted Seth Grahame-Smith name to the #3 on the *New York Times* Best Seller List, with 2M+copies sold and translations made into 20+languages. The **mashup** was published as a graphic novel in the following year (2010) and spent nine weeks on the graphic novel bestseller list on the *New York Times* (Riter 2017:6), also becoming a phone game app (2010).[23] Quirk Books (quirkbooks.com), founded in 2002 and with Penguin Random House worldwide distribution, profits from the Monsters **Mashup** wave. Before the film adaptation release in 2016 (see two posters versions: Figures 8.7 and 8.8), Quirk commissioned two other zombie books: the **prequel** *Pride and Prejudice and Zombies: Dawn of the*
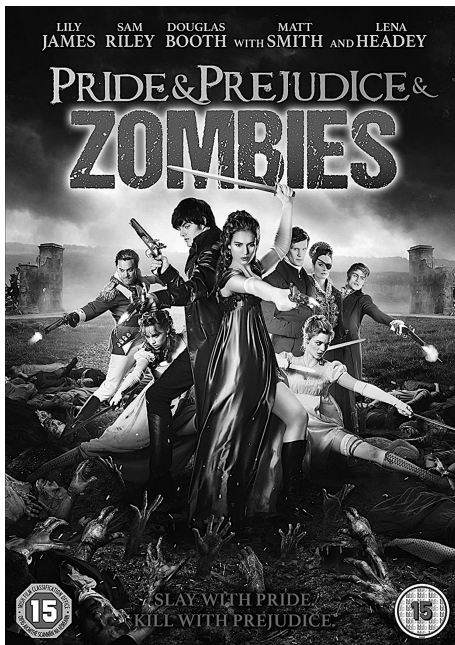
FIGURE 8.7   Film poster: *Pride and Prejudice and Zombies* – "Slay with Pride, Kill with Prejudice" © 2016 *Sony Pictures* (Fair Use). Courtesy of Adriana dos Santos Sales (*Jane Austen Society of Brazil*) and Tim Bullamore (*Jane Austen's Regency World Magazine*).

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23 See the video *Pride and Prejudice and Zombies iPhone Gameplay Video Review – AppSpy.com* (Pocket Gamer 2010), with a gameplay demonstration.
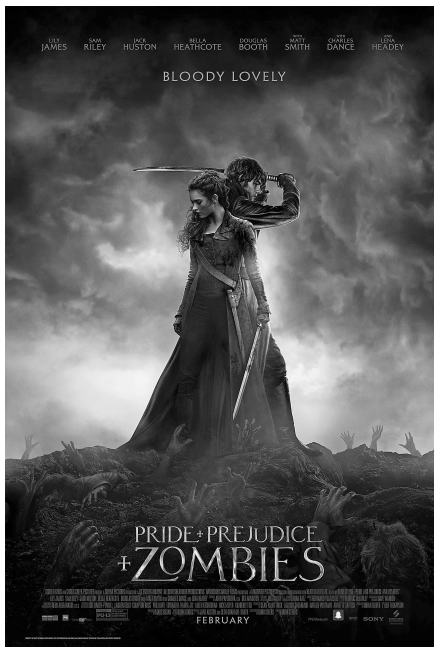
FIGURE 8.8   Film poster: *Pride + Prejudice + Zombies* – "Bloody Lovely" © 2016 *Sony Pictures* (Fair Use). Courtesy of Adriana dos Santos Sales (*Jane Austen Society of Brazil*) and Tim Bullamore (*Jane Austen's Regency World Magazine*).

Dreadfuls (2010) and the **sequel** *Pride and Prejudice and Zombies: Dreadfully Ever After* (2011), both by Steve Hockensmith. In 2015 Quirk Books released the *PPZ* movie tie-in edition, with bonus materials, such as film's colour stills, reading group discussion guide, etc.

Eckart Voigts-Virchow (2012:34) divides the recent Austen afterlife into two phases:

1. **Appropriated** Austen 1.0: cross-media adaptations, in the wake of the 1995 BBC miniseries *PP*;
2. **Appropriated** Austen 2.0: an attempt to reinvigorate Austen **appropriations**, recuperating them from participatory culture spaces, which supplies a diverse **fan fiction** on Austen (quotation, **pastiche**, **parody**). "These texts are re-appropriations of earlier adaptations and appropriations in a continuum" (Voigts-Virchow 2012:34) and explains this citing Sanders (2006:148): "Appropriation clearly extends far beyond the adaptation of other texts into new literary creations, assimilating both historical lives and events […] and companion art forms […] into the process". The phase includes (a) a number of Austen bio-pics, such as

> *Becoming Jane* (2007), or *Miss Austen Regrets* (2008); (b) **Appropriative** film **versions** of *PP* (*Bride and Prejudice*, *Lost in Austen*).

The second category (2) relies heavily on the former (1), and the Austen participatory **mashups** are a cultural tactic tending to be **reappropriated**, instead of disparaged to "recuperate Austen narratives from the 'affinity spaces' of 'participatory culture', which has supplied a rich and varied Austenite fan fiction universe" (Voigts-Virchow 2012:34).

Voigts-Virchow (2012:44) believes *PPZ* seeks to "maximize the audience, overcoming gendered boundaries between 'female' romance and 'male' action and tapping into established fan communities". Big media corporations like TV and publishing houses started to commission **fan fiction** works, starting with the *PPZ* hit. Relevant book titles include *Mr. Darcy, Vampyre* (2009) released by Sourcebooks Landmark, *Sense and Sensibility and Sea Monsters* (2009), also published by Quirk Books, or the recent M. Verant's *Miss Bennet's Dragon* (2021). Jason Rekulak, Quirk Books' editor, in a 2017 PBS video, available at their website (Quirk Books 2023), confirms that *PPZ* **mashup** is 85% Austen's and just 15% by Grahame-Smith.

Amanda V. Riter (2017:38–41) establishes a taxonomy of **mashups**, admitting the line between the categories is blurry, breaks into subdivisions based on the kind and amount of source quoted, varying from almost the entire source to others quoting a small segment or none. The books are signed by both authors (the source's and the **mashup**'s), and the added material is used to alter the source's genre, (a) shifting to supernatural; or (b) exaggerating it with romantic/erotic **mashups**:

a. Direct **mashup**: There are very few change variations from works that duplicate. Romantic **mashups**, like the Clandestine Classics or Wild and Wanton Editions, may change only 5% of the source; this is the case with Nina Mitchell's *Mansfield Park: The Wild and Wanton Edition* (2013), which adds 17 pages to the 340 pages' novel, copying 95% of Austen's words.

b. Variation **mashup**: Usually presented as 'Inspired by', 'Alternate Path/ Journey', mostly as 'Variation'. These works with extensive additions create new sub-plots and/or offer alternate realities, directly quoting the source or summarising it at the point of the change, mixing the matrix narratives with disparate elements of additional writings, creating a new work that still keeps the source recognisable. Riter (2017:44) shares a table with the main ones, like *Pirates and Prejudice* (2013) or *The Madness of Mr. Darcy* (2014).

c. Sequel **mashup**: An original story, without direct quotes, altering the source's world with the disparate added material. "These works utilise the entire source as their starting point, but leave the actual words of the work untouched, meaning that 0% of the original novel is quoted

in the mashed text", writes Riter (2017:44) who give examples of works that discuss Elizabeth and Darcy married, as happens in *PP* **sequels**, but introducing supernatural elements, changing the source's genre, such as Amanda Grange's *Mr. Darcy, Vampyre* (2009) and Mary Simonsen's *Mr. Darcy's Bite* (2011).[24]

With the commercial success, authors started to be recruited to created other Monsters **mashup** novels, and Riter (2017:47–49) lists some titles printed until 2015, *Mansfield Park and Mummies* (2010) or Emily Brontë's work **mashed** as *Wuthering Heights and a Werewolf…and a Zombie Too* and *Heathcliff, Vampire of Wuthering Heights*, both from 2010.

8.1.3.3.2 Bollywood

Bollywood refers to the Mumbai based Hindi film industry, whose contemporary characteristics are song and dance routines, melodrama, and colourful entertainment (Bharat 2020:119). Until the mid-1940s filmmakers focused on social issues, India's independence movement, and problems during industrialisation, catering for the educated urban society. Film stock shortage and economic problems pushed the production of light musicals, attracting larger audiences (which now included the less educated masses) to see them through their financial problems. The 1960s New Indian Cinema and New Wave turned against the popular Bollywood musical melodrama and plot digressions, drawing on postwar neorealism, but in the 1990s Bollywood **tropes** (traditional values/romantic love) returned stronger, aligned with capitalist ethics. After 2000, with many Indian citizens flourishing and participating in globalisation, a 'new nationalism' was branded, using Bollywood as an ideological apparatus (Kao 2020:65–66).

Despite its Bollywood talent/format and Indian context, little Hindi and Punjabi dialogue, *Bride and Prejudice: The Bollywood Musical* (2004), here *Bride*, directed by Gurinder Chadha and co-scripted by her husband, Paul Mayeda Berges, is spoken in English and so technically isn't a Bollywood film. As seen in Figure 8.9, they kept the 'Prejudice' in the title, aiming at a more critical perspective.

Bride is another **rewriting** that stands on its own. The couple draw from their globalised heritage. Chadha's Sikh family migrated from Kenya to India and then to the UK, so Chadha arrived in Southall, London, as a child. Berges, born in Los Angeles, comes from a Japanese-Basque family. Chadha's BBC

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24 Ritter (2015:44) also distinguishes **sequel mashups** (continuations to the source qualifying as **mashups**) and **sequels** to **mashups**, like Hockensmith's *PPZ* **prequel** and **sequel**.

FIGURE 8.9   Film poster: *Bride & Prejudice*. See the logline: "Bollywood meets Hollywood … And it's a perfect match" and "From the director of *Bend it Like Beckham*" © 2004 *Bend It Films*. Courtesy of Gurinder Chadha.

award-winning documentaries and BFI/Channel 4 collaborations certainly helped to receive UK Film Council funding (therefore filming mainly took place in the UK) and secure Miramax and Pathé as producers/distributors, plus Indian and US partners. American Darcy and Indian Lizzie Bennet, here Lalita Bakshi (Aishwarya Rai, mainstream Bollywood talent) focus on the culture rather than class clash. The couple never kiss, matching Austen's decorum and Bollywood traditions, which pervade from the opening shot of the good-luck religious icon, the Amritsar Golden Temple, to the funny-embarrassment Cobra [snake] dance[25] by Lizzie's little sister, instead of playing the piano. The clash of two worlds is also represented by the fight between Darcy and Wickham in front of a cinema screen showing a matching fight-scene from the Bollywood classic *Purab Aur Pachhim* (1970) – connecting with a similar fight between Mark Darcy and Daniel Cleaver in *Bridget*. Lalita reads Austen's *PP*, as in previous adaptations, repeating the black humour in the 1940 film when Mr Bennet replies to Mrs Bennet's complaints about unmarried daughters: "perhaps we should have drowned one or two at the time of their birth" (Cartmell 2010:10; 101–107).

25 Check the clip here: *The Cobra Dance* (nasfan nasar 2011).

Diasporic cinema produced by Non-Resident Indians (NRI) has transformed the style and form of Bollywood films, introducing foreign location shoots, outdoor dances, intensive use of the English language, plus displays of wealth and contemporary society, discussing family splits and detachment from their original culture (Wright 2015:27–28).

South Asian representation has increased in the media, but until recently this was mostly limited to stereotypical/marginal roles.[26] Digital media has brought casting diversification, and Pawan Singh (2020:257–265) highlights the ethnic pride seen in the work of Priyanka Chopra. US/UK South Asian talents are shattering cultural stereotypes, showing how India is a South Asia synecdoche and the Indian accent is mocked;[27] participating in talk shows helps redefine public common sense, providing templates, cultural, and identity grounds. Bollywood's global repositioning is evident.

Bride and Rajshree Ojha's *Aisha* (2010), an *Emma*/*Clueless* **mashup**, follows 1990s ideologies, mixing traditional Bollywood film language/content with an 'MTV aesthetic': *Bride* brings a Goa rave-like dance, with American popstar Ashanti lip-syncing a Punjabi song; *Aisha* shows interspersions like commercials, plus many NRI characters from the UK and the US in supporting roles (Kao 2020:65–66).

Bride restages the romantic postcolonial improvement of the Indian economy through Darcy imperial's gaze, scouting cheap land as potential sites for luxury hotels. The camera contrasts Darcy's vision: panning the Bakshi's farm, past happy labourers, recalling a Gandhian image of a traditional sustainable farm, suddenly broken by Lalita's tractor, and workers being given orders, **updating** India with other premises. For Darcy, development is Goa, an Indianised Beverly Hills, concerts, and Western celebrities (Kao 2020:68).

Lalita and Jaya (Jane) are invited to Goa by Darcy's friend, Indian-British Balraj (Bingley), but only after a colourful flash mob in a marketplace, including a group of *hijras*, castrated outcasts who can bring good or bad luck. The **tropes** from Austen's novel mix with elements introduced by **rewritings**: discussions about gender roles are enriched by a debate on arranged marriages and dating services; India's future economic issues are discussed around a pool, reminding us of the 1995 lake, but it is Lalita who comes out of the water to a shirtless Darcy. At the beach party Wickham shows his six-pack abs dripping seawater (another 1995 **trope**), staying shirtless during the party. One of the big differences with

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26 Angry taxi drivers, attendants, and terrorists (especially after 9/11) evolved into efficient well-paid professionals, as in TV shows such as *Numb3rs* (2005–2010), *Citizen Khan* (2012–2016), *Silicon Valley* (2014–2019), *The Big Bang Theory* (2007–2019), *Quantico* (2015–2018), and *Master of None* (2015–2021). Netflix offers the teen series *Never Have I Ever* (2020), the documentary *Indian Matchmaking* (2020), and *The Big Day*, a reality dating television show, like the reality TV series Australian *Bride & Prejudice* (2017–), exported to US and UK, where the format has been adapted.

27 Kal Penn (American, Indian ascendency) famous for *Harold & Kumar* films (2004, 2008, 2011) and *House* series (2007–2009), tweeted old script descriptions requiring nerdy intelligence stereotypes and 'authentic' accents – "That usually meant they wanted Apu (*The Simpsons*)" (Singh 2020:264).

other Austen adaptations is the close relationship between Lalita and Wickham. Indeed, Lalita seems much more attracted to Wickham and dreams of marrying him.[28] After a tour of Los Angeles, London, and surroundings – showing tourist sites – the film ends in Amritsar with a traditional double wedding: Balraj on an elephant and Darcy playing the tambor.

Audiences usually are more familiar with **rewritings** than sources, especially classics. Besides previous *PP*'s adaptations, *Bride* incorporates musicals, *West Side Story* (1961), *Oliver!* (1968), and *Grease* (1978). UK films recalling youngsters resisting family expectations and restrictions are *My Beautiful Laundrette* (1985), *East Is East* (1999), Chadha's film *Bend it Like Beckham* (2002), and BBC radio/TV comedies *Goodness Gracious Me* (1998–2001) and *The Kumars at No 42* (2001–2006). Representations of Indian mothers naturalise Mrs Bakshi's behaviour, giving it more **verisimilitude** than the 1995 series (and we can add the 2005 film), with its exaggerated comic performances (Geraghty 2006:164–166).

8.1.4 The Movie Business

Although little considered by TS/AS scholars, pre-production is vital when writing/revising a shooting script – generally regarding funding. Film rights are generally sold in markets, and buyers frequently acquire audiovisuals at pre-production, seeing trailers or only flyers, securing films' budgets. Producers often try to find partners overseas, so it's not unusual to find four to five companies involved, as in the case of *Bride*.

During its first 50 years, the film industry's revenues came from the Box Office (BO). Major studios mention production budgets, without including pre-production or marketing costs – and sometimes could be even more expensive to market a movie than to produce it. Genre is also important. Films without a built-in audience – that is, adaptations from famous sources, either literary, such as classics or fantasy books, or video games and works written by influencers – must find their audience. Print & Advertising (P&A) costs are high, a medium-sized budget ($40M–$75M) might spend $20M on ads (Zipin 2021).

8.1.4.1 And the Oscar Goes to …

Before COVID, films were already premiering near to the streaming release, shortening the window to the minimum allowed for an Oscar nomination. An important turning point happened with *Roma* (2018), the adaptation of Alfonso Cuarón's life-story, which he himself produced/written/photographed/edited. Unlike the Cannes Festival, which does not accept films released directly into streaming, the 2018 Venice International Film Festival presented Cuarón's movie

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28 The love-couple are not convincing, Darcy seems lost. Check the shredding video *Bride and Prejudice except it's only Darcy staring* (Sunny ClassMoney 2017).

with the highest prize, a Golden Lion. *Roma* was released on Netflix, with 3.2M viewers (January–February 2019) after three weeks at cinemas, receiving ten nominations at the Academy Awards.

Netflix spent $25M advertising *Roma* to Academy voters (IMDb, Trivia), and it paid off: the $15M budget film was awarded three Oscars, provoking discussions on cinema/streaming and even dubbing/subtitling – two translation processes very linked to adaptation.

8.1.4.2 Multilingualism and Audiovisual Translation (AVT)

Roma is a Mexican film, spoken in Spanish, with dialogues in Mixtec, an indigenous language, and helps to emphasise the importance of AVT. Agnieszka Szarkowska and Julianna Boczkowska (2020:1–4) show novel ideas coming from filmmakers themselves. As Cuarón requested, the Mixtec subtitles are displayed in brackets, differentiating them from the Spanish plain subtitles, so the non-Spanish speaking audience can distinguish the two languages. The disadvantage is that screen space is reduced. Other resources are: (a) subtitles in italics, as seen in *Monsoon Wedding* (2002) with Hindi dialogue, or (b) colour-coding, a similar technique used in subtitling for the deaf/hard of hearing, but instead of identifying speakers, here the colours mark different languages.

Streaming brings AVT and media accessibility issues to the fore. Facing AVT impacts on reception, filmmakers are paying more attention to the integrity of their stories in global translations. Even a filmmaker like Cuarón was surprised by an overlooked aspect: language variance. Netflix's subtitles for *Roma* 'translating' Mexican Spanish into Iberian Spanish were found to be redundant (Fresco 2020:382). After criticism of subtitles in past productions, Guillermo del Toro produced the subtitles of *Pan's Labyrinth* (2006) himself (helped by his partner Mathew Robbins), winning three Oscars. Alejandro González Iñárritu was handed the multilingual script from his film *Babel* (2006) already in English and personally revised the Spanish translation. Tarantino insisted on preserving the multilingual nature (70% French or German dialogue) of *Inglourious Basterds* (2009) in both English and translated versions. Tarantino pointed out the places in the script where subtitles were to be inserted. Other directors such as Fellini, Scorsese, Woody Allen, Godard, and Kubrick also took great care with subtitles. Kubrick had a team supervising the AVT work, and he talked with the translators to discuss their approach, providing annotations with details of potential pitfalls and guide the dubbing and/or subtitling (Fresco 2020:396–397).

8.1.4.3 Major Changes in the Industry

8.1.4.3.1 Distribution

'Event films' like Disney's family movies, with high-budgets, generate high BO figures. When all theme parks, cruises, live-shows, and cinemas closed in 2020,

streaming was the sole distribution form, turning the pristine app *Disney+* into the company's most lucrative area. According to the National Association of Theatre Owners from the US (natoonline.org 2021), *Black Widow* (2021), postponed 15 months, had a hybrid release, cinemas and streaming, with low BO results as instead of faulty copies filmed with cinema audiences, streaming releases provide perfect copies to circulate and pirate. *Black Widow* was available to download within minutes of the Disney+ release (natoonline.org 2021), with unofficial links shared/sold on social media groups, reducing Disney's profits. Since participants in the film receive a BO bonus, this shift to streaming is also making actors/directors negotiate additional payments as they depend on mysterious metrics rather than the BO. The rules are still being written: the Wikipedia page from *Shang-Chi and the Legend of the Ten Rings* (2021) tells us that the movie, featuring Marvel's first Asian lead, and also a Disney's data collection experiment, stayed 45-days in cinemas before entering Disney+.

8.1.4.3.2 Inclusiveness and Profit

UCLA's Center for Scholars & Storytellers reports that authentic inclusive representation and multicultural media content are converted into real profit. They suggest starting with a diversified crew and cast, writing/adapting multidimensional non-stereotypical characters. Stephanie Allain, one of the two Columbia African-American script readers,[29] became a respected Hollywood producer after launching Robert Rodriguez, Darnell Martin, and pitching John Singleton's *Boyz n the Hood* (1991), a commercial hit (Budget $6.5M, with BO $57.5M).[30] Allain is involved in the Netflix series *Dear White People* (2017–2021), which adapts Justin Simien's film (2014), narrating college racial tensions from the perspectives of African-American students (Higginbotham et alli 2020:10–14). Since 2018 Netflix has been producing more content by underrepresented ethnic and gender groups: films directed by women and multiseries with black directors and producers: Dave Chappelle; Ava DuVernay and Shonda Rhimes, 'stolen' from broadcast TV; and the Obamas in a multiyear deal (Shattuc 2020:156).

Colour-conscious casting, before known as 'colourblind', is being now widely used, as seen in the British-American-Australian Hulu's series *The Great: An Occasionally True Story*, season 1; and *The Great: An Almost Entirely Untrue Story*, season 2 (2020–). The series is an adaptation of the play of Tony McNamara, also credited as screenwriter and executive producer. Another example is American Julia Quinn's bestselling historical novels, set in the Regency era, translated into 40+ languages, which became the highly successful series *Bridgerton* (2020–),

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29 A person responsible for reading and evaluating scripts and other writings.
30 Allain was also involved in Singleton's films *Poetic Justice* (1993), *Higher Learning* (1995), and *Hustle & Flow* (2005).

produced by Shonda Rhimes, with 82M households watching over its first month and renewed until season four by Netflix (Data: IMDb/Wikipedia).

8.1.5 Remakes

8.1.5.1 Introduction

Film remakes, like genres, occur "always *in excess* of a corpus of works" (Neale 2000:162 in Verevis 2006:2). Constantine Verevis (2006) divides remakes into three categories: Industrial, Textual, and Critical.

8.1.5.1.1 Industrial (Production, Commerce, Authorship)

This category favours financial guarantee plots, recognisable formulas such as remakes, **sequels**, **prequels**, and serialisations, fulfilling the requirement of repetition *and* novelty. So, while studios buy expensive bestsellers and hit plays (pre-sold properties), they also produce inexpensive pretested material: earlier content dear to the public, becoming franchises.

Remakes were lower budget pictures, but technologies and practices have prompted studios to reshoot established films, exploiting new stars/contexts, such as Tim Burton's *Planet of the Apes* (Verevis 2006:4–6). Pierre Boulle's *La Planète des singes* (1963), translated as *Planet of the Apes* (1963) by Xan Fielding, was first adapted by Michael Wilson & Rod Serling (1968), starring Charlton Heston, with **sequels** (1970–1973), a TV series (1974) later edited into five TV movies, remakes, and a **reboot**. Wikipedia lists other media: Marvel comics (1974–1977), a film-audio compilation in LP format (1975), **novelisations**, video games, and toys.

Dormant until Tim Burton's *Planet of Apes* (2001), the story dialogues with the 1968 film using famous quotes, legitimising the **version** through the cameo appearances of Charlton Heston and Linda Harrison (Rosewarne 2020:263). Screenwriter William Broyles re-imagines the original series and denies that it is a remake. Non-mechanised warfare, a Spartacus-type protagonist – captured as a gladiator, leading humans into an epic battle – reminds us of Ridley Scott's *Gladiator* (2000) remake. Broyles reworks the French source premise, with a protagonist called Ulysse, turning the Odyssean saga upside-down. A blasted Statue of Liberty (1968) proves the post-apocalyptic planet is Earth; Burton and Broyles follow Boulle's twist: the returning hero recognises a landmark – the Eiffel Tower translated as the Lincoln Memorial – but when closer, it is filled with apes, becoming a 1968 film 'dark remake' (Verevis 2006:93–95).

The first two films established the main story (1968/1970), expanded by three **prequels**. Backstories have been called **prequels** since Richard Lester's *Butch and Sundance: The Early Days* (1979), with familiar characters and settings strengthening connections, while exploring previous narratives as flashbacks. **Prequels**' built-in audiences provide financial security and are common on TV:

Muppet Babies (1984–1991), *Tiny Toons* (1990–1995); more recently, series like *Better Call Saul* (2014) and *Gotham* (2014–2019) explore events leading to the *Breaking Bad* and *Batman* franchises, respectively (Scahill 2021:316). There are also film remakes based on television sitcoms and series, like the **transmedia** franchises *The Addams Family* and *Charlie's Angels*.

Lauren Rosewarne (2020:95) describes Burton's *Planet of Apes* as anachronistic. Different from the 1968 film's nuclear tensions, the 2001 movie was released a month prior to the 9/11 events, without any contemporary threats and with a lukewarm reception despite a strong **transmedia** campaign including toys, video games, comic adaptations, and an **interactive** game. Tim Swanson (2001) details the marketing campaign, Project A.P.E. (Alternative Primate Evolution), a backstory about a renegade human group presenting a novelty at the time, a geocaching game. The movie website released 14[31] cache clues, where winners would find souvenirs, logbooks, and a camera to make a selfie, and post it with a commentary. Despite obstacles such as the cost of the GPS ($100), the low number of prizes, the vast playing field, and the critics' lack of belief in the public's engagement, according to the Geocaching Blog (Chris 2021), the game started a real race, and on its 20th anniversary two caches are still active: Washington and Brazil, both "considered a bucket list item".

8.1.5.1.2 Textual (Plots, Structures)

The peculiar relationships established with earlier models and audiences differentiate remakes from all narrative genres: novels are readapted, ballets are rechoreographed, songs recreated, plays often reinterpreted/restaged; but only movies and series have remakes (Leitch 2002:37). Verevis (2006:12–14) outlines the following subdivisions (following Leitch 2002:45–53):

1. Readaptations: Disregard earlier cinematic **versions**, readapting sources as canons – closely followed and preserved – refusing to present themselves as remakes but rather new sources. Tony Richardson (1969) and Franco Zeffirelli (1990) avoided comparisons with Laurence Olivier's *Hamlet* (1948), returning to Shakespeare.
2. Updates: Overtly competing and revisionary towards its sources, **updates** value change and interpretation plurality, not to establish the source's meaning but to make it contemporary. *West Side Story* (1961), *China Girl* (1987), and *Romeo + Juliet* (1996) **update** previous more conventional *Romeo and Juliet* (1936 and 1968) film adaptations.

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31 Swanson informs 13 caches, but there were 14 A.P.E geocaches: nine in the US, one each in Japan and UK, two in Australia, and one in Brazil. See details of each cache at *Markwell's GPS Pages* (markwell.us/projectape.htm).

3. Homages: Tributes to earlier films, some forgotten/overlooked were a *Nouvelle Vague* mark, with several homages to Hollywood, acknowledging Hitchcock years before Brian De Palma's tributes to *Vertigo* (1958): *Obsession* (1975) and *Body Double* (1986). Werner Herzog's *Nosferatu the Vampyre* (1982) remade Murnau's silent movie (1922), which had been taken out of circulation as a result of Bram Stoker's widow's lawsuit against the film. Even with the movie adaptation changes, like inventing the sunlight death, since in Stoker's novel (1897) sunlight is fatal for vampires, all prints were burned, except those which had been distributed abroad.

4. Economic Remakes: Films claiming to be better than their sources. Rosewarne (2020:49) brings examples crediting a primary source (mostly literary), while drawing on unacknowledged films. For instance, Patrick Hamilton's play *Gaslight* (1938), successfully restaged on Broadway as *Angel Street* (1941–1944) and turned into a British movie directed by Thorold Dickinson in 1940. When MGM purchased the rights to the remake, they stipulated the destruction of the negatives[32] though this was not respected, before producing George Cukor's *Gaslight* (1944), starring Ingrid Bergman, which won two Oscars.[33]

8.1.5.1.3 Critical (Reception, Institutions)

This category considers a broad range of remakes using industry discourse around publicity, exhibition, critics, and audience knowledge. Jim McBride's *Breathless* (1983) openly reproduces Godard's *À bout de Souffle* (1960), and both films admit intertexts. Besides screening American classics during pre-production, Godard draws on film noir, art intertexts (Klee, Picasso), and literature (Faulkner, Sachs). Verevis (2006:28) highlights a chain of reworkings: Godard remakes Hollywood, McBride remakes Godard, and Tarantino remakes everybody in *Pulp Fiction* (1994).

8.1.5.2 Recent Remakes

A retromania has dominated this millennium's entertainment. Criticised for their commercial orientation, revamped screen hits have satisfied demands for cross-cultural translations and multiple adaptation formats. Characters such as Conan Doyle's Sherlock Holmes, who had proliferated across media, challenge character remakes. Guy Ritchie's *Sherlock Holmes* (2009/2011) erased memorable elements added by previous adaptors: textually, "Elementary, my dear Watson" and

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32 Such destruction occurred on a large scale with silent films.
33 Besides radio adaptations (1946/1947), traditionally with same movie actors, *Gaslight* (2019) became a 'cinematic' podcast starring film actress Chloë Grace Moretz (qcodemedia.com). 'To gaslight', to psychologically denigrate a person who is in a close relationship, is now in common use.

visually, deerstalker, meerschaum. Ritchie's innovations add to Conan Doyle's canonical cultural legacy, plus Holmes' proto-superhero figure, which Ritchie mixed with celebrated franchise heroes (*James Bond*, *Indiana Jones*) reinforced by casting Robert Downey Jr., Marvel's Iron Man, as Holmes (Loock and Verevis 2012:3–5).

Remakes, particularly when in chains, transform sources and previous adaptations. Jack Finney's *The Body Snatchers* sci-fi novel, published serialised (1954) and as a book (1955), is one example. It was adapted by Don Siegel (1956), remade by Philip Kaufman (1978), Abel Ferrara (1993), and Oliver Hirschbiegel, who changed the title into *Invasion of the Pod People* (2007) – and *The Invasion* (2007), a mockbuster, a simultaneously released low-budget movie exploiting a blockbuster, besides story elements from others screen adaptations, video games, and cartoons. Loock (2012:122–125) believes the monstrous narrative's multiple interpretations, historically contextualised, plus linear plot, and an ambiguous ending, guaranteed Siegel's film enduring popularity and remakes.

Aliens take over the sleeping citizens, who awake seeming to be the same people. This can unmistakably be identified as a Cold War metaphor, a denunciation of communist paranoia, McCarthyism, and brainwashed Korean War soldiers. Sleep deprivation via drugs to avoid aliens is repeated in remakes produced at 15/20-year intervals, with different political connotations. Since 9/11, the term 'sleeper' has designated terrorists living as peaceable citizens, and the 2007 remake portrays the terrorist sleeper threat (Loock 2012:126/129).

Besides changing the protagonist's gender to female, **updates** are stylistic[34] and spatiotemporal: the contagium will have greater effect, local (1955) to global (2007). Loock (2012:129–139) also links rescuers and historical context: 1978 characters don't call the FBI, who became 'body snatchers' too, reflecting 1970s scepticism (Vietnam War, Watergate). The 2007 remake reflects concerns about governments facing crises (9/11, SARS, avian flu), and brings the only happy ending: scientists restore humanity with a vaccine, acquiring extra-meaning after the COVID RNA-vaccine.

8.1.5.3 A Different Categorisation

Lauren Rosewarne (2020:2–5) discusses remakes, which have been called unnecessary, irrelevant, and uninspired, and proposes another division, valuable for current discussions, adapted here for didactic reasons.

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34 Filmic historical context already provokes stylistic changes: post-war noir films create an atmosphere of anxiety and suspicion; the 1970s brought deviations without happy endings; the 1990s' big budgets favoured special effects, car chases, explosions, shootings; while digital technology/CGI has improved visual effects since the 2000s (Look 2012:140).

8.1.5.3.1 Improvement Remakes

These, such as Hollywood's 'event cinema', enhance the source through expansion. Old movies are remade with millionaire budgets for technology, prioritising sound and colour first, and then SPX, CGI/3D, and expensive talent.

8.1.5.3.2 Economic Remakes

Hollywood favours 'sure thing' projects: remakes make money and increase the studio's catalogue, expanding profits by recycling narratives across properties. Remakes are related to media branding, marketing, competition, and are also linked to distribution. Rosewarne (2020:48–49) lists factors explaining the US neutralisation of competition: (1) Hollywood industrial dominance by production volume and globalised distribution (cinemas chains, streaming); (2) English is still a lingua franca, American films reach a greater public in international scenarios. The Hong Kong *Mou gaan dou* (2002)/*Infernal Affairs* was financially/critically successful and generated **sequels** and series. Released by Miramax (2004), it was obliterated by Scorsese's remake, *The Departed* (2006), which won four Oscars.

8.1.5.3.3 Nostalgic Remakes

These convey hybrid results, as, though familiarity is loved, remakes trigger comparisons, sometimes negative, especially with cult and loved movies. Rosewarne (2020:81–102) lists some recurrences, summarised here:

1. Affective Memory:[35] Memories guarantee remakes' profits. Disney is remaking its catalogue by also counting on nostalgia, allowing the audience to share stories with other generations. *The Lion King* (1994), the highest-grossing animated film ever (and VHS bestseller) had a CGI remake (2019), enlarging its franchise.
2. Cameos: Cameos reward fans and suggest continuity. Philip Kaufman's *Invasion of the Body Snatchers* (1978) was first to cast cameos in a follow-up action, with the 1955 director (Don Siegel) and its protagonist (Kevin McCarthy). The last survivor of the 1978 film is the same actress (Veronica Cartwright), immune to the 2007 alien virus, adding retrospective causality. But reappearances can also seem meaningless and confusing, mere publicity (Loock 2012:138–139).
3. Infinitely Adaptable Stories: "Canonical literature remains enduringly popular on screen because such stories tend to be highly malleable", writes Rosewarne (2020:104), and we can translate this as: classical narratives are

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35 See more about Affective Memory in Kaisa Koskinen (2012).

good sources for **rewritings** and intersemiotic adaptations for their universal and a-temporal reach. Stories repeatedly retold are entrenched in the collective and affective memory, establishing genres and viewer expectations. As happens with certain authors like Shakespeare and Austen, the horror genre generates remakes and readaptations. Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) is now a template, as are *Frankenstein* and *Dracula*.

8.1.5.3.4 Americanised/Sanitised Remakes

Ethnicity, gender, sexuality issues provoke society's consternation in every era, but they used to be downplayed by studios with embellished presentations. Remakes have to deal with a new set of problems, such as **manipulated** previous **versions**, and deconstruct cemented idealisations (Rosewarne 2020:109–110).

Among the most recognised chronicles in Thailand are the 'Anna Leonowens narratives' (ALNs), as Phrae Chittiphalangsri (2015:109) labels the narratives generated by Leonowens' writings (1870, 1873), fictionalised by Margaret Landon's *Anna and the King of Siam* (1944), a novel translated into 20+ languages and adapted across genres. The first adaptation, *Anna and the King* (1946), won two Oscars. Rodgers and Hammerstein's Broadway musical *The King and I* (1951) immortalised Yul Brynner as King Mongkut. Brynner starred in the 1956[36] film which won five Oscars, the TV series (1972), and the musical reenactment (1976–1985). The 1991 film readaptation flopped despite the presence of Jodie Foster and an unprecedented Asian cast. This was followed by an animation (1999), adapting the 1956 movie.

All screen adaptations but not the books are banned in Thailand. In Landon's novel (1962) and Leonowens's second book (2000) translators distance themselves from their sources (offensive and deceptive) 'translating back', clarifying their translator's ethical position and disagreement through explicit paratexts, plus cuts and additions (Chittiphalangsri 2015:112–119). Paramount acquired the musical rights promising a remake from a contemporary perspective, diversity, contrasting worldviews, and 'real history' (IMDb 2021). The book *The King of Siam Speaks* (1944), written by the Thai intellectuals, brothers Seni and Kukrit Pramoj, points out the narrative fallacies, with historical documents: the king (a Buddhist monk for 27 years) was not a childish barbaric despot but rather fluent in Latin and English, resulting in other publications (1961, 1976, 2008, 2014) (Hoh 2019), which could help Hollywood tell a less ethnocentric story.

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36 Landon's novel was adapted for 1930s radio, starring Deborah Kerr (1949) and distributed to troops in WWII (Wikipedia).

UK-US TRANSNATIONAL ADAPTATIONS

Remakes released in the same language and next to the originals such as Americanised UK shows raise the 'why bother' question, especially when some do not even pass the pilot.[37] Rosewarne (2020:116) believes studios should wait longer since "such reproductions invariably target an audience already familiar with a story", but cable and streaming channels fail to offer the same catalogue and premieres worldwide,[38] except for blockbusters, for piracy reasons.

Simone Knox (2018:303–313) discusses the UK-to-US format of adaptations such as *The Office* (UK 2001–2003; US 2005–2013) and *Shameless* (UK 2004–2013; US 2011–2021), which challenges American homogeneity while it illustrates certain mundanity and poverty, showing US culture richer than in past screen representations and eliminating stereotyping.

The Office is a successful BBC series that aired for two seasons (14 episodes). It was transnationalised and adapted in Canada, Chile, Czech Republic, Sweden, Finland, France, Germany, Israel, and, most recently, India. The most successful series by far was that in the US, with 201 episodes. For a while it was the most popular NBC comedy programme, achieving audience figures of 10M and winning many awards.

The Office is a mockumentary, a genre which has gained popularity with this show. A shoulder-held roving camera, often producing rather jittery shots, "spying shots" (Merchant in Greene 2020:61) through windows, follows the mundane events of the paper distributor in Pennsylvania, and in UK, a Slough-based paper company. The drabness and drudgery of office life are interspersed by the characters giving their opinions to the camera, a talking heads technique. The storyline is based around the relationship of the manager, David Brent, played by one of the originators, Ricky Gervais, and in the American **version**, Michael Scott (Steve Carell). Both are incompetent, especially in the way they treat their staff, using misguided humour, making unwanted inappropriate remarks, inventing embarrassing competitions and games. Brent/Scott end up by revealing their own insecurity, and we, the audience, feel for their total lack of self-awareness and the embarrassment of the staff. We wince, flinch, and blench: this is cringe humour. The number two character in both series is the organised, militaristic, awkward, gawky, and gauche Gareth/Dwight, thus contrasting with their open and over-friendly boss. Furthermore, the 'love interest' in both series is provided by the on-off relationship between salesman and receptionist, Tim and Dawn (UK), and Jim and Pam (US).

37 *Top 10 Awful American Remakes of Great British Shows* (WatchMojoUK 2017) lists some examples.
38 Netflix offers different content according to the country (Richeri 2020:136).

Thus, the basics of the series are similar, and the first American episode tried to follow exactly the British series' plot. However, it was not successful, viewing ratings were low, and director Greg Daniels decided to invent new stories, turning the source into more of a guide to follow than a template to copy. The second season became a hit, also due to Steve Carell becoming well-known after starring in *The 40-Year-Old Virgin* (2005) movie. A third season was then commissioned, followed by a fourth. Another possible reason for its success is that it can be seen as an allegory for the US, headed, from 2001 to 2009 by another none-too-bright guy, George W. Bush (Rob Sheffield in Greene 2020:14).

Other differences can be found. According to TV critic Alan Sepinwall, "David Brent was driven by a desire to be famous" [as a singer/musician]. "Michael Scott was driven by a desire to be loved", and this characteristic of Scott provided more potential for a long-term development, with the number of episodes requiring that other elements of his character be developed (in Greene 2020:99). In the second series Michael Scott became less abrasive, with a loveable side that attracted audiences. Indeed, the various scriptwriters tried to emphasise different elements of his character: the unbearable oaf, the "guy who's somewhere on the autistic spectrum, who just doesn't understand how to relate to people" (Sepinwall in Greene 2020:160), the socially clumsy guy who is socially desperate yet good-hearted, and the man who is lonely and crazy for a family. Furthermore, Dwight played a much more important role than Gareth. Dwight also lacked self-awareness and self-criticism and lived in a world of "delusional strength" (Greene 2020:93), taking any opportunity to dominate others at the office, which became much clearer in the extended NBC **version**.

The Office has enjoyed a very profitable afterlife. In 2020 it was the most streamed show, with "57 billion minutes' worth of views", was originally on Netflix, and is now on the Peacock and Amazon Prime channels. It also has several fan sites. Indeed, it seems that the show appeals greatly to younger generations who would not have seen the original **versions** (Thorp 2021). According to co-originator of the BBC series, Stephen Merchant, *The Office* touched many people before the pre-COVID world:

> the dynamic and ecosystem of an office is very, very familiar to people over the world. The types of people, whether it's the David Brent or the guys like Tim who've sort of got stuck in a rut, or the receptionist who's made some slightly dodgy decisions, those are familiar characters to people all over the world.
>
> (Thorp 2021)

8.2 Part II – Streaming and Social Media

8.2.1 Introduction: TV or Not-TV?

This segment deals exclusively with streaming and social media adaptations, bringing in recent discussions like 'what is TV?'; 'film or series?'; 'ratings or algorithms?'; 'hybrid or direct release?' – unimaginable questions a decade ago.

Publications highlight the shift in the film industry caused by streaming, with Hollywood/TV talent being recruited with lucrative contracts and creative freedom, gaining top awards and widespread reception. An excellent example is Netflix and more specifically, *House of Cards* (2013). Netflix groups 'taste clusters': genre and qualities associated with affection, tone, and feelings matched with the viewer's habits, creating 2,000+ taste clusters.

YouTube is growing fast on television screens, also offering traditional TV/radio broadcasters. Facts Figures (itu.int 2020) shows a 38% growth in international bandwidth usage during the pandemic. But Shaw Shimpach (2020:1–6; 8) warns that digital surveillance customisation comes with tailored programming, rather than audience requirements as a public. Global interactions bring cultural homogenisation, which is increasingly westernised, commoditised, and mostly on small screens; however, heterogeneous culture does find a niche, co-producing or through other funding.

8.2.2 Media Transnationalisation: Fiction/Non-Fiction Formats

The structure and narrative blocks of reality shows are easily identifiable and reproduced. Most mega-formats such as *Who Wants to Be a Millionaire?* (1999), *Survivor* (1992), *Idols* (2001), and *MasterChef* (UK 1990/2005) originated in the UK, except for *Big Brother* (Netherlands 1999). Jean Chalaby (2020:382) points out that the multi-billion–dollar business enables scale with minimum investment, the format rights holder can sell adaptation rights or produce themselves, leading to international expansion, supplying formats to local broadcasters. Labelled 'transnational' in order to enable global efficiency, local subsidiaries become units, and resources and responsibilities are dispersed: "A process of adaptation lies at the heart of the TV format trade" (Chalaby 2020:377) since the fixed formula adapts local elements by acknowledging international and native cultures. High capacity/speed data transfer technology enables platforms to reach 100+ territories, thereby transnationalising production. Films/series are produced and finalised in numerous locations, as in the case of *Star Wars* or *Game of Thrones*.

Although dominated by Western companies, global media is growing: MultiChoice (South Africa), Zee Entertainment (India), Al Jazeera (Middle East), Bollywood, South Korea, Latin American Globo (Brazil), and Televisa (Mexico) – all creating IPs for worldwide distribution. Telenovelas are also sold for remakes: the Colombian *Ugly Betty* (2006–2010) has dozens of transnationalisations (Chalaby 2020:375–376).

8.2.2.1 Audiovisual Translation – AVT

Media products/services must adapt to local cultures and tastes. Streaming platforms offer multilingual subtitles and dubbing, and video-sharing websites offer interface **localisation** and language/content preferences. Netflix, Amazon, and others are increasing their non-English language territory commissions (Chalaby 2020:377).

David Orrego-Carmona (2018:322–324) credits fan parallel distribution, disregarding linguistic, geographical, and political boundaries, stimulating personalised schedules and creating consumption patterns. **Binge-watching**, a common standard practice nowadays, watching various episodes of the same series in succession, originated in fandoms (fansubs, nonprofessional subtitles). In the 2000s websites shared audiovisual archives, later transferring to YouTube, where two thirds of viewers watch multiple episodes. To help identify relationships between verbal and non-verbal signs in AVT research, Yves Gambier (2018:50–51) summarises 14 semiotic codes, adapted in Table 8.2.2.1.

TABLE 8.2.2.1 AVT Semiotic Codes

Elements/Codes	Audio Channel	Visual Channel
Verbal Elements	Linguistic (dialogues/ voiceover) Paralinguistic (intonation/accents) Literary/Drama (plot/ narrative)	Graphic (headlines/subtitles/intertitle)
Non-Verbal	Sound arrangement (Special sound effects) Musical Paralinguistic (Pauses/vocal noises: coughs, crying, shouts)	Iconographic Photographic (Lighting) Scenography Film (Shooting/cutting/editing) Kinesic (Gestures/gazes) Proxemic (Space use/movements) Dress (Wardrobe/makeup)

8.2.2.1.1 Pirates!

Pirated downloads may greatly surpass legal views (websites are reaching 100M+ viewers), becoming a parallel distribution environment with international spectatorship and their own dynamics. Geographical licensing restrictions limit streaming/broadcast libraries, but user-friendly unauthorised archives offer immediate access to organised files updated hourly by **prosumers**. Piracy also moulds consumption behaviour, involuntarily providing statistics to companies selling piracy data reports and testing the long-tail distribution model – the simultaneous offer of a very large number of products – contributing to streaming on demand, or Subscription Video on Demand (SVOD) evolution and closer attention to AVT (Orrego-Carmona 2018:324–329).

8.2.2.1.2 Fansubs and Official Subtitling/Dubbing

As Orrego-Carmona observes (2018:329–338), linguistic barriers are intrinsic challenges to **media convergence** and **participatory culture.** The reception of official and unauthorised subtitles helps to understand translation's pivotal role in the media scenario.

Fansubbing impacts traditionally dubbing countries, such as Italy or Spain, or connects geographically/culturally distant audiences such as Turks captivated by Korean dramas, paving the entrance for other Asian elements. Piracy has made AVT work more visible since to consume subtitled works users must download subtitle *and* video files separately, conscious tasks related to translation, unnecessary in mainstream media.

The industry has reduced the previous international release delays. Until the 2010s, TV show seasons could take six months to reach territories such as Latin America, many with manipulated dubbing, omitting and/or replacing terms, sometimes the meaning. Still, many viewers can't understand how fansubs are ready after few hours when channels blame translation for delays, so companies are streamlining processes, as has Netflix, which has also perfected AVT.[39]

Dingkun Wang (2020:623–624) discusses AVT censorship and **manipulation**. *Django Unchained* (2012) was screened in China without the word 'fuck' and derivatives, and attenuated bloodshed/violence, using a dimmed blood shade and splatter. There is a strong censorship tradition in China. Before the Cultural Revolution (1966–1976), films were imported from other communist countries, and the authorities made 'appropriate' interpretations in the national newspaper (*People's Daily*) of the Mandarin-dubbed films. The projection workers had to read, before screening, explanations of the plots and cultural/historical information, actions that usually backfired since Chinese people also enjoy 'worldly interests' like exoticism, fashion, sex, and humour.

Different from other countries, where AVT seems to be starting to allow certain vulgarisation, in China translators are pressured to omit or rewrite, euphemising strong language as a result of professional norms and/or state-imposed regulations. Wang (2020:224) illustrates with a term linked with 'scrotum' subtitled with an invented phrase, that also made a pun (phonetically sounds also as a Chinese snack food):

> In *Guardians of the Galaxy Vol. 2*, Rocket mocks a fearsome galactic pirate aliased 'Taser Face' by comparing his face to a 'scrotum hat', which was translated into Simplified Chinese […] (*guo dan pi*; thin flatbreads for wrapping eggs). The subtitler Bowen Fu (2017) explained that he invented the Chinese phrase as a euphemistic substitute for the actual equivalent to the

39 Netflix has passed 20+ languages, including Korean, Chinese, Arabic, and Polish, and the number is rising.

source-language expression in order to avoid alerting the censors, who would have disapproved the access of the film to the mainland China.

To be approved, *Bohemian Rhapsody* (2018) was modified into a *Queen* biopic, omitting vulgarisms and explicit references to sex and homosexuality;[40] but fansubbed versions of the non-edited film were available, and its censorship became the subject of **parody** and criticism. The transnational expansion of streaming enhances the impact of cultural diversity but reinforces media dependency, now with unprecedented algorithm control as Netflix explicitly uses algorithmic profiling in order to customise multilingual/cultural television (Wang 2020:625; 637–638).

8.2.3 The Streaming Business

A major technological change from broadcast and cable TV streaming has made entertainment, before confined to a large unwieldy box, into a portable phenomenon. Although streaming choices are continuously popping up, the main ones are Netflix, Amazon Prime, and Disney – which owns Hulu and others. There is also a live streaming platform, Twitch, Amazon's subsidiary, focusing on video game live-streaming, now expanding to sports, with 140M+ active users/month (Shattuc 2020:145–146; 162). These companies, according to Shimpach (2020:6), are recruiting mainstream talent with lucrative contracts. Apple began with a reality show, *Planet of the Apps* (2017–), and now offers around 100+ titles, contemplating underrepresented groups and showing a big appetite for adapted content.

Apple TV+ was launched in 2019 and has invested the considerable sum of $10B+ in content.[41] Besides literature, like Isaac Asimov's *Foundation* (2021–), and the Shakespeare film adaptation of *The Tragedy of Macbeth* (2021), there are content based programmes, adapted from and inspired by various sources, many foreign (Korea, India, Australia, Israel): (1) talk-shows: *Carpool Karaoke: The Series* (2017–) is based on a segment of *The Late Late Show with James Corden* (2015–); (2) real-life audios: *Calls* (2021–), a horror/mystery show adapted from French TV series (2017–2020), based on sound recordings (aeroplane black boxes, answering machine messages, or police rescue calls); (3) graphic novels/comics: Robert Rodriguez is producing and directing *El Gato Negro*, a Latino Superhero series adapted from Richard Dominguez's comics; (4) web-based comics: Nathan W. Pyle's Instagram webcomic *Strange Planet*, with 6.2M+ followers, made into a series; 5) true stories: *Swagger* (2021–), a series based on NBA player Kevin Durant's life; (6) magazine content: *Little America* (2020–) is an anthology series,

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40 Rami Malek's live Oscar speech was untranslated when he said 'gay man'. The censored segment was posted on Chinese social media, but the next day all records became inaccessible, except by an anonymous subtitled clip on *bilibili* (bilibili.com/video/av44758781?from=search &seid=10646392618125390843).

41 Apple's investment and films/series data are retrieved from Apple TV+ website (tv.apple.com); IMDb and Wikipedia.

adapting stories collected by *Epic Magazine*; (7) podcasts: *The Shrink Next Door* (2021–); and (8) ad campaign: *Dear…* (2020–), a biographical documentary series, inspired by the company's marketing campaign, *Dear Apple*.

Apple is also producing content for younger audiences. The animated series *Harriet the Spy* (2021–) is a story written and illustrated by Louise Fitzhugh in 1965, already adapted into film twice (1996, 2010). The series is co-produced by The Jim Henson Company, which is also producing *Fraggle Rock: Back to the Rock* (2022–), a **reboot** of Henson's show (1983–1987), available on Apple TV+ since 2020. Apple has to follow certain rules to adapt the universe of Charles Schultz' *Peanuts*. As seen in Chapter 6 on theatre, authors' estates can impose guidelines on adaptors, in this case, the showrunner Mark Evestaff (Radish 2021) lists Schultz' requirements: (1) no adults; (2) no shots inside the doghouse; and (3) no technology beyond 1970s. Apple already produced a live-action mockumentary, *Snoopy in Space* (2019–) and *The Snoopy Show* (2021–). Obviously, Apple is another company investing hard in nostalgia.

8.2.3.1 Netflix: A Successful Case

Publications on Translation, Media and Audiovisual after 2010 are unanimous about the Netflix phenomenon. The Californian DVD-by-post company, founded in 1997, began to stream US art films in 2009, and in 2021 spent $13B+ on content (60% licensing and 40% Netflix Originals), generating a steady revenue through its subscription system, reaching 221M paid memberships in 190+ countries in 2022 (Netflix Investors 2022). Started by computer mathematician Reed Hastings and digital marketing executive Marc Randolph, Netflix has been very focused on algorithmically personalised recommendations based on viewing history and technological innovations in AI, their main competitive advantage. Netflix is a suitable vehicle for independent, small movies, as they are suggested to a compatible public, regardless of BO, rather than pushing masses of general films. Jeffrey M. O'Brien (2002) pointed out that, with its vast customer base, the Netflix model would change Hollywood – and it has, including TV and the game industry. Movies find afterlife on Netflix, and some become hits. O'Brien foreshadowed a "heightened incentive to create more diverse films" or adult audience content. Until 2002 Hollywood flourished by aiming at middle America, but Netflix proved viewers are not a homogenous caricature but rather multifarious fragmented groups around the globe.

Giuseppe Richeri (2020:138–141) reminds us of other Netflix improvements: cheap subscriptions; a large archive; broadcasting and technical quality; and the already mentioned AI tools that besides helping clients aid marketing decisions, particularly acquisitions for forecasting consumers' potential habits.[42] Netflix

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42 Netflix paid a $1M prize in 2009 for a better video-recommendation algorithm, with predicting ratings over 10% (*Netflix prize*: Wikipedia).

doubled its content success rate, compared with TV standards, by also training a team (100+) to identify thousands of microgenres, helped by a 36-page document.

Netflix's catalogue has recently been reduced, mainly in terms of the cost of renewal rights cost but also for the fast entertainment 'streamingisation': main broadcast channels and studios, such as Disney+, are recalling their IPs to release them on their own streaming sites.

8.2.3.1.1 House of Cards Rumbles the Screen Industry

In 2011 Netflix started producing original content and bought BBC's *House of Cards*. Andrew Davies (see 1995 *PP*) adapted Michael Dobbs' political novels (1989, 1992, 1994) into a successful three season miniseries (1990, 1993, 1995). With strong filmic talent (David Fincher, Kevin Spacey, Robin Wright), Netflix skipped the traditional pilot and ordered an unheard of massive two-season 26 episodes for $100M. On 1 February 2013, Netflix startled the world by releasing, for the first time ever, a full series season, officialising **binge-watching** (Richeri 2020:140–142).

Sophia von Finckenstein (2019:106–107) emphasises the connection between 21st century series and literature, illustrating with the *House of Cards* narrative structure:

1. **Paratextual** Framing: The episodes are marked as book chapters, giving to the series a literary prestige.
2. Narrative **Interactivity**: The protagonist's asides break the fourth-wall, and since the audience tend to watch content on smartphones and/or laptops, the same screens used for communication when Frank Underwood (Francis Urquhart in UK) looks directly at the camera, the text establishes a special relationship between the viewer and the character, enhanced by **binge-watching**.
3. Adaptation of an adaptation: Always maintaining **intertextual** references to Shakespeare, Michael Dobbs' trilogy was adapted into a BBC miniseries, revived 20 years later by Netflix.

There are clear parallels with Shakespeare plays. Sophia von Finckenstein (2019:111–114) analyses the US **version**:

1. The *House of Cards* opening scene (Season 1, Chapter 1, cold open), where Frank kills the neighbours' dog and speaks the first aside with *Richard III*'s opening "Now is the winter of ourdiscontent" monologue by the future King Richard III. Frank's soliloquies are very similar to those of Richard III and Iago.
2. Claire Underwood's rhetorical strategies to manipulate her husband can be compared with Lady Macbeth's, acting as driving forces, both inciting their husbands to act, blaming them for any weakness and lack of ambition. Claire (Elizabeth in UK) and Lady Macbeth have no maternal instinct.

3. In the first aside together, at the end of the Season 4, Chapter 52, the Underwoods, now President and First Lady, state: "We don't submit to terror, we make the terror". For von Finckenstein (2019:114), probably the most important difference with *Macbeth*, as there are no witches or supernatural forces in *House of Cards*, is that in the 21st century, "the evil lies within the humans, and it is Frank and Claire who are responsible for the terror".

Netflix has produced 1,500+ titles since its first original, the award-winning *House of Cards* (2013–2018), and has launched a bigger percentage of non-English language shows, a marketing strategy against the Anglophone collection of Apple TV+ and Disney+ (and others), obviously achieving good returns with *Roma* and the French hit series *Lupin* (2021–) with 70M+ views, the Spanish *La Casa de Papel* [*Money Heist*] (2017–2021), and *Squid Game* [*Round 6* in the US] (2021–).

Jane Shattuc explains the advantages of securing long deals, such as two years, allowing complex characters and narrative developments, resulting in a 'novelistic approach' opposed to the old TV format, with 30'/60' episodes, often leading to "formulaic stories and stereotypical characters" (2020:157).

Netflix tags content, sharpening recommendations. Shattuc exemplifies that *Stranger Things* (2016–), besides being a friendship (buddy) story, has the following tags: "Supernatural. Missing person. Family in crisis. Conspiracy. It's also a buddy story" (Laporte 2017 in Shattuc 2020:150). These categories are changing how viewers understand content, the same as the classical studio genres – romantic, horror, western – changed how audiences understand Hollywood films.

8.2.3.1.2 Globalisation

With more viewers around the world, Netflix is producing in 21+ countries, respecting cultural nuances through dubbing and subtitles in 13+ languages and also co-producing. However, some question the format and the excessive cost, jumping from $150,000/episode for ITV's *Downton Abbey* (2010–2015) to $13M/episode for Netflix's *The Crown* (2016–). Critics are discussing whether Netflix and similar companies are the latest embodiment of Western imperialism and fear its global platform will bring another monoculture. It might inhibit the competition of local narratives, even with co-productions, since Netflix could strictly follow styles and themes from their 2,000 global taste clusters to define what content gets produced. Shattuc cites other globalised corporations, like Apple, Amazon, and even Ikea, which have come to define aesthetic and cultural tastes, thereby reducing the diversity of cultural products (Shattuc 2020:159–162).

8.2.3.1.2.1 The African Continent, Nollywood, and IROKO

Netflix is present in all 54 African countries, where the main competition is IROKO, which also streams for Nollywood's diasporic audience, before relying on DVD retailers plus pirated VHS cassettes/DVDs to enjoy their

2,500+ movies/year, like the anti-biopic *Sharon Stone in Abuja* (2003), inspired by Halle Berry's fictional character, Miss Sharon Stone, from the 1994 film *The Flintstones* (Tsika 2021:188). Jude Akudinobi (2019:136–137) give more examples of these Nollywood titles, like the posters, strategic and evocative: *Glamour Girls* (1994), *Margaret Thatcher* (2012), *Gangnam Style Reloaded* (2014), and the appellative *Hottest Babes in Town* (2013).

Nollywood – "the iconoclastic Nigerian popular film culture" – emerged in the 1990s, says Akudinobi (2019:135), with "rough-and-ready production practices, stylistic mélanges, humdrum soundtracks, stilted dialogue, prevalent technical lapses", plus a "chaotic straight-to-video distribution, commerce-driven ethos". **Mashing up** filmic genres, mainly melodramas, supernatural, and "occult horror", without government subsidies, critical support, or international funding, Nollywood's eclecticism, embracing globalised popular culture and creating stories "that ordinary Africans can identify with", inspired a filmmaking movement, spawning several 'woods' across Africa, for example, Ghollywood (Ghana), Ugawood (Uganda), and Zollywood (Zimbabwe).

Jason Njoku, the founder of iROKOtv (irokotv.com), the 'Netflix of Africa', was inspired by his relatives' enthusiasm for Nollywood, writes Akunobi (2019:139), reminding that issues of home, "belonging, identity and memory" are dear to diaspora communities. Interviewed by Aanu Adeyoe (2020), Njoku relates that he started his YouTube channel, *Nollywood Love*, in December 2010 in his hometown, London, UK, with thousands of films, morphing it later into iROKOtv. In 2013 Njoku built ROK Studios in Lagos with his wife, Mary Njoku, which had already produced 540 films and 25 series. It was sold to French Canal+ in 2019. Wikipedia points to two more TV channels: Nollywood TV, offering French dubbed content, and Nollywood Movies, broadcast by SKY (UK).

Netflix has already picked up films like the Nigerian BO hit *The Wedding Party* (2016) and *Catching Feelings* (2018), a South African romantic comedy. But it has yet to develop a significant producing presence in Africa since the competition has grown thanks to its large Nollywood film catalogue, but all companies face a common obstacle: poor internet and economics (Shattuc 2020:161).

8.2.3.1.2.2 Dubbing and Subtitling

According to the dubbing blog *Voices* (voices.com 2020), nearly half of all viewers watch films with both dubbing and subtitles. Animation also profits from dubbing: the Japanese Studio Ghibli's library bought by Netflix in 2020 is subtitled and dubbed into 20+ languages. Netflix's **localisation** ensures that words/dialects and cultural/social conventions are translated/adapted to the audience's specific needs.[43]

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43 Check Elaine Trindade (2022), who uses Corpus Linguistics and Sentiment Analysis to examine subtitles of dozens Brazilian series in Netflix, such as *Three Percent* (2016-2020) and *Invisible City* (2021–), hypothesises that linguistic variation may lead to erroneous interpretations by the audience.

Some productions use bilingual casts as dubbers, but AVT is mainly done by out-sourced professionals, with 165+ dubbing studios internationally. Translation of cultural references requires research; for example, *Stranger Things* **localisers** must detail 1970s *Dungeons & Dragons* elements to translate 'Demogorgon'.

8.2.4 Social Media Screens

Applications such as YouTube (2005), Twitter (2006), Instagram (2010), WhatsApp (2009), Facebook (2004), plus the latest short-videos sharing apps from China, TikTok (2012), and lately Kwai (2011) became reality with smart-phones, making a large number of adaptation genres possible.

8.2.4.1 YouTube

YouTube inspired Netflix's streaming. Acquired by Google (2006), the video-shar-ing platform (now with paid subscription) is very **interactive**: offering users' video uploads, mixing social media, music videos, users' content, plus radio, TV chan-nels, and original studio content – differentiating YouTube from other platforms and apps. As a **participatory** cultural agent, YouTube freed content from corpora-tions and gave the chance to anyone with internet and a smartphone/computer to reach millions of viewers. Since 2007, YouTube's Partner Program has made users with a large viewership into stars, who are allowed to monetise their channels, keeping 55% ad revenue, plus access to Creator Support teams, and some reach 10M+ subscribers, billions of views, earning $100,000+/year. Partnerships with NBC, BBC, MGM, CBS, and others have alleviated tensions, and now corpora-tions upload content for ad profits and fan engagement (Shattuc 2020:153–154).

8.2.4.1.1 Mashups and other user productions

Convergence and fan creation play key roles in adaptation on YouTube. The platform's vast archive stimulates novel adaptations such as **mashups** and remixes, audiovisual collages in music, films/TV, games, and visual arts, opening up a continuum between Adaptation and **Appropriation**. While Adaptation was originally concerned with transcoding literary content onto screens – **mashups** – the editing, cutting, and recombining of already authored objects shows a demand for a redefinition of IP rights to respond to the contemporary cultural distribution order and **prosumers** (Voigts 2018:659–661).

YouTube has diverse user material, made for dissimilar reasons, such as Stephen O'Neill's (2017:171) example of user agency. Rhiannon McGavin, the 2016 Los Angeles Youth Poet Laureate, created a YouTuber persona/channel, *The Geeky Blonde*, when she was 12. McGavin performs every character, with Socks Fear – a sock puppet and a pun on Shakespeare and deceptive online identities – appro-priating/blending Shakespeare's characters with herself and her character, Geeky Blonde, adding metacritical comments. McGavin' *Hamlet* (rhiannon mcgavin

2012), besides ironic and funny, comes with real and fictional **hyper/intertexts**, such as quoting Brian Gallivan, 'Sassy Gay Friend' on *Hamlet* (The Second City 2010) or thanking another YouTuber for makeup.

SHAKESPEARE'S YOUTUBE CURATORS/CREATORS

A quick search under the entry SHAKESPEARE displays aficionados with eclectic collections. Playlists or channels bring the professional (plays, films/TV, documentaries, movieclips), educational (TED classes, lectures), and amateur (school projects, flash mobs, videos, reacts, **mashups**, **fanvids**, **vlogs**). Some specific channels like Hamlet on Television focus on adaptations performed by other shows like *Star Trek*, *Monty Python*, *The Simpsons*, etc. There's even a **mashup**, *There Is No Escaping Shakespeare* (The New York Times 2016), adapting a newspaper article with the same title. Several videos use a **mashup**-like scene from the film *Last Action Hero* (1993), where Schwarzenegger performs a Hamlet that chooses 'not to be', including the longest video, *Hamlet Mash Up* (Geoff Klock 2013), using 200+ titles quoting *Hamlet*, a kaleidoscopic culture and genre media mix, which generated other **versions**.

8.2.4.1.2 Vlog Series

In 2006 a teenager started a **vlog** channel, lonelygirl15, getting millions of views, becoming a YouTube star, but Bree wasn't real. Carolyn Jess-Cooke (2009:79–84) examines *LG15*, YouTube's first web series (2006–2008), created by writers and performed by actors. It was one of the earliest online product integrations. One example is the episode "Truckstop Reunion" (2007), with companies such as Hershey and Neutrogena. The UK **sequel**, *KateModern* (2007–2008), is understood as another narratological point in which lonelygirl15 can be accessed, with ARG components. *KateModern* increased the product placement, becoming similar to a long consumer product advertisement, popularising this kind of particular user-generated **sequel**, a **hypertextual** storytelling method, reaching a narrative essentially defined/driven by interactivity.

Unlike *LG15*, the **sequel** received financial support from pre-production. Companies like Orange, MSN, and Paramount Pictures paid around £250,000 each for product placement within the **vlog** plot, such as when the cast appeared at the Paramount film *Disturbia* (2007) film premiere and then commented on the movie. Jess-Cooke (2009:82) summarises the film narrative, which "resonates with the voyeuristic overtones of *KateModern*": "A teenage cover version of *Rear Window* (Alfred Hitchcock 1954), *Disturbia* is about a teenage boy who spends his time spying on his neighbours, witnesses a murder, and finds himself the subject of voyeuristic scrutiny by a serial killer". The character appears as "friend on Kate's Bebo profile", acknowledging their shared public, the "Web

2.0 generation, whose understanding of voyeuristic activity stretches far beyond that of a man with a pair of binoculars". The **vlog** creators claim they started a new form of participation and reception, where fans are celebrated, with their ideas and opinions welcome. The *lonelygirl15* message forum outlines how to become a 'star', stimulating **fanfics**, creating continuations for the **vlog** storylines, producing **parodies** or react videos, and/or using their forum to discuss both series. *KateModern*'s Episode 31 shows fans meeting to solve a riddle.

This fan/star border dissolution, or deconstructing, is a narrative device, where the whole narrative framework is reconceived as organised by fans, re-identified as 'friends', with real interlocution**.** For Jess-Cooke (2009:84) "the 'poaching activity' of fans previously outlined by Jenkins is not only championed here, but commodified".

Transmedia uses YouTube to disseminate extensions and marketing actions, stimulating new genres. One example is *The Lizzie Bennet Diaries – LBD* (The Lizzie Bennet Diaries 2012–2013), the first **vlog** adaptation of Austen's *PP*, produced by the Vlogbrothers, Hank & John Green[44] with Bernie Sue, the team also responsible for the **vlog** series *Emma Approved* (Pemberley Digital 2013–2014). Told primarily by Lizzie, the hybrid immersive narrative unwinds through social media posts (videos, pictures, texts, music, gifs) and interactions from characters and audience, which even confuse fiction with reality. Samara Surface (2016:37–41) describes the narrative net: while the narrative develops on the *LBD* channel, audiences read characters' Twitter posts, reproducing an epistolary Austen novel – the **updated** dishonour of Lydia, a virtual auction of a sex tape organised by Wickham was on Twitter, with a link to an adult video website *Novelty Exposures*. Lizzie also discovers this from a personal correspondence when she receives a tweet with a link to the tape's website. Darcy's sister Georgiana is very present, different from Austen, and tracks Wickham down, explaining this on the Pemberley channel – the series' real producers. Besides giving voice to Lizzie's sisters through their social media, with parallel narratives, *LBD* retells *PP*, adapting the "context of its production and forms" and borrowing "non-fictional documentation and publishing correspondences" from Austen's texts (Surface 2016:41). Spoiler alert: the couple doesn't end up together…

We may add other media elements, like the function of explaining certain narrative parts, performed by the chorus as seen in Ancient Greek drama. Besides regular commentaries (followed by *LBD* and viewers), Q&A videos clarify questions, acting as paratexts. There's also plenty of metalanguage: characters discuss *LBD* subjects on their social media, like other regular viewers, blurring the borders of fiction, as we could see in *Don Quixote*.

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44 John Green wrote the popular *The Fault in Our Stars* (2012), adapted into a film by 20th Century Fox (2014) and remade in Bollywood (2020).

8.2.4.1.3 YouTube Originals

The *Premium* advertising-free subscription, started in 2019, gives access to YouTube *Originals* movies/series even when offline. The channel offers adaptations, like *Cobra Kai* (2018–), the *Karate Kid* franchise **reboot** with Ralph Macchio and William Zabka reprising their 1980s roles, and *Step Up: High Water* (2018-2022), also from a franchise, Duane Adler's *Step Up*. The playlists show diversity, with Latin American, Asian Pacific Originals; Celebrated Black Voices, etc.

8.2.4.2 Tweeter Adaptations

Differing from official culture, fandoms' knowledge enhances the power and participation of fans. Tweeter communities like @HollowCrownFans, @UKShakespeare, or #ShakespeareSunday divulge material previously known only by scholars or the privileged. Social media apps such as Twitter reflect the adaptiveness of certain tasks and the influence of actors on adapted content, as already seen in this chapter. Examples of **intertextual** connections between Shakespeare and recent audiovisual productions are Tom Hiddleston Marvel's character, now series *Loki* (2021), linked with Hiddleston's *Coriolanus* (2014); Matt Ryan, whose video game *Assassin's Creed* and NBC's comic adaptation *Constantine* (2014–2015) personae are linked with Ryan as Horatio, Caliban, and Fluellen in *Hamlet* (2009), *The Tempest* (2012), and *Henry V* (2014); or #BardBOND, connecting Daniel Craig's off-Broadway Iago with *James Bond* (Blackwell 2018:491; 497–501) – and strengthening the link with Craig in *Macbeth* 2022 (macbethbroadway.com).

Jennifer L. Ailles (2014:75–112) presents *Such Tweet Sorrow* (April–May 2010), adapting *Romeo & Juliet* with the RSC through six professional actors' fictional social accounts, improvisation and interacting between them, their followers, and real events around a planned story grid. Although mainly on Twitter, the group interacted across platforms: Juliet could be reached through Facebook, WordPress, or a YouTube channel; Romeo was on XboxLive playing *Call of Duty* (Ailles 2014:75–112).

8.2.4.3 Snapchat Originals – *Cut to the Chase!*

Since the invention of film, vertical framing has been unsuitable for cinematic storytelling. For Snapchat, it means scene transitions, a new art form expressly designed with a visual aesthetic to fit its digital platform. Starting as a **multimedia** instant messaging app (2011), it now reaches 300M+ users, mainly teenagers. With 200+ titles, *Snap Originals* appeared in 2018, showing vertically shot stories in daily episodes of five to eight minutes. As in vertical frames there is no room for more than two characters unless they are unnaturally close, *Snap* relies heavily on split screens, with different ratios, following characters simultaneously,

watching dialogue and reaction at the same time, or giving both close-ups and establishing shots at once.

With seconds to grab viewers' attention, the first episodes of *Snap* series are hyper catchy: based on a Chat fiction (see Chapter 4, "Digital Culture") from *Hooked Chat Stories* app, the first 40 seconds the series *Dead of Night* (2019–2020)[45] tell its zombie-apocalypse story, without leaving the screen-life perspective. So the story is told by characters communicating by social media, sending posted videos, pictures, and flash news while speaking live. Film/TV storytelling always implies cutting segments of the narrative that don't move the plot forward, like descriptions, long conversations, or detailed everyday chores. *Snap* series are short, scriptwriters have to excise any stillness and optimise every scene, and this requires a visually stimulating aesthetic (VanArendonk 2020).

Snap's archive has other adaptations: Suzie Cox' *The Dead Girls Detective Agency* (2012), a Young Adults (YA) mystery adapted in 2019; Lance Rubin's *Denton' Death Date* (2015) was translated to Italian, Romanian, Portuguese, and other languages and became a series (2019). There are non-English productions and transnationalisations, such as the dating show *Phone Swap* (2021) in Hinglish, with English/Hindi subtitles. Recently, using *Snapchat*'s Cameo technology, it has allowed viewers' participation through avatars and their becoming characters, as in *Bitmoji TV* (2020–) and *The Me and You Show* (2021–).

8.2.4.4 Facebook *Watch*

The Facebook Watch (2017) multinational content is produced by partners, who keep 55% of advertising profits, with a wide variety of genres, including traditional broadcasting like reality and talk shows, sports, and news. We find an extensive list of adaptations on Wikipedia, with different sources, such as *Humans of New York* (2017), based on a photoblog (2010) or *Limetown* (2019), which adapted the podcast fiction series in 2015.

8.2.4.5 Instagram, TikTok, and Kwai: the New Players

Video became the social media star format. Instagram started as a photo-sharing app in 2010, was acquired by Facebook, now Meta, in 2012, incorporating 15-second videos in 2013, and a vertical video app IGTV was launched in 2018, allowing uploads of up to 15 minutes, in 2021, converting into the 'Instagram Video' section, consolidating Instagram as a video network.

Instagram's latest innovations were developed to face a powerful competitor: TikTok. Developed in China as *Douyin* (2016), the video social network owned by ByteDance hosts short videos (15 seconds to 3 minutes). In 2017 the company created TikTok after merging with another Chinese service, *Musical.ly*,

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45 Available at Snapchat's YouTube channel, as other content.

and despite being blocked in China, it is taking over the social media world, especially among youngsters.[46] Besides the communities focused on literature, such as 'BookTok', reviewing novels and past titles, impacting the publishing sales, users give tips to studios when sharing their favourite books they'd like to see adapted into movies[47] – and publicise those in production, thereby boosting both industries.

During the pandemic, an improbable collective piece was composed on the platform: *Ratatouille: The* TikTok *Musical* (2021). Emily Jacobssen read an article about a Disney Epcot ride, *Remy's Ratatouille Adventure* and posted herself singing *Ode To Remy*, praising the 2007 Disney/Pixar protagonist. Daniel Mertzlufft[48] composed a backing track, attracting subsequent users, who reworked prior contributions, adding costume/set design, choreography, and additional songs. Broadway talent like Lou Romano, who dubbed the *Ratatouille* character Alfredo Linguini, and Disney *Zombies* (2018–) film star Milo Manheim rapidly joined the collaboration hub, with 200,000 followers, even creating a fake playbill. A charity benefit was organised with the filmed concert **version**, raising $2M for The Actors Fund.[49] The action inspired Abigail Barlow (singer-songwriter) and Emily Bear (composer) to create another TikTok musical, *The Unofficial Bridgerton Musical* (2021), adapting the Netflix series (see more at playbill.com). In April 2022, they received a Grammy for Best Musical Theater Album, the first award from the Recording Academy to go to a project that originated on TikTok (Tangcay 2022).

In July, after performing their album in a concert at the Kennedy Center (Washington D.C) with the National Symphony Orchestra, and with a similar concert planned for September 2022 with the BBC Concert Orchestra at the Royal Albert Hall (London), Bear and Barlow, the youngest Grammy nominees and winners were sued by Netflix for copyright infringement; the case ended with a settlement in the same year. The young artists were accused of stretching the fanfic boundaries, copying dialogues, characters and key plots. Netflix initially offered a license, but it was refused by Barlow and Bear, who were profiting with concerts and merchandising. Deana Schawrtz (2022) believes that the main motivation behind this lawsuit could be to "shut down other potential fan projects based on Netflix's extensive catalog" and a threat to Netflix's live event, *The Queen's Ball: A Bridgerton Experience* (2021-). This **Transmedia** Immersive experience transport guests to England's Regency-era London "for a live concert by a

46 The statistics of US TikTok users in March 2021 shows 25% of teens (10–19) and 22.4% of users aged 20–29 years (statista.com/statistics//1095186/tiktok-us-users-age).

47 The hashtag #adaptation, with 22M+ views, has many examples as this one: @lucies.library: www.tiktok.com/@lucies.library/video/6919672004396305669?is_copy_url=1&is_from_webapp=v1.

48 Mertzlufft started the viral TikTok composition *Grocery Store, The Musical* (2020), inspired by Louisa Melcher's song *New York Summer* (iTheatrics.com).

49 We used the information provided by the interviews before the video *Ratatouille The Musical with Bonus Features* (Grounds Doc Team 2021) and Playbill (playbill.com/ratatouillemusical), confirming data at Wikipedia/IMDb.

string quartet playing Bridgerton's memorable soundtrack. Alongside the music, attendees will be acquainted with familiar characters to relive and participate in much-loved moments from Netflix and Shondaland's hit series" (Netflix 2021). TikTok saw the opportunity and commissioned a musical specifically written for the app format: short videos and a vertical screen. *For You, Paige* (2022) is fully created by the same Ratatouille TikTok musical composer, Mertzlufft[50], who signs as producer, composer and music supervisor and co-book writer. The meta-story (the title is already a pun with TikTok's content feed) follows two teenage composers, Landon and Paige, who collaborate on a song inspired by Paige's favorite book series – posted at TikTok (Hetrick 2022).

We can also find **dramatisations**, and some, such as Mary Duh's account *@kdramatizando* (Brazil), with short video stories, are being dubbed and subtitled. There are a large number of examples, many done during the COVID era, with artistic diversity and **collaborative** work.

The app launched in 2011 as *Kuaishou*, known as Kwai outside China, which received $350M from Tencent in 2017, is a social network, short video-sharing app with a video special effects editor. Different from its main competitor TikTok, Kwai's expansion strategy prioritises developing countries, with a large number of low-income users such as Pakistan, Indonesia, and Brazil, which are their priority territory in its global expansion. Andrew Deck and Marília Marasciulo (2022) report Kwai's success in Brazil, where the app became the third most downloaded in 2021, with 45M+ monthly active users. The company is profiting from the growth of social media talent agencies, executing effective referral and advertising campaigns, like becoming one of the Brazilian national football team sponsors and securing exclusivity to produce short videos leading into the FIFA World Cup Qatar 2022™. Kwai exploits loopholes such as "a demographic from historically marginalized northeastern states" (Deck and Marasciulo 2022) and sees Brazil as a gateway to Latin America – and after the office in São Paulo opened others in Argentina, Chile, and Mexico.

Laura Pancini's (2022) interview displays the company's tactic to generate entertainment for Brazilian users, a "new content production model": TeleKwai. The new page within the platform is exclusive for mini-soaps, making the content easy to access. The two-minute videos in the vertical, some with narrative arcs extended into short episodes, are created by Kwai's partners, minor domestic production companies. Themes vary from humour, science fiction/supernatural, suspense, drama, to romance, but usually ending with "great twists, so absurd that they are hilarious" and are captivating millions of users. One of the content

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50 Daniel Mertzlufft cites his inspiration for this musical: "Without a doubt, it would be High School Musical. That project capitalizes on how everything seems very intense and high stakes in High School; it's a perfect setting when dreams start to come up against real-world pressures. So we took to the idea of that, along with some Hunger Games, Dear Evan Hansen, Mean Girls, and countless others, and put a TikTok spin on it, and that's how we got *For You, Paige*" (Burton 2022).

production group, DR, delivers "125 videos a month and makes between 30 and 35 episodes a day" (Pancini 2022).

One of the webseries found in TeleKwai is *A Todo Vapor!* [At Full Steam] (2021), written by Enéias Tavares, creator of the *Brasiliana Steampunk* universe, together with Felipe Reis – who acts as showrunner, director, and actor. Inspired by the comics created by Alan Moore (writer) and Kevin O'Neill (illustrator), *The League of Extraordinary Gentlemen* (2000), the narrative brings a reinterpretation of characters from the Brazilian classics (Machado de Assis, Álvares de Azevedo, Lima Barreto, and others) with a steampunk setting in a retrofuturistic Brazil. Turned into a **transmedia** project, while producing the webseries, Tavares and Reis adapted the story into a webcomic and released two novels (also in audiobook format) – **prequels** telling the heroes' backstories. The series was aired by Amazon Prime Video (2020) as *Full Steam Punks*. Now, focusing the educational market, the group is presenting a box containing the two books, the comics, the series' poster, and a RPG card game **version**, together with a teacher/student's aid (A Todo Vapor 2020).

8.2.5 "Future is Now"[51]

New technologies always promote seismic changes, with losses but more gains since novelties are usually introduced by new generations, who talk to new audiences but also recycle genres and concepts. There is a strong return to serialised content related to the early serial entertainments offered in the 20th century by cinemas, radio, and later TV.

The best way to explore IPs is through media franchises, a concept existing before TV (see Chapter 3, "Transmedia"), fully developed as **transmedia** franchises in the late 1970s by Steven Spielberg and George Lucas, providing safety nets in case of BO failures – and films became less central, more a driver of a larger brand content. Conglomerates expand IPs into entirely new formats such as video games, webseries, and streaming content (Fleury, Hartzheim, Mamber 2019:4–7).

Underrepresented groups now appear not only in front of but also behind cameras, and non-English content circulates around the world, heating up the AVT market since there are co-productions around the world. To compete with the fierce pirate distribution, streaming now offers several dubbing and subtitling language options. This globalisation and distribution diversity since the entry of social media has also developed the independent entertainment industry, including **prosumers**, who have later been absorbed by this very same industry.

During the COVID pandemic the pace of change, which had already been fast since the 2010s, accelerated, and many genres, formats, and even the way to produce content altered, adapting to the several types of lockdowns. *The Challenge* (2022) was shot in space, at the International Space Station (ISS). Fasten

51 Nina Hagen's song from *NunSexMonRock* album (1982).

your seatbelts, and "take your protein pills and put your helmet on"[52] (Bowie 1969) – your next entertainment will need it!

8.3 Suggested Activities

1. Choose one film/series and find its sources, intertexts, cast interrelation with other works, and connect it with the historical production context. Draft an essay, taking care to find the links with Translation and Adaptation.
2. Find another example of cartoon or comic with implicit queer relationships. Draft a short essay, researching sources, intertextualisations, updates, and remakes.
3. Choose a remake, and compare it with the source, after checking production information and authorship. What kind of updates can you find? If the source was already an adaptation, can you find elements from it? How would you categorise this remake? Check the commercial data, BO, or viewers.
4. Research AVT on streaming channels: compare the dubbing/subtitling options of similar genres on more than one platform, then find a title with potentially censorable/manipulable elements, pick the most controversial segment, and check its dubbing/subtitling for languages you can evaluate.
5. Produce a 3–5-minute video adapting a known source, connecting the characters across social media posts as seen on examples given in the chapter.

8.4 Suggested Reading

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Ex- *The Geek Blonde* channel – now rhiannon mcgavin – check videos from playlist "Condensed Shakespeare"

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52 Fragment from "Space Oddity" (1969), song by David Bowie.

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9

VIDEO GAMES

The Fictional Feedback Loop

by Ricardo Vinicius Ferraz de Souza

9.1 Introduction

Video games are one of the most popular forms of art and entertainment in the world today. Their interactive nature, which allows players to control the actions of their characters, combined with innovative technology and increasingly intricate narratives, captivates people of all ages and cultures. The video game industry generated US$ 184B+ worldwide in 2022[1] and might reach up to US$ 211B+ by 2025 (Wijman 2022). Such robust results owe much to translation, **localisation**, and **adaptation**. The popularity of video games is due to their being released in several languages, allowing players to understand and immerse themselves in the game's story.

9.2 Adaptation Sources and Video Games – A Little History

From the beginning, video games have turned their attention to other media forms as a source for their works (Flanagan 2017:441). *Spacewar!* (1962) was heavily influenced by literary works like *Lensman* (Smith 1948–1954) and *Skylark* (Smith 1946–1966). *Superman* (1979), for the Atari 2600, was the first superhero to be adapted. In the game, the Metropolis Memorial Bridge explodes, and Lex Luthor tries to use the confusion to escape along with his henchmen, and it is up to Superman to capture them, recover the three bridge parts, and rebuild the bridge. Released a few months after *Superman* (1978) reached the cinemas, it is

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1 During the pandemic, people turned to video games, and the industry generated US$ 177B+ in 2020, a 23.1% annual growth (Wijman, 2021a) and US$ 180B+ in 2021 (Wijman 2021b). Notwithstanding, it also caused game delays and shortage of semiconductors, disrupting the supply of PlayStation 5 and Xbox Series X/S.

commonly seen as a **tie–in** to the movie, although the game's documentation fails to make any reference to the film, depicting a more comic-like **version** of Superman. Whether a comic or film adaptation, it is highly likely that the marketing strategy for the game intended to benefit from the movie's success to boost sales.

9.2.1 Video Games and Films/TV

9.2.1.1 Movie-to-Game Adaptations

From the 1980s video games became lucrative, giving rise to a number of movie-to-game adaptations such as *Star Wars: The Empire Strikes Back* (1982), and *Raiders of the Lost Ark* (1982). However, the entrance of many companies into the market and the absence of proper quality assurance caused a serious qualitative drop in video games, contributing to the market saturation that corroded the video game industry and caused the 1983 crash. No other game better represents the situation than *E.T. The Extra-Terrestrial* (1982), seen as the symbol of this crash. Released after a rushed development cycle, the game features E.T. trying to find three pieces of an alien telephone in the several pits spread around the scenarios so as to call home and ask to be rescued. One of the problems was precisely the pits, which turned the gameplay[2] into a repetitive cycle of falling, levitating, and falling back. After trying unsuccessfully to play the game, players got frustrated and quit. The game was held accountable for the 'curse' that haunted movie–to–game adaptations: secondary products destined merely to promote a movie, although there are cases of well received movie–to–game adaptations, like *RoboCop* (1988), *Batman Returns* (1993), and the critically acclaimed *GoldenEye 007* (1997).

The popular game *Among Us* (2018), despite not being an adaptation *per se*, is clearly influenced by horror movies like *Alien* (1979) and *The Thing* (1982). Players control astronauts inside a spaceship and are divided into crewmates and the impostor. The game resembles *Alien* as players are placed in a confined environment where someone lurks and waits for the right opportunity to attack, in addition to presenting a crew member as a saboteur/impostor who attempts to thwart their actions around the ship. The allusion to *The Thing* resides in the fact that, as the creature can replicate the appearance of any living being, it can disguise itself as any person. In *Among Us*, this dynamic works in a similar way since the impostor can be anyone, thus recreating a similar atmosphere of mistrust, suspense, and paranoia experienced in the movies.

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2 Generally speaking, gameplay refers to the mechanics and commands – like pressing the appropriate button to run, jump, attack, dodge, hide, shoot, etc. – players must perform in order to interact with the system and effectively play the game.

ADAPTING *ALIEN*

Alien: Isolation (2014) is a **tie-in** adaptation of the 1979 movie, adding references and elements aimed to recreate the same look and feel observed in the film. The bulk of the game takes place inside the Sevastopol, a space station based on the United States Cargo Star Ship (USCSS) Nostromo. Players move along corridors, through small rooms, air ducts, and other restricted spaces, which favour the game's main gameplay premise: stealth. Due to a shortage of items available, the game does not encourage direct confrontations, with the items serving as a support to the player's survival. Also, the main antagonist, the Alien, is basically invulnerable, rendering it pointless to engage with it in combat and stimulating players to be elusive. The combination of an enclosed scenario with a stealth-oriented gameplay helped to reproduce the same ambience of fear and tension observed in the movie.

   Alien: Isolation also sought to recapture the same concept of space future portrayed in the film. The devices resemble the machinery utilised in the movie, recreating both aesthetically and technologically the same vintage/retro-futuristic look depicted in the film, seen in aspects of the game:

1. Font: Resembles fonts used in old films, giving the sensation of being in such productions whenever players read a text.
2. Equipment design: The computer terminals contain a keyboard and a monochrome cathode ray tube monitor, where text/audio files can be accessed.
3. Tracker: A green screen motion tracker emits a signal every time it detects movements.
4. Saving System: Manual saving method like 'old-school' games. To save their game, players need to locate an emergency terminal, insert a key-card, and wait for the three lights to go out.

In terms of narrative, *Alien: Isolation* can be divided into two sections: the main game and the downloadable contents. The main game takes place 15 years after the events of *Alien* and follows Amanda Ripley (Ellen Ripley's daughter) in her quest to discover what happened to her mother. The narratives from the downloadable contents *Crew Expendable* and *Last Survivor* follow more closely certain events of the work, serving as a tribute to the movie, bringing back the film's original cast, giving players the chance to embody some of them and relive *Alien* from a totally new perspective, in a **Transmedia** Immersion (see more in Chapter 3, "Transmedia").

9.2.1.2 Game-to-Movie Adaptation

Although *Super Mario Bros.* (1993) was considered a disappointment, studios saw the economic potential of game–to–movie adaptations and produced films like *Street Fighter* (1994), *Mortal Kombat* (1995), and *Lara Croft: Tomb Raider* (2001).

Pokémon and *Resident Evil*, two successful franchises with multiple films released throughout the years, have already earned a total of US$ 1B+ each and are currently the highest grossing video game movie franchises of all time. In addition, the premiere of *The Last of Us* TV series (2023) on HBO Max became the platform's second biggest debutant since 2010 (Malhotra 2023). The new *Super Mario Bros.* movie (2023) premiered in April 2023 and earned US$870M+ worldwide in 18 days, making it the highest grossing video game film debut of all time (Makuch 2023). In 2022 we saw the release of movies like *Uncharted* and *Sonic The Hedgehog 2*, live-action series such as *Halo* and *Resident Evil*, and the animated series *Tekken: Bloodline* and *Cyberpunk: Edgerunners*. Furthermore, new projects include game–to–movie adaptations of *Gran Turismo* (2023), and *Bioshock* (TBA), and the TV series *Twisted Metal* (TBA), *Fallout* (TBA), and *God of War* (TBA).

9.2.2 Video Game and Comics

9.2.2.1 Comic-to-Game adaptations

Comics have also had a strong tradition of video game adaptations. The late 1980s to mid-1990s were productive for comic–to–game adaptations, with games like *Superman* (1988), *Batman: Return of the Joker* (1991), *Captain America and the Avengers* (1991), *Spider-Man: The Video Game* (1991), and *X-Men: Mutant Apocalypse* (1994). The first superhero video game to tie into a comic story (*Guinness World Records* 2015, 2016:175) was *The Death and Return of Superman* (1994). The game follows the story arc of *The Death of Superman* (1992–1993), presenting events and villains of the comic story and letting players alternately control Superman and his four replacements (Steel, Eradicator, Superboy, and Cyborg Superman). Players can relive iconic moments such as the battle between Superman and Doomsday, the confrontation between the Supermen, and the return of the real Superman.

Comix Zone (1995), for the Sega Mega Drive/Genesis, takes the relation between comics/video games to a new level as its story occurs inside a comic book. The comic strips were embedded into the game's design and became an integral part of the scenario, leading players from strip to strip in search of new challenges. The dialogues are also presented inside speech bubbles, conveying to players the sensation of playing a comic book, an innovative concept at the time. *Comix Zone* is considered a video game classic for its originality, being a constant presence in many Mega Drive/Genesis game collections released for different platforms over the years.

The concept of crossovers became popular during this period. Despite not being a novelty in video games, the partnership between Marvel and Capcom helped to boost the idea of inserting characters from different media into the same universe. It began with *X-Men vs. Street Fighter* (1996), featuring Marvel's mutants and Capcom's fighters in a two-on-two tag team combat. The idea was later broadened with *Marvel Super Heroes vs. Street Fighter* (1997), when other Marvel characters were added, culminating in *Marvel vs. Capcom: Clash of Super Heroes* (1998), with the inclusion of other Capcom series characters. Following its success, crossovers have become a tradition in video games, today with the insertion of guest characters. *Mortal Kombat 11* (2019) allows players to choose characters from comics (Joker and Spawn) and films (Rambo, RoboCop, and Terminator), as well as the 1995 movie **versions** of four Mortal Kombat characters (Sonya Blade, Johnny Cage, Shang Tsung, and Raiden). This creates interesting confrontations such as an improbable Joker vs. RoboCop, a movie vs. game fight between Raidens, and a duel between Rambo and Terminator, a fight many fans would have loved to have seen in the cinemas.

Nowadays, comic-to-game adaptations enjoy great prestige among players. *Batman: Arkham City* (2011), for instance, sold 12.5M copies in the first year, generating approximately US\$ 600M+ (Macgregor 2020), while *Marvel's Spider-Man* (2018) sold 3.3M copies in its first three days upon release, making it the fastest-selling first-party PlayStation 4 game (Blumenthal 2018).

SPIDER-MAN IN THE VIDEO GAMES WEB

One of *Marvel's Spider-Man*'s biggest attractions is the possibility of *being* Spider-Man. But to convey a **verisimilar** sensation of really controlling Spider-Man, the game should convert important premises from the source material into game mechanics (Hunter 2018:178–179), reflecting his behaviour from the comics. A common action involves the hero's web-swinging around New York. To emulate this feature, Insomniac Games (the game's developer) recreated a large virtual replica of New York, including famous landmarks, as well as fictional Marvel landmarks, allowing players to easily swing their webs to freely explore the city. Spider-Man's combat skills were also transformed into game mechanics, with four basic combat commands: 'Jump', 'Dodge', 'Attack', and 'Web Strike', which effectively balanced Spider-Man's offensive and defensive skills.

The game also contains references from other media **versions** of Spider-Man, like the suits worn by the hero. There are 47 suits to customise his appearance, containing different powers to assist players in applying varied strategies and inflicting different kinds of damage, causing a direct impact on the gameplay and transforming a 'simple' decorative reference into game mechanics. In this case, there is an active user participation, a Performance, one of the Jenkins **Transmedia** principles (See Chapter 3, "Transmedia"), where players act as fans, recreating and re-enacting the stories within the franchise universe.

9.2.2.2 Game-to-Comic Adaptations

Some of the first known comics were *Star Raiders* (1983) and *Warlords* (1983), comic adaptations of the homonymous Atari video games (1979 and 1980, respectively). Most major video game franchises have launched comic adaptations, fulfilling different purposes within the game's lore, serving as **direct adaptations** (*Metal Gear Solid*, 2004–2005), **prequels** (*The Last of Us: American Dreams* 2013), **sequels** (*Assassin's Creed*: *Origins*, 2018), **midquels** or inter-stories between games from the same franchise (*Tomb Raider*, 2014–2015), and **original stories** (*Assassin's Creed: Assassins*, 2015–2017).

There are also 'reverse adaptations', when the media that adapted the comic book (in this case, video games) is adapted back to comics. An example is the *Batman: Arkham* series (2009–), wherein all its four main games were adapted into comics. In addition to *Marvel's Guardians of the Galaxy* (2021), *Gotham Knights* (2022), and *Marvel's Midnight Suns* (2022), new comic-to-game adaptations include DC's *Suicide Squad: Kill the Justice League* (2024), *Wonder Woman* (TBA), while Marvel's games include *Marvel's Spider-Man 2* (2023), *Marvel's Wolverine* (TBA), and two untitled games featuring the Iron Man (TBA) and Captain America/Black Panther (TBA).

9.3 Video Games and Literature

Literature is another big source of inspiration for video games. *Spacewar!* (1962) was greatly inspired by the novels of E.E. Smith. Also, Tomohiro Nishikado (in Costrel et al. 2020), the creator of *Space Invaders* (1978), states that one of the game's main references was H.G. Wells' *The War of the Worlds* (1898). Even the *Assassin's Creed* franchise (2007–) was strongly influenced by Vladimir Bartol's novel, *Alamut* (1938), from which the famous motto of the series, "Nothing is true, everything is permitted" is taken.

9.3.1 Book-to-Game Adaptations

Based on Andrzej Sapkowski's series of novels *The Witcher* (1986–2013), *The Witcher 3: Wild Hunt* (2015) follows the story of Geralt of Rivia in his quest to find Ciri, his protégée who is being chased by an enemy army called the Wild Hunt. The game uses a branching narrative, wherein players' choices influence how the story unfolds, giving rise to multiple endings and encouraging players to constantly revisit the game. It was acclaimed critically and commercially, selling 40M copies since its release in 2015 (LeBlanc 2022), and winning three awards at the Game Awards 2015, including Game of the Year.

9.3.1.1 Adapting the Canon

In *Macbeth* (1984), players experience Shakespeare, solving puzzles and collecting items through a series of text commands so as to help Macbeth and Lady

Macbeth in their quest to ascend to the throne of Scotland. *Dracula* (1986) allows players to relive the story through a text adventure divided into three episodes: (1) *The First Night* – Jonathan Harker stays at the Golden Krone Hotel; (2) *Arrival* – arrival at the castle and meeting with Count Dracula; and (3) *The Hunt* – the psychiatrist John Seward receives a letter from Harker warning that Dracula may visit England. In *The Adventures of Tom Sawyer* (1989) players control Tom Sawyer as he rescues Becky Thatcher from Injun Joe, the main villain, through scenarios alluding to the book, like a pirate ship, the Mississippi River, and the cave where players eventually confront Injun Joe and save Becky.

In *The Dark Eye* (1995), an unknown protagonist drops by his uncle's house. During the story, the protagonist suffers hallucinations, which allow players to access some side narratives based on Edgar Allan Poe's short stories "Berenice" (1835), "The Tell-Tale Heart" (1843), and "The Cask of Amontillado" (1846), which can be played from the killer's or victim's viewpoint.

Parasite Eve (1998) is based on Hideaki Sena's Japanese novel (1995). The game retains the core element of the mitochondria becoming autonomous in order to control people's bodies and make them spontaneously combust. It follows NYPD detective Aya Brea as she investigates Eve (the parasitic mitochondria) responsible for thousands of deaths. The novel is mentioned in the game during certain cutscenes,[3] when scientist Kunihiko Maeda informs Aya that a similar event occurred in Japan years ago, describing some events in the book. *Parasite Eve II* (1999) takes place three years after the first game, with the same protagonist.

American McGee's Alice (2000) and its **sequel** *Alice: Madness Returns* (2011) bring mature **retelling** of Lewis Carroll, in which a young Alice returns to Wonderland and finds a chaotic and sinister environment, full of mad and evil creatures. *Sherlock Holmes: The Mystery of the Mummy* (2002) puts players in the role of the detective as he investigates Lord Montcalfe's disappearance. Players can explore the environment, examine items, and solve puzzles. The series received several more instalments, with the latest *Sherlock Holmes: The Awakened* (2023), a remake of the third game of the series (2006) wherein Holmes investigates mysterious disappearances related to the Cthulhu Mythos (in a crossover between Doyle and Lovecraft).

Metro 2033 (2010) is based on Dmitry Glukhovsky's novel (2005), being a First-Person Shooter with elements of Survival Horror, mostly set in the subway tunnels of a post-apocalyptic version of Moscow after nuclear devastation. *Dante's Inferno* (2010) brings an adaptation of the first section of Dante Alighieri's *Divine Comedy* (c. 1308-1321), putting players in the role of Dante.

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3 Cutscenes consist basically of sequences of cinematic and usually non-interactive scenes used to present and develop the narrative of the game.

WHEN DANTE BECAME POP: THE *DIVINE COMEDY* AS A VIDEO GAME

Dante's Inferno preserved the same structure of the first part of the poem. The game follows the Nine Circles of Hell, turning each circle into a game level. Dante has to cross the circles/levels and face their monsters and challenges. Each circle has a final boss, a strong enemy whose defeat unlocks the next circle and advances the game's narrative. The game's main aim is to defeat Lucifer, who keeps Beatrice as his captive.

As in the poem, Dante is also the game's protagonist, but his essence changed: in the source Dante manifests his humanity through his fears, compassion, and anger as he progresses through Hell; in the game, however, Dante is a ruthless crusader, who does not hesitate to unleash his rage on his enemies.

FIGURE 9.1   *Dante's Inferno* – Dante's Appearance. *Dante's Inferno*™ © 2010 *Electronic Arts.* © *Visceral Games.* All rights reserved. Dante's Inferno and screenshots of it are licensed property of Electronic Arts, Inc.

Beatrice's role was also readjusted. In the *Divine Comedy*, she is mentioned as being responsible for summoning Virgil to help Dante during his journey. As the game only covers the Inferno, the justification for Beatrice to appear in Hell lies in Dante breaking a vow of fidelity to her. From this perspective, the game exactly follows the opposite direction of the book: while in the latter, it is Beatrice who acts to save Dante from damnation, in the former this logic is reversed, it being up to Dante to save Beatrice from Lucifer's claws.

FIGURE 9.2   *Dante's Inferno* – Beatrice and Lucifer talking to Dante. *Dante's Inferno™ © 2010 Electronic Arts. © Visceral Games.* All rights reserved. Dante's Inferno and screenshots of it are licensed property of Electronic Arts, Inc.

In Figure 9.3, Dante confronts Pontius Pilate's soul (one of many souls present in the game), being up to the player to decide Pilate's fate, choosing to 'Punish' or 'Absolve', which grants 'Unholy'/'Holy' experience points, based on the player's choice.

FIGURE 9.3   Dante's Inferno – Dante and Pontius Pilate. *Dante's Inferno™ ©* 2010 *Electronic Arts. © Visceral Games.* All rights reserved. Dante's Inferno and screenshots of it are licensed property of Electronic Arts, Inc.

9.3.1.2 Game-to-Book Adaptations

One of the first known video game **novelisations** is *Zork: The Forces of Krill* (1983), adapting the *Zork* series (1980–). In 1990 Scholastic published a series for children, Worlds of Power, including *Castlevania II: Simon's Quest*, *Ninja Gaiden*, and *Mega Man 2*.

The first *Resident Evil* novel reached the market in 1998, *Resident Evil: The Umbrella Conspiracy*, by Stephani Danelle Perry. The novel would open doors for six more books by the author, including two original stories: *Resident Evil: Caliban Cove* (1998) and *Resident Evil: Underworld* (1999). Nowadays, every major franchise has its own set of **novelisations**, in some cases becoming an integral part of the **transmedia** franchise; such is the case of *Assassin's Creed*. Since the release of *Assassin's Creed II* (2009) and its respective novel, *Assassin's Creed: Renaissance* (2009), the franchise also became a book series (2009-), releasing **novelisations** for all its subsequent games, in addition to other novels within the franchise's universe.

9.4 Localisation: When Translation Meets Adaptation[4]

9.4.1 Why 'Localisation'? Origin of the Term and Definition

An element that benefits from an interdisciplinary negotiation between Translation and Adaptation Studies is what we know as **localisation**. As was mentioned in Ricardo Vinicius Ferraz de Souza (2015:24–28), the term **localisation** is not new; it became popular in the 1980s within the software industry and traces its origins to the word 'locale'. The term describes a "specific combination between language, region, and character encoding" (Esselink 2000:1) and does not follow the traditional view of country and language. German, French, and Italian cantons are seen as distinct locales within Switzerland, whereas Spain, Mexico, and Argentina are different locales within the Spanish language. From this perspective, when **localising** a product, translating it to the target language does not suffice; it is necessary to adapt the product.

No consistent definition of **localisation** has been reached up until now. Heather Maxwell Chandler and Stephanie O'Malley Deming (2012:4) define **localisation** as "the actual process of translating the language assets in a game into other languages". Bert Esselink (2000:1) declares that "generally speaking, localization is the translation and adaptation of a software or web product". The term is later revisited in their works, emphasising the multitask nature of **localisation**. However, both definitions are a good indication of how **localisation** is sometimes presented as a synonym for translation.

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4 Some portions of Section 9.4 (Localisation: When Translation meets Adaptation) were presented in Souza (2015). As the research focused on **localisation** within the context of TS, portions were updated to include *AS*. The text was expanded and, in *Batman: Arkham City,* adopted a distinct approach.

Deborah Fry (2003:13) declares that "localization is not just a linguistic process. Cultural, content and technical issues must also be taken into account". Debbie Folaron (2006:198), when mentioning the origin of the term, claims that **local‑isation** "essentially referred to the linguistic and cultural adaptation of content for different locales according to local, regional, and national customs, standards and conventions, enabled through technology". Miguel Ángel Bernal-Merino (2015:35) initially introduces **localisation** as "the process of adapting a product to each of the importing locales in terms of their linguistic, technical, cultural and legal requirements".

Despite mentioning the technological facet of **localisation**, these definitions also emphasise linguistic, cultural, and legal aspects, elements also belonging to translation. Perhaps the most appropriate definition for **localisation** is that which considers it as a broad multitask industrial and technological process whereof translation is one part. In this sense, Bernal–Merino (2015:86–87) states that **localisation** "should only be used within Translation Studies when referring to the whole industrial process of customising a software product to the requirements and needs of another locale, and not to refer to the translation of texts appearing in computer applications".

Within this framework, both translation and **localisation** consider cultural, legal, historical, political, and religious elements. For this reason, we use **localisation** to refer to the process as a whole while utilising the term translation to mention the translation of texts displayed onscreen.

9.4.2 Localisation and Translation Studies

In terms of AS, and within the view of the interdisciplinary negotiation defended by Laurence Raw (2012), **localisation** not only is a type of translation practice but also a linguistic, cultural, and technological adaptation since both disciplines involve reinterpreting and adjusting source material for a new medium and/or audience.

9.4.2.1 Video Game Localisation Challenges

One of the challenges concerns 'blind' translation. Unlike literary translation, wherein translators can get familiar with the book before working, in video games it is rare for them to play the game prior to the translation. This occurs due to the fact that the translatable files are normally sent while the game is still in development. As a consequence of the absence of context, a common problem is word genders. Because the text does not always make explicit the interlocutors of each sentence, translators might face a real challenge when translating neuter gender English words into other languages which require a gender depending on the speaker/listener, as is the case of Romance languages. Words like 'enemy' will vary depending on whom this enemy is, possibly turning into *enemigo/enemiga*

(Spanish), *nemico/nemica* (Italian), or *inimigo/inimiga* (Portuguese) in their masculine and feminine forms respectively. Even simple expressions like 'thank you' may become a nightmare without the proper context, given that it is a two-gender word in Portuguese, for example: *obrigada* (feminine) or *obrigado* (masculine). Not knowing the interlocutors of the dialogue might lead to a mistranslation which would compromise the quality of the **localised version** as it would change the focus of the player from the game to the translation.

The absence of context also affects the singular/plural inflection in other languages. A sentence like 'Where are you?' might allude to both singular and plural in English, but its respective translation will depend on whether it refers to one or more individuals in Romance languages. This might result in sentences like *¿Dónde estás?/¿Dónde estáis?/¿Dónde están?* (Spanish), *Dove sei?/Dove siete?* (Italian) or *Onde estás?/Onde você está?/Onde vocês estão?* (Portuguese).

Another challenge is character limit, which affects the translation of menus, messages, and tutorials. Because this kind of information is displayed inside boxes on the screen, the number of characters allowed is limited by the size of these boxes.[5] Character limits tend to be stricter when **localising** games to portable platforms. Since the screen on smartphones and handheld consoles is smaller than that of Smart TVs and PC monitors, the amount of information on the screen is limited to the essential in order to play the game.

9.4.3 Video Game Subtitling

Character limit in video game **localisation** also involves subtitling, which comprises the translation of the game dialogues. But unlike in audiovisual subtitling, video games still lack formalised parameters. In the former, although the number of characters allowed onscreen might differ according to the media (cinema, TV, Blue-Ray, streaming), some practices have already been consolidated. The caption should have two lines at the bottom of the screen (35 to 42 characters for each line), grouped within meaning blocks, and a maximum of six seconds (Karamitroglou 1998:1–15; Díaz Cintas and Remael 2021:105).

However, this is rarely followed in video games. Due to the absence of standardised guidelines, the way subtitles are displayed onscreen might vary according to the game. It is common to see games utilising small fonts, subtitles with more than two lines, a considerably high number of characters, among other procedures (Mangiron 2013:42–56). An example is *Batman: Arkham City*. While in Souza (2015:335–336), we brought a comparison between the English and the Brazilian Portuguese **version**, here we expand, including six

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5 Some games allow the possibility of rescaling the box in order to better accommodate texts in other languages.

more languages (see below). We also changed the subtitle reading speed param-
eters for the analysis, from words/minute to characters/second, since word
sizes might vary according to the language, which lead us to a different direc-
tion and interpretation of the data seen in our previous work. Near the end
of the game, as Batman prepares to infiltrate the Wonder Tower, he sees the
image of Hugo Strange on a big screen. The villain then tries to play psycho-
logical games, claiming that the Dark Knight is responsible for the creation of
the supervillains he now fights against:

> Hugo Strange: Your presence creates these animals; like
> germs, they spread. You created the environment that
> allowed the germ to mutate, to become stronger. Look at the
> Joker. Would he even exist if not for you?
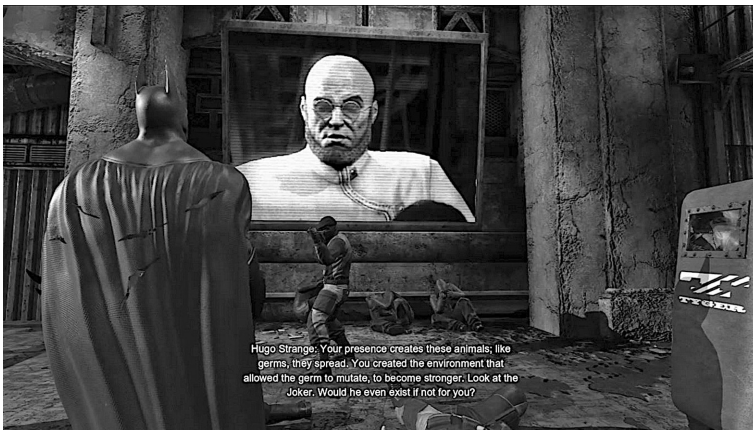
FIGURE 9.4   *Batman: Arkham City* – Hugo Strange talking to Batman (Original Version).
*Batman: Arkham City™. © 2011 Warner Bros. Interactive Entertainment. © DC
Comics. © Rocksteady.* All rights reserved. *Batman: Arkham City* and screenshots
of it are licensed property of Warner Bros. Interactive Entertainment Inc.

The original English subtitles display four lines for 17 seconds, a duration which
was kept in the French, German, Italian, Polish, Portuguese (Brazil), Russian,
and Spanish (Spain) versions. Most versions also preserved the four lines, except
for German, Portuguese, and Russian, which each have five lines. In terms of
characters, the English subtitles displayed a total of 208 characters, while most
localised versions presented even higher numbers: Italian (203), Polish (215),
Spanish (217), French (218), Portuguese (225), Russian (225), and German (240).

Except for Italian, all **localised** versions surpassed the already high number of
the original English **version**, varying from seven additional characters (Polish)
to 32 additional characters (German). Texts becoming longer in other languages
compared to English are a common phenomenon. But due to time constraints,

FIGURE 9.5 *Batman: Arkham City* – Hugo Strange talking to Batman (Localised Versions). *Batman: Arkham City*™. © 2011 *Warner Bros. Interactive Entertainment.* © *DC Comics.* © *Rocksteady.* All rights reserved. *Batman: Arkham City* and screenshots of it are licensed property of Warner Bros. Interactive Entertainment Inc.

reading longer texts might be problematic. In audiovisual subtitling, this is resolved by condensing/splitting the text, but in video games the display of the character's full speeches is privileged. Therefore, based on the number of characters, the 17 seconds mentioned above, and the traditional reading speed of 12 characters per second (Martí Ferriol 2013:203; Díaz Cintas & Remael 2021:109), for a player to effectively read Hugo Strange's speech, the subtitles would need to remain onscreen for the following number of seconds: Italian (16.91), Polish (17.91), Spanish (18.08), French (18.16), Portuguese (18.75), Russian (18.75), and German (20.00).

Due to technological advances in audiovisual translation, the character limit and the average reading speed are slowly becoming more flexible. But the excerpt in question has basically two impediments. The font is visibly smaller than those used in other forms of subtitling, and because of the **interactive** nature of video games, players must divide their attention between reading the subtitles and the gameplay. While Hugo Strange speaks, a bunch of guards enter the area and surround Batman, immediately shifting players' focus from the villain to the guards. The small font and the split focus make reading such long subtitles almost impracticable, even with a more flexible reading speed. And since players tend to prioritise gameplay, the information in the subtitles will be lost.

9.4.4 Localising with Creativity

Translators have a certain autonomy to use their creativity, especially if they believe it can enrich the game experience. In *Assassin's Creed Revelations* (2011), one of the protagonist Ezio Auditore's weapons is called 'Hookblade', which allows him to move quickly through the city by attaching it to a zip line. The Spanish and French versions followed the same logic, naming their blades '*Gancho*' and '*Crochet*', respectively. In the Brazilian Portuguese **version**, however, the term is translated as '*Bico-de-Águia*' [Eagle Beak], on the premise that the format of the hook resembles an eagle's beak. The term relates directly to a key element of the *Assassin's Creed* lore: the eagle. The animal is a recurrent figure in the series and can be observed in the very name of the protagonist Ezio, whose roots can be traced to the Greek word Αετός ('Aetós', which means 'eagle'). Furthermore, the game uses related gameplay mechanics, such as 'Eagle Vision', which scans the surroundings, and 'Eagle Sense', to track enemies. In this sense, '*Bico-de-Águia*' became one more element in this relation between the protagonist and the eagle, making it more consistent with the franchise's universe and thus enhancing the game experience in the **localised version** (Souza 2015:277–279).

Translators can also guide their translation to give a **local** touch to the game. The Brazilian Portuguese **version** of *World of Warcraft* (2004) has plenty of cultural references. The character Hemet Nesingwary is an anagram of the American author Ernest Hemingway. He is one of the many NPCs who assign quests (missions) to the players. After concluding his quests, players unlock the achievements related to his missions, whose titles all allude to Hemingway's works: (1) "Hills Like White Elekk" (2) "The Snows of Northrend", and (3)

"The Green Hills of Stranglethorn", referencing the short stories (1) "Hills Like White Elephants" (1927) and (2) "The Snows of Kilimanjaro" (1936), and the novel (3) *Green Hills of Africa* (1935), respectively.

In Brazilian Portuguese, the character was adapted, having his name altered to Rosarães Guima, an anagram of the Brazilian author João Guimarães Rosa. The respective achievements were also adjusted to fit the change: (1) "Hills Like White Elekk" is "Conversa de Elekk" [Conversation among Elekk], an allusion to Rosa's short story "Conversa de Bois" [Conversation among Oxen] from the book *Sagarana* (1946); (2) "The Snows of Northrend" is "Tundra Geral" [General Tundra], a reference to the novel *Campo Geral* (1956) [General Field]; and (3) "The Green Hills of Stranglethorn" becomes "Grande Espinhaço: Veredas" [Great Mountain Range: Paths], an association with Rosa's *Grande Sertão: Veredas* (1956) [Great Backlands: Paths], first translated into English as *Devil to Pay in the Backlands* (1963), while a new translation provisionally named *Great Sertão: Meanderings* is being prepared by Alison Entrekin (possibly 2024). These references to one of Brazil's greatest authors created a much higher degree of identification for Brazilian players.

But conveying a local touch in the **localised** version is not only restricted to translation but also includes adapting the product to suit the tastes of the receiving culture. In this sense, **localisation** ultimately fulfils the role of mediator in the interdisciplinary negotiation between translation and adaptation advocated by Raw. An example is the Brazilian release of the game *Wonder Boy in Monster Land* (1987). With Sega's approval, the Brazilian company Tec Toy modified *Wonder Boy in Monster Land* and released it as *Mônica no Castelo do Dragão* (1991) [Monica in the Dragon's Castle], based on the Brazilian comic book *Turma da Mônica* (1970–), known as *Monica's Gang* or *Monica and Friends* in its English **versions**[6] (monicaandfriends.com).

HOW WONDER BOY BECAME MÔNICA

Mônica no Castelo do Dragão retained the basic structure of *Wonder Boy in Monster Land* with its gameplay, levels, and enemies. But other elements were reworked to make it an authentic Mônica game. As seen in Souza (2012:289–326; 2015:150–175), these modifications embodied several parts of the game:

1. Protagonist: Instead of Wonder Boy, Brazilian players control Mônica during their adventures. As a result, other alterations were needed in order to keep consistency with the new character.
2. Primary weapon: *Wonder Boy in Monster Land* takes place in a medieval fantasy setting. For this reason, Wonder Boy uses a sword as his primary weapon. However, *Turma da Mônica* is targeted to children, which naturally precludes any idea of seeing Mônica wielding a sword. The solution

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6 All the characters' names in parenthesis in the Box below are taken from these versions.

was found within the comics themselves: Mônica has a blue stuffed bunny named Sansão (Samson), which she carries wherever she goes and uses to hit her friends Cebolinha (Jimmy Five) and Cascão (Smudge), who constantly pick on her. Thus, replacing Wonder Boy's sword by *Sansão* as Mônica's offensive weapon ends up being a logical approach since it preserves the original gameplay while retaining the same tone as the comics.

3. Antagonist: The main antagonist, a dragon named *Meka,* who is also the game's final boss, was replaced by Capitão Feio (Captain Fray), a famous villain from the comics who aims to transform the world into a pit of filth and pollution. But since the original gameplay was not altered, Capitão Feio does not actually appear in the game, merely fulfilling the narrative role of being the mastermind under whose command all the enemies of the game effectively operate.

4. Healing items: Wonder Boy can visit numerous shops in order to buy life replenishment items. In one of these shops, he is received by the clerk with the sentence 'Ale or Mead?', in reference to the items he can acquire to restore his health. Once again, the consumption of alcohol by a seven-year-old character like Mônica seems far from appropriate, which resulted in the terms being readjusted to fit the children's environment: 'Ale' became '*Vitamina*' ('Vitamin' – fruits blended with milk) while 'Mead' was changed into '*Suco*' [Juice], drinks which are considerably more harmless for a child to consume. Thus, the sentence 'Ale or Mead*?'* was renamed to '*Vitamina ou Suco?'* [Vitamin or Juice?].

9.4.5 Sensitive Texts

The cultural aspects of **localisation** discussed above generally include historical, legal, political, and religious references that might impact the **localised version** if done carelessly. In the first two cases, perhaps the most common example resides in the prohibition of depicting Nazi symbols in Germany, which has strict laws against such references and does not hesitate to censor or ban games. Several games needed to be visually and linguistically altered in order to be sold in Germany, such is the case of the *Wolfenstein* series (1981–). The developers have had to repeatedly edit several sections of their games and remove all Nazi symbols and allusions to Hitler, even though the series revolves around fighting Nazis[7] (Souza 2015:37–39).

On other occasions, it is political issues that might be considered during **localisation**. In such cases, it is possible that a game displeases the government of a country by presenting a feature that goes against their political view. *Football Manager 2005* (2004) caused a huge controversy in China, due to the international **version**

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7 In 2018, Germany decided to apply to video games the same case-by-case analysis procedure utilised in films, allowing the depiction of Nazi symbols within an artistic environment depending on the context.

of the game including Hong Kong, Macau, Taiwan, and Tibet as independent countries. Although this **version** was not meant to be officially released in China, the game somehow reached the country, infuriating their government, which immediately banned the game. Responsible for the distribution, Sega justified that the game probably reached China through unauthorised means and that they would "follow the correct submission and approval process within China and look forward to feedback from the Chinese authorities on any modifications that may be required" (Bramwell 2004). Eventually, a **localised version** was later released with these territories integrated into China.

Religious references should also be handled with care. Sony was caught up in a controversy due to an issue involving religious content in *LittleBigPlanet* (2008). Prior to the game's international release, a Muslim player contacted Sony to alert them that one of the songs in the game contained excerpts from the *Qur'an*. The player went on to say that "we Muslims consider the mixing of music and words from our Holy *Qur'an* deeply offending. We hope you would remove that track from the game immediately via an online patch, and make sure that all future shipments of the game disk do not contain it" (Alexander 2008). As a result, Sony had to delay the worldwide release of the game by one week in order to address the issue. They also made a recall of the copies already dispatched to retailers, in addition to releasing an update patch removing the vocals of the song in question.

9.5 Other Kinds of Video Game Adaptation

Traditional **intermedial** adaptations have already been duly established in the context of video games throughout the years. However, there are other kinds of adaptations within the video game industry (Flanagan 2017:441–456), ones that include aspects other than the usual **intertextual** relation between video games and other media. The sections below will provide a brief analysis of these other forms of video game adaptations and the elements they usually involve.

9.5.1 Porting

Porting is the act of taking a game originally developed for a certain platform and converting it to be perfectly functional on a different one (Flanagan 2017:448–450). In this sense, it is possible to also consider porting as a technological adaptation inasmuch as game developers have to consider the target platform's performance, qualities, and limitations and make the necessary adjustments for the game to work properly on the chosen platform. This process usually brings gains and losses since the target platform might offer new possibilities and constraints not present in the original one, which, in a certain way, makes the act of playing a game on different platforms a unique experience (Apperley 2006:10). There are two other practices that relate to porting:

1. Remaster: A remaster is a type of porting that involves getting a game from older platforms, applying visual enhancements, and making it fully functional on newer platforms. This is not always an easy task since not only was the game designed to operate on a different platform, but it also used dated technology. As the product is already finalised, the improvements applied are usually restricted to the visual elements of the game, with the game retaining its main structure.

2. Remake**:** A remake consists of taking an older game to serve as a reference and recreating it from scratch using the latest technology available. As happens with audiovisual remakes (see Chapter 8, "Screen Adaptations"), developers have the freedom to recreate all the aspects such as gameplay, game world, and character design. Remakes are not a kind of porting *per se* although they still can be considered a technological adaptation as they create a new game based on a previous one, which makes it, to some extent, an **intramedial** adaptation.

9.5.2 Modding

Modding comes from the term 'mod', used in video games as a short for modification. Modding can be considered a user-generated adaptation, since users add new contents that were not present in the original **version** that modify aspects of the game, such as graphics, gameplay, and characters (Flanagan 2017:452−454).

We believe it is also important to mention that some developers encourage users to create new content for their game, greatly helping to increase the game's longevity. In some cases, the modding tools come with the original **version** of the game, allowing player customisation so they can adapt the game to their own playstyle. One of such tools is the edit mode, frequently present in fighting, racing, and sports games.

In the *WWE 2K* franchise (2000−), for example, players can modify elements such as: (1) creating a wrestling arena; (2) inventing a championship belt; (3) customising the wrestler's move set; (4) modifying wrestlers attires; and even (5) creating their own wrestler from scratch, whether an original wrestler, an unlicensed one, or even characters from other media. This opens a whole new range of possibilities for players since they can create customised matches with unique elements, tailoring their game experience to their own tastes.

As for the *eFootball* series (1995−), in addition to the creation of new/unlicensed players (5), the edit mode also gives players the opportunity to (6) replace the unlicensed teams by real ones, given that the edit mode allows players to alter the teams' logos, names, and kit colours and design, including stripes and other details (both home and away), thus creating their favourite **local** and international teams. In this sense, players eventually become not only modders, by modifying an element of the game, but also **localisers**, by giving the game a local flavour.

9.5.3 Real-life Simulations

Simulation games attempt to reproduce human activities. While some games opt to simulate motor skills activities, like driving or sports, real-life simulations focus on the humans' relations with other individuals and the environment around them. Real-life simulations work as a type of social adaptation since they try to adapt everyday human interactions, behaviours, and activities within the society as both an individual and a social subject, transposing everything to a virtual world. One example is *Animal Crossing: New Horizons* (2020), which takes place on an initially deserted island and invites players to customise it as well as to attract new inhabitants. From this perspective, players need not only to develop the island economically but also socially, building a community around the infrastructure they create:

1. Customisation: Players basically **interact** with the environment and explore the island, being able to collect and craft items, build bridges, unlock shops and a museum, thus providing the necessary infrastructure for the island to prosper. As a consequence, it becomes attractive to receive potential new villagers, provided that players unlock the housing conditions for new residents to settle in.
2. Attracting inhabitants: Players can then invite new villagers to move to the island. After they move, players need to **interact** with them and keep them happy so they do not consider leaving.

It is possible that games from other genres might have a real-life simulation integrated into the game, eventually producing a genre hybridisation. *Persona* 5 (2016) is officially an RPG, but it also has a real-life simulation element that is vital to the game. In the RPG section of the game, players control Joker and his friends, members of the so-called Phantom Thieves of Hearts, a group of people who, with a mysterious telephone app, access evil people's inner selves and make them 'have a change of heart'. However, in his 'real-life', Joker is just a young student who has a hard time coping with his daily obligations. Among the social activities available, Joker can study, work, hang out with friends, and find a girlfriend. An interesting aspect of these social **interactions** is that they affect the gameplay in the RPG section: hanging out with friends, for example, increases their relationship level, which unlocks new skills and consequently makes the character stronger during the battles. The real-life simulation section is so intertwined with the RPG part of the game that, in a certain way, it acts as a secret identity to the double lives Joker and his friends are living, besides increasing its **verisimilitude**.

9.6 Final Considerations

As has been observed during this chapter, translation and adaptation have always been and still are an integral part of video games. The **intermedial** and

intertextual relation with other media forms like films, comics, and books have always played an important role both conceptually and commercially in the development of video games as a media. This chapter has also shown how video games interact with TS and AS through the practice of **localisation** and how it can act as a mediator in the relation between both disciplines, benefiting from the best each field can provide. Video games also evolve, and the industry is constantly presenting fresh features, like the gaming blockchain technology, driven by non-fungible tokens, NFTs, which received more attention during the pandemic, so this market is still at its beginning (see *Blockchain game*: Wikipedia).

Another novelty is the mix between games and TV. The French-American film/TV production company Ubisoft Film and Television – with a mission to produce content based on the IPs of their mother company, Ubisoft, such as the film *Assassin's Creed* (Netflix 2016) or the animated series *Rabbids Invasion* (France 3/Nickelodeon/Netflix 2013) – is an interesting case of chain adaptation. The blockbuster series (only in China it had 1B+ viewers – the most-watched children's show in 2017) is based on the **multimedia** franchise game *Raving Rabbids* (*Lapin Crétins*), a spin-off video game from *Rayman Raving Rabbids* (2006), which is part of the *Rayman* franchise, created by Michel Ancel for Ubisoft in 1995, with multiple games released throughout the years (Wikipedia: *Rabbids Invasion* and *Rayman*).

After being hosted for several years on streaming channels, Ubisoft opened Ubisoft TV in 2021 (on a test basis), officially launching the channel in November 2022. The channel is based in Brazil, which has hosted the Latin American Ubisoft subsidiary since 1999 and which has been used as a laboratory, especially for testing new products such as Quartz, a collectible NFT system inside the games. The first title with this feature is *Ghost Recon Breakpoint* (2019), and since Brazil is one of the test countries, there are unique serial numbers on these new virtual props.

Ubisoft TV currently offers content about gameplays, e-sports championships, interviews, programs with Brazilian creators, while planning to offer the Ubisoft Film and Television content, which has recently been successful at Netflix, and now at Apple TV, airing the comedy series *Mythic Quest* (2020–), and Amazon Prime, with the 2021 comedy horror film *Werewolves Within* (Varella 2021), a remarkably lucrative small film. According to Wikipedia, the 6.5M budget film made 940M at the box office, and there are also iTunes sales. They have been developing new productions based on their franchises, like *Assassin's Creed*, *Splinter Cell*, *The Division*, and *Far Cry* with Netflix, and other titles with other studios/streaming platforms.

All these innovative ways in which storytelling can be conveyed to new audiences provide a breeding ground for AS and TS to refine and develop new concepts, not only to evolve the way they relate to video games but also to enrich them as fields of knowledge. In the same way they historically contribute to the growth and evolution of video games, a whole new range of opportunities for video games opens out to TS and AS.

9.7 Suggested Activities

1. Suppose you were to design an entirely new video game adaptation from scratch based on a work from other media (books, films, or comics). Which work would you choose for your adaptation? What elements from the source material would you want your game to retain? How would you transform these elements into game mechanics for your game?

2. Based on the example of *Wonder Boy in Monster Land/Mônica no Castelo do Dragão*, suppose you have been authorised to modify and localise/translate/adapt an existing game in order to include a work or character from your culture and tailor it to your country's audience. Which work/character would you choose? Which elements of the existing game would you like to keep intact? Which elements of the existing game would you change so as to make it suitable to the work/character you chose? Which elements from the work/character you selected would you like to emphasise in the game? At the end, find (or create) a small clip and try to localise it.

3. Think of the Hugo Strange subtitling sequence described above or a fragment of subtitles from a video game you have played which contain similar characteristics (more than two lines, high number of characters, time constraints, etc.). If you could change something, how would you reorganise the subtitles of such sequence? Should the subtitle display occur during gameplay, what would you propose to arrange it so that players can read the subtitles comfortably without compromising the interactivity?

4. Think of a game you have played which received a localised version into your language. Which terms/elements of the localised version would you modify in order to convey a local touch and create a higher degree of identification to the audience in your culture? And which other terms/elements would you alter in order to enrich the game experience?

5. Choose a video game adaptation (from any media) and write its translation and localisation history: previous sources, when it was adapted, and changes made in your country.

6. Find a transmedia franchise video game and draw its connections with the main story/universe, linking narrative and characters across the several editions, like *Alien*, *Resident Evil*, or *Star Wars*, or any comic one.

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