

EDITORIAL

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Transposition of the text to film, studied through varied discursive practices since its inception with George Bluestone's works in 1950s, has been the point of convergence for debates surrounding the fidelity of films to novels, Bakhtinian approach of a dialogical engagement, and poststructuralist approach of finding varied meanings through symbolic codes. The development of scholarship on Adaptation Studies thereof has consistently undermined the proprietary attitudes towards source texts to put its faith in their creative mutations through media. Studies on Auteurism in cinema—through postmodern techniques, for instance—efface literary texts as the 'touchstone' as well as the single organizing principle for adaptations. Similarly, concentration on various factors of film-making—narrative techniques, socio-cultural backgrounds, themes, music, and visuals—ensure that there can hardly be one normative model for determining an adaptation's relation to a text.

The focal point of communication between cinema and the source text in fidelity criticism is to largely study both mimetic as well as new positions that films take to ascertain a degree of either their dependence on or transgression from the text. But the domain of Adaptation Studies is increasingly witnessing a movement away from fidelity criticism to explore the hybrid nature of adaptations within their intertextual layers. Acknowledging the plurality of the text, the scholarship advanced by the likes of Robert Stam, Linda Hutcheon, Thomas Leitch, and Deborah Cartmell, argue against a single origin of either the text or the film—each being a composite of several coexisting narratives and inspirations. Such shift in the orientation of Adaptation Studies understands both these composites as symbolic codes of signifying systems interpreted through Bakhtinian dialogic relationship, thereby engaged in an ever evolving dialogue, through the mediation of viewer/reader, that brings the text and the film in mutual exploration and negotia

Addressing the transposition of text from one medium to another the Call for Papers for this issue focused on the negotiations between adaptations and their source text with a view to explore adaptations as 'autonomous piece(s) of art.' Moving beyond the concerns over faithful adaptations papers selected in the themed section discuss how visual media strategically engages written text in the process of transposition. Through a serious engagement with the issues of innovations within adaptations they attempt to question viewers' uncritical assumption of cinema as a derivative form of literature and suggest that a

fundamental critique of fidelity criticism requires a recognition of “multiple versions exist[ing] laterally, not vertically” (Linda Hutcheon). Responding to the re-presentational elements of adaptations, the papers in the themed section of the journal problematize the conventional hierarchical status of source texts over adaptations.

William Puckett applies Bundle Theory to develop a non-essentialist position and open up a much required debate on the critique of fidelity discourse. Traversing major criticism on fidelity discourse through the concept of ‘individuating properties’ which are pointing to the influences on both the source texts as well as the adaptations equally, the paper does away with the hegemony of the source text as the basis of perceiving the credibility of an adaptation. Travis Merchant’s paper on Paul Thomas Anderson’s *Inherent Vice* discusses various elements of the movie which either correspond to or deviate from the text. Made in a noir style the film maintains the virtue of a comparatively arcane novel. Shifts in narratorial voice and points of view in the film delineate new ideas and possibilities such as incorporating female voice-over in noir films, bringing in the voice of Pynchon in the film, strategies of images, music, etc. Adaptation studies look into the performative as well as socio-political valency with regard to viewership. Also entering this terrain is Yumo Yan’s paper on the web-series *Guardian* based upon Danmei genre of literature which dwells on homoerotic relationships to interrogate stringent censorship laws in China. Exploring the role of censorship within the rotating axis of production and reception of the story, the paper highlights such issues as political constraints, representation of Queer, strategies of storytelling, and female gaze among others. Studying the handling of these issues within public domain this case study, while maintaining a dedicated fanbase, also generates a dialogue on fidelity criticism which pertinently takes forward the discussion of forsaking the reliance on source text.

Collating literary, philosophical, socio-political, geographical, and environmental perspectives non-themed section of this issue, advancing interdisciplinary research, begins with Nanya Jhingran’s paper on Frantz Fanon’s writings. It engages discursively with the geopolitical perspective to argue for indigenous sovereignty through land based decolonization in the face of neo-colonialism. The next paper by Heather Fox enquires into the pervasiveness, and yet an apparent invisibility, of panoptic structures within Charlotte Perkins Gilman’s “The Yellow Wall-Paper” and *Herland* through Foucauldian analytical framework. The last paper in the section by Gage Greenspan takes up John Muir’s *My First Summer in Sierra* to argue for an “ecopsychosomatic paradigm” by expanding Matthew J. C. Cella’s ecosomatic paradigm in order to account for mental disabilities. Also

featuring in this issue are two book reviews, by Rituparna Sengupta and Swati Mantri, which introduce the readers to two books of Perumal Murugan centering around the dilemmas of fidelity, desire, and socio-cultural taboos, and the dynamics of migrations within the Indian subcontinent in the work Chinmay Tumbe, respectively.

This issue marks the completion of LLIDS's Volume 2 which, through its four issues, focused on the possibilities of rigorous research on the genre of novel along the axis of its history, place, and situation; cultural materialist reading of power and subversion in novel; aesthetic experience and reception of novel; and finally its transformative engagement with other mediums like cinema. All these strategies of engagement with this genre hopefully made the readers aware of the pertinent issues that bear on the evolving conception and reception of novels in our age.