A Framework for the Exploration: Video Adaptations

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Abstract

The reproducibility and boundaries of art are discussed in a wide range of theories. With both modernism and postmodernism, the artists involved in these art movements. Artworks like painting, craft-based work, conceptual art, installation art, photography, and more concepts of art have been produced and reproduced within different times and forms. Postmodernism is controversial in terms of content and legitimacy. Considering the discussions about dimensions of terms, artistic and critical experiments play a leading role in understanding the meaning. In terms of art, more discussion appears, especially in the age of new technology, pluralization, and fragmentation. In terms of artistic and critical approaches, postmodernism provides a suitable ecosystem to emphasize the complexity and intertextuality inherent in adaptive practices. Adaptation, in this sense, is an act of creation, where the boundaries between original and derivative blur, and meaning is constructed through the interplay of various pretexts. Theories of adaptations open a new window for creative and interpretive acts of production. Linda Hutcheon mentions adaptation as a dynamic process involving a mosaic of visible and invisible citations. The research covers the layers of adaptation in a postmodern era with different forms of video. The transformation from one medium to another exemplifies the postmodern practice of text to image, text to video, text to cinema, film to game, and game to film examples in the framer work of creative acts that reconstruct meaning, embracing the multiplicity of authorship and the provisional nature of the final product.

Keywords: Video, Adaptation, Artworks, Postmodernism

Introduction

Adaptation refers to the process of change or transformation to suit a new context, environment, or purpose. Adaptation is a versatile concept that manifests across various disciplines such as art, biology, literature, and technology. Fundamentally, adaptation is a product of intertextuality and intermediate transformation, existing as a reproduction process through the production stages. It is common to see examples from literature and arts, where works are recreated across mediums, from biology to existing physiological or behavioral changes for animals to technology through software modifications for usability. From an artistic perspective, adaptation can be described as the transfer of one work into another. In a broader sense, film, literature, and theatrical adaptations have a deep history. According to Szwydky & Jellenik: "Indeed, research in this history of adaptation shows that pre-cinematic forms and practices of adaptation offer the field of adaptation studies productive insights about the act, product, production, and reception of adaptation as a transhistorical cultural phenomenon." (2023, p. 4). Adaptation occurs as a product of intertextuality and intermediate transformation, existing by being reproduced through processes in the production phase. Beyond the traditional transfer of literary works to the stage or screen, intertextuality has broadened with the diversification of production tools. For instance, a story that begins as a book might transition to a film on the big screen, a game on digital platforms, or even a costume sold in retail stores. This dynamic evolution underscores the integral role adaptation plays in shaping modern creative and cultural landscapes. The transformation from one medium to another exemplifies the postmodern practice of text to image, text to video, text to cinema, film to game, and game to film examples in the framer work of creative acts that reconstruct meaning, embracing the multiplicity of authorship and the provisional nature of the final product. This paper focuses on more adaptation theories and diversification of visual production, especially video forms.

Adaptation and Visual Adaptations

In order to assess details of adaptation practices, including their connection to various industries and underlying dynamics, it becomes evident that their relationship with culture and the economy aligns closely with consumer society theory. Adaptation has been analyzed and classified by various theorists, including Thomas Leitch, Geoffrey Wagner, Dudley Andrew, Jack Boozer, and Linda Hutcheon, leading to the development of different types of adaptation. In a contemporary perspective, Hutcheon described adaptation as a form of repetition that involves production without direct replication. In the book A theory of Adaptation, it states that "adaptation is a form of intertextuality: we experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variation" (Hutcheon & O'Flynn, 2006, p. 7). Also, another perspective claims that "Adaptations are seen as (more or less) specific phenomena that display certain features, function in specific ways (e.g. as adaptations or as originals) and occupy certain positions (e.g. more or less innovative or conservative) in their respective historical contexts" (Cattrysse, 2014, p. 12). According to Hassler-Forest and Nicklas, adaptation fundamentally revolves around transformation: shifting one work of art into another:

> "Adaptation is all about change: from one work of art to the next. Therefore, adaptation is also about power. On one level, there has been the power of the 'original' text over its adapted version, which has in many cases automatically been considered a polluted or otherwise inferior copy of the primary text – the Hegelian slave to its more authentic master." (Hassler-Forest & Nicklas, 2015, p. 1)

Considering the discussions about dimensions of terms, artistic and critical experiments play a leading role in understanding the meaning. In the artistic perspective, it opens more discussion points in the age of new technology, pluralization, and fragmentation. In terms of artistic and critical approaches, postmodernism provides a suitable ecosystem to emphasize the complexity and intertextuality inherent in adaptive practices.

> "The political economy strand of media analysis originates in the critiques of the early-twentieth-century Frankfurt School, reviving with an interest in issues of ownership and control of media in the 1960s and 1970s, and informing a more recent wave of research around the commercialisation of digital media." (Murray, 2012, p. 17)

Adaptation, in this sense, is an act of creation, where the boundaries between original and derivative blur, and meaning is constructed through the interplay of various pretexts. Adaptation found multiple descriptions and one of the recent focuses are: " An acknowledged transposition of a recognizable other work or works. A creative *and* an interpretive act of appropriation/salvaging. An extended intertextual engagement with the adapted work (Hutcheon & O'Flynn, 2006, p. 8). By considering these descriptions and definitions, this paper focus on context base examples which are of text to image, text to video, text to cinema, film to game, and game to film examples. There are various ways to analyze adaptive production processes and products. This paper focuses on specific examples of visual creations, particularly some of the works related to video-based examples. Text-to-image adaptation has been part of various industries, including the creation of maps, the illustration of fairy tales, and the development of visuals for books or storyboards for movies. Image-video adaptation includes manga to cartoons or comic books to cinema. Text to cinema is another of the most common and widely recognized forms of adaptation, particularly involving novels and fairytales to cinema (Ex: The Lord of the Rings, Harry Potter, The Godfather). In recent years, the connection and transition between film and games have been increasing. Film-game adaptation is where films are adapted into games by incorporating characters and storylines into interactive formats (Ex: Terminator 2: Judgment Day). The reverse process also occurs, with video games being adapted into films, bringing their narratives and visuals to cinematic media (Willow (NES), Bram Stoker's Dracula (Master System), Batman Returns (SNES).

Conclusion

Throughout history, adaptation has played a crucial role in the evolution of production. This industry, which has expanded from literature to cinema and gaming, continues to grow and thrive today. Initially focused on the transfer of literary works to the stage and screen, the concept of intertextuality has evolved alongside advancements in production tools. For instance, a story that begins as a book can now take on multiple forms, transforming into a film on the big screen, a video game on digital platforms, or even a costume sold in a store.In particular, the film industry has long showcased the relationship between literature and cinema, providing numerous examples over the years. This trend, which has broadened its audience, has recently strengthened the connection between cinema and gaming, driven by advancements in technology and the interplay of culture.

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