
**Transmedia Adaptation: Bridging Books, Films, Comics,
and Emerging Media in Con-temporary Narrative
Transformation**

Dr. Bhujendra Singh Rathod L R

MA., M.Phil., PhD.

Assistant Professor and HoD, Department of English, Govt. First Grade College, Hesaraghatta,
Bangalore-560088.

Abstract:

Adaptation is a creative process where an adapter transforms literary works to align with contemporary societal tastes. Filmmakers have extensively explored this by experimenting with various literary forms, such as novels, short stories, and dramas, and translating them into cinematic experiences. While the original literary text offers readers a rich source of enjoyment, film adaptations often involve significant modifications to scenes, characters, dialogues, and other elements based on the filmmaker's vision. This process seeks to introduce the broader public to the work's popularity, though it frequently invites comparisons like the common sentiment that "The movie was not as good as the book." Such comparisons underscore the reader's role in evaluating both mediums, yet it is evident that Film and Literature, while interconnected, are distinct art forms. Literature has long served as the foundation for films, providing the raw material needed to create new visual and thematic expressions. However, novels and films, being fundamentally different art forms, naturally elicit divergent responses from audiences. The idea of a perfect literary adaptation, such as film-ing a book with its pages turning, highlights the inherent difficulty of fully replicating the literary experience through Film, as watching a movie is fundamentally different from reading a novel. Attempts to establish a universal model for adaptation often devolve into rigid lists of rules about what should or should not be done. Novels, being verbal, convey internal thoughts and emotions, while films, inherently visual, rely on external actions to suggest character motivations. This analysis explores the challenges and limitations of film adaptation, clarifies common misconceptions, and ultimately proposes that adaptation can serve as a flexible model applicable across all genres.

Keywords: Adaptation, Literature, cinema, creative process, societal tastes, storytelling, challenges, interpretation.

Traditionally, contemporary adaptation studies and theories have mostly focused on the conversion of Literature into cinema while overlooking other types of media such as theatre, music, visual arts, television, the internet, comic books, and new platforms like video games. Scholars from several disciplines have lately criticized this limited perspective, advocating for a broader understanding of adaptation that goes beyond the literary and cinema framework. Linda Hutcheon,

a prominent advocate of this change, highlights in the epigraph of this research that the conventional emphasis has led to a limited comprehension of adaptation and a complex recognition of modified works. Furthermore, this narrow viewpoint fails to acknowledge distinct systems of meaning in other creative mediums, thereby impeding an important understanding of the original text's expression. In order to overcome these academic limits, there is a widespread agreement on the need to include creative mediums outside the dichotomy of book and cinema in adaptation studies. The incorporation of these less-explored links requires the implementation of innovative approaches to comprehend them, which in turn calls for the creation of new theoretical models and frameworks. The increasing inclination towards interdisciplinary discourse in academia holds promise for the advancement of these novel methodologies, as it facilitates the establishment of links across previously segregated domains of knowledge. Nowadays, as academics critically review ideas related to intermediality, intermodality, and multimodality and question the existing divisions between different art forms, there is a great chance to create new and creative approaches for analyzing adaptations. This research, consisting of two parts, seeks to add to the ongoing discussion by specifically examining the often neglected medium of comic books. A novel approach to studying comic book adaptations of literary works will be presented by incorporating ideas from the fields of Literature, comics, cinema, and burgeoning adaptation studies. This framework demonstrates how comic book authors have adapted literary ideas to match the unique system of cosmic symbolism. In order to showcase the practicality of the framework, it will be used to conduct a thorough examination of Bill Sienkiewicz's interpretation of Herman Melville's *Moby-Dick*.

During a recent visit to my local public library, I came across an exhibit labeled "Do Not Assess a Book Based on Its Film Adaptation." Beneath this placard, there were rows of timeless Literature. The display indicated that due to the often inadequate quality of film adaptations, there is a prevailing assumption that the book inherently exceeds its cinematic equivalent. Within the same library, the video section offers a contrasting tale, providing a distinct viewpoint. Here, a significant percentage of the films offered are based on literary works. This pattern is not accidental; the library's restricted budget for obtaining videos requires careful selection. The individuals in charge of curating the video collection seem to believe that movies based on well-recognized novels would be well-received and provoke less controversy. Unless there is a purposeful intention to include low-quality films, it may be deduced that adaptations are considered excellent purchases in this context.

The difference between the two areas of the library represents the larger contrasting perspectives among producers, reviewers, information professionals, and media consumers regarding adaptations. There is a widespread bias in favor of novels, which are frequently seen as a more deep and genuine media. However, it is interesting to note that individuals often feel that experiencing one sort of adaptation qualifies them to provide commentary on the other. "Have you perused the book?" "No, however, I have observed the film." This division partially arises from a continuous cultural conflict between advocates of Literature and movies. Literary critics and writers

Have always considered books to be better because of their longer historical existence and perceived artistic merit, whereas films have been seen as a medium for the masses. Historically, film reviewers, many of whom have literary credentials, have consistently upheld the supremacy of Literature. Additionally, movie companies have strategically used the prestige of Literature to bolster their own reputation.

Nevertheless, with the evolution of filmmaking, the competitive environment has changed. The proliferation of television and the advent of "art" films and academic cinema journals have strengthened the arguments for the intellectual and cultural validity of Film. The merger of media companies that own both publishing firms and film studios has further leveled the playing field. However, the conflict is not limited to external factors alone; it also has an internal impact on the normal customer. Adaptation naturally presents a dilemma: if it adheres closely to the original, it may face criticism for lacking originality; if it deviates or provides a fresh perspective, it runs the danger of being accused of compromising the integrity of the original work.

Considering the enduring need for cinematic adaptations of novels, how can filmmakers effectively manage this conflict without estranging reviewers or viewers? In addition, libraries and media selectors have difficulty suggesting and deliberating modifications. Although aesthetic discussions among authors, directors, and reviewers may improve the quality of adaptations, libraries should prioritize meeting the different requirements of users. Librarians, who have always managed the competing needs of instructional and popular book collections, must now find a way to harmonize their approach to popular films. This involves acknowledging that films with visual imperfections may nonetheless meet important user requirements and comprehending the relationship between adaptations and their original material, appreciating both their parallels and contrasts.

The process of transforming books into Film began roughly simultaneously with the introduction of cinema. Georges Méliès' Film A Trip to the Moon, which drew loose inspiration from Jules Verne's writings, premiered in 1902 (Gould Boyum). In 1908, Vitagraph began manufacturing one-reel versions of scenes from Shakespeare and Dante specifically for nickelodeon machines. Concurrently in Europe, filmmakers were producing full-length versions of works by Dickens and Goethe (Naremore). The rise of feature-length films as a dominating storytelling medium can largely be credited to the process of adapting literary works for the screen.

The advent of sound pictures, often known as "talkies," and the increasing need for material in the early days of cinema further intensified this phenomenon. Talkies enabled the integration of sophisticated dialogue from novels, which enhanced the complexity of the story. The studio system, known for its fast production cycles, mainly depended on books as a means to swiftly provide material. The adaptation of books had a double purpose: to enhance the perceived prestige of cinema in the face of increasing competition from television, which posed a challenge to Film's cultural dominance.

This period witnessed the beginning of a fervent artistic discourse over adaptations. Pioneering filmmakers like Sergei Eisenstein and D.W. Griffith have a distinct inclination for certain literary personalities. On the other hand, Virginia Woolf strongly criticized films, especially adaptations, stating that they forcefully separate the visual and intellectual aspects, making it impossible for them to function together effectively (Woolf, in Harrington, 265). Meanwhile, other authors, such as Tolstoy, have shown a keen interest in the emerging medium. Initial discussions on adaptations were few, consisting only of short articles and noteworthy quotations. A significant transformation took place with the release of George Bluestone's *Novels into Film* in 1957. This major piece of Literature brought crucial notions to the ongoing discourse on adaptation, many of which still have a significant impact on contemporary conversations. Bluestone argues that there is a fundamental division between the two forms of media. He suggests that the distinct characteristics of each medium are so diverse that they may be seen as belonging to independent creative categories. The author contends that while books and films exhibit many resemblances, their fundamental disparities - novels being linguistic and films being visual - provide substantial obstacles for filmmakers.

Bluestone argues that when we immediately see a moving visual, our understanding of it is unfiltered, but the language requires us to process it via the lens of conceptual comprehension. As a consequence, the "inevitable relinquishment of 'novelistic' aspects" occurs, resulting in a final outcome that has little similarity to the original piece. The author's main points include the difficulty of translating linguistic motifs into cinema, the dissatisfaction with externalizing literary characters, and the greater effectiveness of language in conveying mental states compared to Film. In addition, he points out that books have three tenses, but films only use one (ibid, 48).

Bluestone concludes that the adaptation process does not faithfully convert the novel but instead creates a paraphrase or reinterpretation of the original text. In other words, when a filmmaker adapts a novel, there is an inevitable mutation that prevents a true conversion of the novel. He adopts a kind of paraphrase of the book, seeing the novel as raw material. The quality of a film adaptation does not always correlate to the excellence of the original text. It has always been straightforward to see how a subpar picture "ruins" good Literature. It is important to acknowledge that the devastation mentioned is unavoidable and has not been fully acknowledged. It is important to understand the early critique in the context of the studio system's inclination to create inferior adaptations. These adaptations typically turn literary classics into predictable romance or adventure movies by removing a significant portion of the original material. These adaptations may naturally result in very critical viewpoints. However, with the decline of the studio structure and the increasing importance of directors and technical personnel, this approach became less common (Gould Boyum 18). It is difficult to dispute that modern adaptations have a higher level of reverence for their original source materials than in the past.

George Bluestone is a very influential individual in the field of adaption studies. Although his analysis of Film's limits may be obsolete, his insights remain significant. His work is

Distinguished by its exploration of three key themes: 1) the difficulty of maintaining faithfulness, 2) the contrast between the abstract qualities of Literature and the sensory qualities of cinema, and 3) the identification of aspects in books and films that cannot be easily exchanged.

The discussion on faithfulness is a fundamental aspect of adaptation critique. Both customers and reviewers often use integrity as a foundational aspect. An amusing New Yorker cartoon depicts two goats devouring film cans, with one goat remarking, "Personally, I preferred the book" (Naremore, 2). According to Robert Stam, the use of moral language in this conversation, including words like loyalty, faithfulness, betrayal, violation, and desecration, indicates the intense feelings we have towards the matter (Naremore 54).

Nevertheless, the importance placed on faithfulness in adaptation critique may be exaggerated. Although some critics argue that others have a basic understanding of faithfulness, it is difficult to find modern critics who urge for total fidelity as a must. While faithfulness is sometimes a topic of debate, the main attention usually turns to comprehending the causes for discrepancies between the original material and its adaptation. When a film deviates from its source, the issue arises as to why it does so. The intricacy of faithfulness is also heightened by the definition of adhering to the source piece. Should adaptations adhere meticulously to every aspect, including the storyline, the author's arguments, style, characters, location, and the essence of the original? According to Joy Gould Boyum and other reader-response critics, the way each person interprets a book or Film is unique, which creates difficulties in establishing universal understandings of fidelity (Gould Boyum 67). The heterogeneity of the data makes analysis more complex, particularly when reviewers have varied expectations about integrity.

Within the range of perspectives on fidelity, several individuals suggest implementing categorization frameworks for movies that assess their degree of conformity to the original source material. Dudley Andrew classifies adaptations into three distinct categories: borrowing, in which the artist integrates certain aspects of the original text; intersecting, where the original is preserved but not assimilated; and transforming, where the adaptation seeks to capture a fundamental essence of the original text (Andrew 98-100). However, Andrew's method offers very limited direction for filmmakers who see the original material as raw material and do not aim for strict faithfulness. Geoffrey Wagner suggests three classifications for categorizing adaptations: transposition, which refers to presenting a novel on-screen with minimal changes; commentary, which involves intentionally or unintentionally modifying the original work; and analogy, which allows for significant deviations to create a unique piece of art (Wagner 222-227). Michael Klein and Gillian Parker propose a comparable structure (Klein and Parker 9-10). Although these categories provide more distinct criteria compared to Andrew's concept, the task of classifying films still poses challenges. Nevertheless, they nevertheless function as valuable instruments for conceptualizing modifications. An alternative and perhaps more effective strategy may be to consider modifications on a spectrum of fidelity, spanning from the most faithful to the least faithful. Gould Boyum argues that there is not a singular kind of correlation between films and their literary origins (Gould.Boyum, 70).

Furthermore, alongside the categorization efforts, many fundamental perspectives on adaptability arise. One viewpoint is that the fundamental disparities between books and films make it impossible to achieve faithfulness. Those who share this perspective frequently argue that adaptations are pointless or, at most, that films will typically not reach the same level of literary excellence as their original sources. Ingmar Bergman argues that there is often a clash between the character and content of Film and Literature, stating that Film has no connection to Literature. Norman Mailer believes that there is a significant disparity between cinema and Literature, comparing it to the difference between cave artwork and a song. Alain Resnais has said that adapting a book is something like warming up a meal (Ibid 79).

Nevertheless, completely rejecting the importance of adaptation lacks persuasiveness. There are obvious examples of successful adaptations, and there is a notable level of interest in the process of adaptation itself. Ginette Vincendeau agrees with this viewpoint, stating that "the books and films themselves, the publicity surrounding them, statements made by filmmakers, and our own personal experiences as readers and viewers, all urge us to consider one in relation to the other, if not to make direct comparisons" (Vincendeau, xi).

An alternative viewpoint argues that due to the inherent impossibility of achieving complete faithfulness, adaptations should use the source material as a starting point and capitalize on the distinct advantages of cinema to construct a fresh storyline. Advocates of this perspective, often cinephiles, contend that filmmakers should not be constrained by the original format. Bela Balázs proposes that a filmmaker might use an existing piece of art just as un-processed material, treating it as if it were unaltered reality, without considering the pre-existing form of the material. The French New Wave movement, in opposition to the "Tradition of Quality," which sought to faithfully adapt Victorian and older Literature, advocated for the auteur method instead of rigidly adhering to the original text (Naremore 6). Rainer Maria Fassbinder, a German filmmaker, expressed disapproval of the excessive portrayal of literary imagery, seeing it as an absurd goal (Ibid 12).

Europe continues to prioritize the development of innovative works rather than accurate replicas. Within this particular framework, adaptations such as the "heritage cinema" linked to Masterpiece Theater and Merchant/Ivory productions are generally considered to be of lower value compared to comparable works in the United States (Vincendeau, xvii-xxi). European critics have connected the act of striving for faithfulness, particularly to earlier literary works, with a kind of conservative elitism. This emotion has also been related to the emergence of Thatcher conservatism (Craig, in Vincendeau, 3). Although these arguments are captivating, they have a tendency to oversimplify the problem. Historical evidence demonstrates that some versions that closely adhere to the original storyline may, nonetheless, achieve significant success.

An alternative perspective, which is less radical, proposes that adaptations should give priority should be given to lesser-known works, and the book should be used as a starting point rather than a definitive guide. This viewpoint is summarized by the often-quoted claim that

although high-quality Literature may not be effectively translated into cinema, low-quality or average books generally result in superior adaptations (Griffith 17; Beja 85; Burnham 581; O'Brien and Borden 114). This concept has some validity since the simpler and more organized style and structure of less respected works may make them easier to adapt, whereas the intricate nature of "great" Literature might provide difficulties. However, this broad statement might be troublesome, especially when it disregards Literature created in certain genres or after World War I as lower-quality fiction (Harrington 162). Therefore, it is advisable to approach this perspective with caution. Furthermore, this viewpoint often coincides with the conviction that a profoundly successful work warrants a more loyal rendition.

On the other hand, there are theories that claim that it is possible and beneficial to have a certain level of faithfulness. André Bazin, a renowned French critic, contended that the notion of being true to a particular form is deceptive. Instead, he emphasized the need to achieve an equivalent meaning across many forms. Naremore argues that prioritizing the needs of the screen above the authenticity of Literature and Film betrays both art forms. Director John Huston expressed his intention to refrain from interpreting or imposing his own perspective on the material. I strive to maintain a high level of fidelity to the original source. The allure of the original is what drives my desire to create the Film.

Some critics recognize the potential for faithfulness in adaptation without seeing it as the primary objective. Joy Gould Boyum contends that adaptations may be deemed genuine only if they demonstrate an appreciation for the "organic wholeness" of the original work and maintain a sense of "coherence and inner consistency." (Gould Boyum 73). This perspective often emphasizes the progress in filmmaking that improves the capacity of movies to effectively communicate the intricacies of their original texts. According to Charles Eidsvik, adaptations often lead to significant advancements in the field of filmmaking, compelling filmmakers to come up with innovative solutions (Eidsvik, in Harrington, 28).

A more objective method focuses on documenting aspects that are adaptable and those that are not rather than classifying adaptations. Brian McFarlane's approach entails establishing protocols for discerning between transferable elements (mostly story) and those that are not transferable owing to variations in signifying systems (Eidsvik, in Harrington, 28). This viewpoint, sometimes referred to as translation rather than modification, highlights the importance of translating components of the original work with utmost accuracy. This statement recognizes that books may be subject to several interpretations, which accounts for the varying quality of adaptations.

The translation concept is consistent with intertextuality theory, which analyzes the ways in which works of Literature interact with one another (Naremore 36). This method prioritizes the examination of adaptations in relation to each other rather than just concentrating on deviations. Intertextuality asserts that all forms of representation are derived from previous works. According

to James Naremore, remaking plays a crucial role in modern culture (Naremore 15-14). The choice of source material and its interpretation demonstrate important ideological and aesthetic principles.

Intertextuality acknowledges that while books may come before films, people may first come across the Film. This approach recognizes that intertextual interactions are complex and do not follow a linear pattern. Advocates of this perspective consider the key issue to be the specific texts and variables that are referenced by a particular work. A cinema adaptation may engage with both the original text and other literary works, prior adaptations, and other forms of media. Intertextuality focuses on the intersection of different creative genres, such as Literature, music, dance, and visual arts. They also study the wider socio-cultural factors that shape these interactions.

Although there are several viewpoints about fidelity, the intricacy of the debate undermines the misconception that scientists studying adaptation are just focused on a straightforward need for complete faithfulness. When closely analyzed, the topic of fidelity in adaptation is complex and involves in-depth comparative investigations that might provide valuable insights. The difficulties encountered in adaption writing are substantial.

A significant constraint is the limited availability of quantitative analysis. Bluestone argued that quantitative assessments are mostly unrelated to qualitative changes. They provide no information on the mutational process and certainly do not provide any guidance on how to evaluate it. Regarding cinematic adaptations of books, such evaluations are even more unhelpful" (Bluestone 5). While Bluestone's rejection of quantitative methodologies may seem too general, accurate statistics about the frequency and characteristics of adaptations from novels to films might provide a more solid foundation for debate. McFarlane points out that despite much analysis over the years, there has been a lack of focused and comprehensive examination of the adaptation process (McFarlane 3). This may be attributed, in part, to the dependence on qualitative research that focuses on particular individuals and frequently tries to make broader conclusions based on a narrow scope. Jeffrey Egan Welch's bibliography spans from 1909 to 1977 and has 1235 items, mostly consisting of case studies focused on individual films (Bluestone 34). The diversity and discrepancy in findings highlight the need for a more thorough investigation.

Another constraint is the exclusive emphasis on traditional Literature. This emphasis skews the argument by prioritizing adaptations that have difficulties in meeting lofty expectations while disregarding instances when adaptations of lesser-known Literature attain success. Despite their potential to bring unique problems, adaptations of genre literature, children's fiction, and other popular materials are hardly discussed. This prejudice may originate from elitism and the long-standing practices of academia, indicating a need for a more comprehensive and logical approach to the discipline.

Furthermore, the majority of the adaptation literature is based mostly on the fields of literary criticism and cinema studies. Although this emphasis enhances the discussion on aesthetics, it

restricts the generalizability of the results to wider audiences. Typically, regular consumers and libraries do not involve themselves in philosophical discussions about semiotics and intertextuality when choosing media. There is a noticeable lack of useful information specifically designed for consumer requirements, with just a few accessible sources that are not related to traditional adaptations.

James Naremore offers a critique of the reductionist inclinations seen in critical Literature. This tendency involves oversimplifying disputes by framing them as binary oppositions, such as Literature versus Film, high culture versus mass culture, and original versus copy (Nar-more, 17). In the past, Literature was often preferred above cinema in early Literature. However, current scholarly work has provided more nuanced perspectives on these opposing viewpoints. Nevertheless, there is still a need for a complete framework that is focused on consumers to better comprehend adaptations. This highlights the need for a framework that is based on statistical principles and can be used in a wide range of situations.

The adaptation arguments are mostly focused on the formal distinctions between books and films, particularly their separate signifying systems. Novels depend on textual components such as words, metaphors, and narrative tactics, while films make use of visual and aural resources like camera angles, editing, and sound. Bluestone's differentiation between the book as a conceptual medium and cinema as a perceptual one exemplifies this division. Siegfried Kracauer claimed that cinema had a distinct capability to accurately capture and expose tangible existence, hence naturally being drawn towards it. This distinction implies that books engage the imagination via conceptual portrayals, whereas films provide direct, sensory encounters. According to W.R. Robinson, the picture is clear and obvious, but the word is enigmatic. This creates a situation where intellectual thoughts come after experiencing emotions, while in Literature, emotions come after encountering words and thinking about them (Robinson, in Harrington, 271).

The presence of distinct stylistic variations prompts us to consider if diverse literary and cinematic strategies, such as shared symbolism, may generate works that elicit a similar impact. The continuing discussion highlights the intricate and dynamic characteristics of adaptation research. This debate demands substantial deliberation. If the disparity between the semiotic systems of books and films is as extensive as it originally seems, then the two media may be essentially separate. Nevertheless, several researchers contend that the discrepancy between these semiotic systems may not be as significant as it first seems. One factor contributing to this is that, despite the inherent abstractness of words in comparison to visuals, skilled writers often follow the concept of "show, not tell." This technique seeks to generate vibrant visual representations, therefore bringing the semiotic goals of Literature closer to those of cinema. In Literature, characters are intended to actively undergo feelings and ideas, similar to how real-life individuals do, rather than just expressing or pondering them.

From the early twentieth century onwards, Literature has progressively incorporated film

methods and cinematic genres, giving rise to innovative kinds of fiction. Nevertheless, several reviewers contend that the impact of cinema has had a deleterious effect on the caliber of Literature. In his book "Fiction and the Camera Eye: Visual Consciousness in Film and the Modern Novel" (1976), Alan Spiegel contemplates the future of the novel in the era of cinema. He proposes that the most cutting-edge current novels now align themselves with the detached and inert nature of a photographic plate. Similar to how photography liberated painting from its role of representation, it is possible that cinema was always intended to adopt the mimetic tradition in writing, allowing literature to be unrestricted in its purpose - but what exactly is that purpose? "Self-destruct?" (Spiegel, 197). This worry applies to situations when books are intentionally created with the intention of being adapted into films. For instance, scholars have criticized the Harry Potter series for using a cinematic style in its storytelling framework (Cartmell and Whelehan, 2010: 73–83). The inclusion of specific details like the prominence of Harry's spectacles, the use of action scenes reminiscent of blockbuster films, and the references to movies like Star Wars demonstrate the significant impact of Hollywood on modern Literature.

The film version of Harry Potter and the Deathly Hallows, Part 1, directed by David Yates in 2010, deviates from strict adherence to the novels, emphasizing the cinematic aspects of the source material, including its road movie genre. J.K. Rowling's use of Hollywood standards may have had a role in her achievement, exemplifying a pattern in which books are seen as the first versions of scripts. John Patterson, in his 2008 article in The Guardian, supports Alan Spiegel's worries by stating that films have eroded the craftsmanship of book writing, while novels are progressively eroding the authenticity of cinema. Patterson argues that filmmakers, particularly those who are well-educated and have a strong background in English literature, should explore the distinct possibilities offered by Film. They should come to the realization that cinema is not merely an extension of Literature, but rather, the opposite is now true. This approach emphasizes the persistent conflict between the realms of Literature and Film as both mediums continue to have a growing impact on each other.

In conclusion, the study of adaptation reveals a multifaceted interplay between literary texts and their filmic counterparts, emphasizing that while adaptation is often viewed through a lens of fidelity, it encompasses a broader spectrum of creative reinterpretation. This research underscores that the process of transforming Literature into Film is not merely a transposition but a complex act of creative synthesis that reflects the unique capabilities and constraints of both mediums. The exploration of comic book adaptations as an additional layer in this discourse highlights the need to broaden adaptation studies beyond traditional literary and cinematic frameworks. By acknowledging the diverse ways in which stories are reimagined across various media, including emerging platforms, scholars and practitioners can gain a more nuanced understanding of how narratives evolve and resonate with contemporary audiences.

The inherent differences between novels and films, as well as the introduction of new media such as comic books and digital platforms, challenge the simplistic notion of fidelity in adaptation.

Instead, adaptation should be viewed as a dynamic process that leverages the strengths of each medium while embracing the creative liberties that come with reinterpreting a source text. The research advocates for an inclusive approach that considers the inter-medial and multimodal aspects of adaptation, recognizing that each adaptation serves as a unique expression of both the original work and the new medium.

Ultimately, this study calls for a reimagined framework that integrates various forms of media and artistic practices into the discourse on adaptation. By doing so, it opens up new avenues for analyzing and appreciating the diverse ways in which stories are told and experienced across different contexts, contributing to a more comprehensive and enriched understanding of the adaptation process.

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