A Review of Received/Dominant/ Western Film Adaptation Literatures, Or The Possibilities for a (De-Westernized) Filipino Theory[1]

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First, as part of a longer work on theorizing Filipino adaptation, this study discusses extant samples of komiks-to-film adaptations in the 1950s. The study reviews received/dominant/Western adaptation literatures that have dominated the field. Secondly, it argues for the following points as a springboard to construct a theory of adaptation:

1.   The limits of received/dominant/Western film adaptation theory dominating postcolonial cinemas such as the Philippines;
2.   The need to de-Westernize theory or to indigenize Filipino film adaptation theory; and,
3.   To recognize constructs and formulate concepts from historical and cultural Filipino realities to inform the theory.

This study is a meta-theoretical discussion that will begin the construction of a Filipino film adaptation theory.

Keywords: dominant adaptation discourse, De-Westernization of film adaptation discourse, film adaptation theory, contextualization of theory, indigenous, vernacular and hybrid theory

"The making of film out of an earlier text is virtually as old as the machinery of cinema itself." (Andrew, 2000, p. 29)

"An adaptation is a derivation that is not derivative – a work that is second without being secondary. It is its own palimpsestic thing." (Hutcheon, 2006, p.9)

Received/Dominant/Western Film Adaptation Literatures

In its earliest stages, film adaptation scholarship occupied a difficult position in the spectrum of the narrative arts because it straddled film theory and literary criticism.[2] Mostly influenced by the formalist method, adaptation criticism used the same perspective as Anglo-American and European literature (Naremore, 2000). The preeminence of Western literature as source text has had, for decades, an effect on the direction of adaptation scholarship. This article therefore refers to existing adaptation literatures as "received," "dominant," and "Western."

Film adaptation scholarship reflects the problem of examining local practices of adaptive art using the lens of a received theory. Not only do local adaptation practices circulate within the specificity of narrative culture, it is also a by-product of the history of the art forms involved in the translation practices. Ostensibly, adaptation scholarship accounts for the study of transposing story material from one medium to another.

However, closer inspection of local practices reveals more serious theoretical and methodological concerns. Received adaptation theory has become a template in understanding national cinematic practices worldwide, but it also functions as a starting point in arguing for diverse perspectives when embarking on a theorizing project.

What then is the role of received theory and existing literatures in defining local adaptation discourse? Whose literature dominates the study of postcolonial cinemas including Philippine cinema?

Dominant adaptation discourse from the West leans on English-language literary sources. For example, adaptations of William Shakespeare's plays reached canonical status comparable to the original texts (Fischlin & Fortier, 2000). The seeming inexhaustibility of Shakespeare's works, as far as the dominant English-language cinemas are concerned, has prompted Fischlin and Fortier (2000) to declare that "as long as there have been plays by Shakespeare there have been adaptations of those plays" (p.1).

Second to Shakespeare, other sources of English-speaking cinemas like Hollywood and the United Kingdom, according to Naremore (2000), include the works of 19th century and 20th century novelists such as Charles Dickens, Jane Austen, Joseph Conrad, James and Joyce and Virginia Woolf. Naremore (2000) tags these writers as "the usual Anglo-American literary suspects" (pp. 10-11) because of the obvious spell they have cast on the film industry. [3] Imelda Whelehan (1999) observes that this tendency of Western critics, stilted on one side, is usually "working primarily from an 'English lit' perspective" (p.17).

The earliest works on adaptation have always felt deeply connected, if not indebted, to literary classics. George Bluestone's seminal work titled *Novels into Film* (1957) deftly explores the distinction between the language of the novel and the language of the film and their respective limitations.[4] The novel is a time art, he says, while the film is a spatial art; the novel having three (3) tenses (past, present, future) and the film only one (present). The filmed novel, in his estimation, would always be a different take on the original. He suggests that the unique properties of each medium or "a system of priority and emphasis" (p. 61) be the guiding principle; thus, emphasizing that "time is prior in the novel, and space prior in the film" (p.61). Although Bluestone bats for equivalencies, his work privileges the novel as precursor form.

Central to Bluestone's argument in this book is the matter of temporality (Cardwell, 2003). He asserts that filmic temporality may be perceived as broader than chronological or actual time. A number of authors quickly picked up on Bluestone's comparative technique. Morris Beja (1979), for instance, condenses the similarities and parallels between the principles of narrative film and of narrative literature in his book titled *Film and Literature.* He points out the reciprocity between literature and film and the resulting product called adaptation, which is the "'same'" as the book but also something other: perhaps something less but perhaps something more as well" (p.88).

Bluestone's (1957) technique solidified the issues intrinsic to literature and film during the nascent stage of adaptation criticism. Stuart Y. McDougal's *Made Into Movies: From Literature to Film* (1985) illustrates this. His case analyses are intended "to define the unique properties of each medium" (p.7).[5] McDougal can only use the comparative method. Although he refers to adaptation as "the metamorphic art" (p.3), his system of analysis belies his admiration for the Bluestone tradition of honouring literary precursors, before using adaptation practices.

While Beja and McDougal published their critical works, some authors diverged from theories promoting a unidirectional relationship between literature and film. Critics like Keith Cohen thought in terms of a dialogue. In his *Film and Fiction/The Dynamics of Exchange* (1979), he notes the influence of visual art techniques on cinema and the influence of cinema on novelistic employment of temporality.

The critical works sampled above arrived alongside useful primary references on adaptation principles and practices. Bibliographies, encyclopaedia, and critical anthologies account for the literary origins of film productions.

Meanwhile, primary sources like bibliographies compiled since the 1970s documented the evolution of adaptation theory (Gardner, 1992; Ross, 1987; Wicks, 1978). [6] Anthologies listing novel to film adaptations attest to Hollywood's indebtedness to film adaptations of literature. John C. Tibbets's and James M. Welsh's *Encyclopedia of Novels Into Film* (2005) makes a provisional accounting of "novels that may be of secondary importance as literature but have nonetheless achieved a certain popularity on their own as a consequence of their being filmed" (p.xi).

Listings and bibliographies are important primary resources that complement film-literature scholarship in the English language, and literary studies by accounting for the provenance of film adaptations and the flow of migration from medium to medium. However, listings and bibliographies continue operate on the premise that literary source texts remain the point of inspiration for adaptation.

The comparative case method and "fidelity criticism"

While Bluestone's comparative method began in the 1950s survives, it has also been revised.[7] Updates are evident in the number of publications that employ variations of the comparative approach (Bluestone, 1957; Beja, 1979; Kittredge & Krauzer, 1979; Gould Boyum, 1985; McDougal, 1985; Sinyard, 1986; McFarlane, 1996; Desmond & Hawkes, 2006). Normally, the comparative approach begins by introducing the relationship between literature and film, drama and film, and novel and film. Succeeding chapters present comparative case studies, sometimes comprising 80 to 90 percent of the discussion. A capstone or an epilogue concludes the critical book-cum-anthology. This analytic framework may also be referred to as formalism because it emphasizes the form and essence of the prior text.[7]

The Bluestone (1957) approach led to the invention of an attitude-cum-critical method called "fidelity criticism." Sinyard (1986) describes the fidelity issue as "the cinema's inferiority complex in relation to literature" (p. ix), the idea that literature is a "superior" source or prior text. However, this kind of pre-eminence ascribed to the literary source has led to an unwarranted condescension towards filmic adaptations (Beja, 1979; Gould Boyum, 1985).[8] Sometimes, the language of adaptation criticism is violently unfavourable to film (Stam, 2000; Hutcheon, 2006. This condescension stems from the persistent accusation that literary works of great stature have always been "dumbed down and messed up" (Travers, 2000, n.p.) by Hollywood. Words like "parasites" and "savages of the twentieth century" (Gould Boyum, 1985, p.6) have been used by writers such as Virginia Woolf and Hannah Arendt to refer to movies that depend on books or pre-existing materials.

With its inherent comparative method, fidelity criticism is tied to the analysis of the narrative structure of both the source text and target text (Bluestone, 1957; Beja, 1979; McFarlane, 1996). The narratological approach—advanced by Bluestone, Beja, and McFarlane—allows for the comparative case method to influence latter-day critics. [9] The narratological perspective is two-pronged—while critics like Seymour Chatman (1979) view the narrative as the unifying factor between source and adaptation, critics like Welsh (2002), in his review of Porter's *The Cambridge Introduction to Narrative,* entertains the notion of narrative transformation as inevitable in the process of adaptation.

Corollary to fidelity criticism is the perceived dominance of fiction—novels and short stories—as source text for cinema. Dramas perhaps come second due to the popularity of Shakespearean plays (Welsh, 2005; Fischlin & Fortier, 2000).

In consideration of fiction and drama as popular source texts for cinema,[10] fidelity criticism emphasizes genre. The genre of the source texts

in the early stages of adaptation history has also posed a limitation on a more enlightened study of the adaptation process. When authors began sourcing works other than novels and drama, the consideration for the unique properties of each medium become a priority over the status of the precursor text.

Aside from fidelity criticism, older paradigms in adaptation studies work around auteur theory [11] (Whelehan,1999). Even then, the engagement of genres has since been recontextualized in adaptation studies. In his review of Christine Geraghty's (2008) "Now a Major Motion Picture: Film Adaptations of Literature and Drama," Lawrence Raw (2008) focuses on how genres are mixed in the practice of adaptation; how the use of space and time is revealed through camera work and editing; and, the importance of performers, movie reviews, and doing publicity work within the adaptation industry. Tibbets and Welsh (2005) revised their 1998 book titled *The Encyclopedia of Novels into Film* into a new edition to include the problematics of the author in the adaptation process. They claim that this new engagement "is a matter of decentering the authorial present and centering our own engagement with the text" (p. xxi).

Fidelity criticism—the amount of allegiance that film pays to its source— has been challenged in more contemporary literature (Raw, 2008; Cooledge, 2010; Tibbetts, 2008; Whelehan, 1999). In his review of Dennis Cutchins, Laurence Raw, and James M. Welsch's book titled *The Art of Adaptation*, Gene Phillips (2010), expressed this "wish to lay to rest" (para 3) the idea of faithfulness. Lipkin (1986) earlier reported—as criticism of the fidelity criticism's limited charm—that after the war in Europe, the "New Wave" became an influential filmmaking style that impacted film adaptation practice. Lipkin noted how Francois Trauffaut attacked fidelity criticism claiming that it is "nonsensical in the face of the extreme diversity and complexity of the original sources and the essential similarity of the range of completed adaptation" (p.157).

The shift to the sociological and culturological approaches

Revisions to both fidelity criticism and comparative case analyses began in the 1970s and continued into the 2000s.[12]

The shift began when critics began to see adaptation criticism from a hermeneutical perspective. Gould Boyum (1985) broke from the comparative case approach by proposing adaptation as reinterpretation. Gould Boyum (1985) considers the filmmaker a reader or an interpreter. The work of the viewer is perceived as active; one who is "inscribed in its text" (p.73). The viewer's task is to deploy, with "anticipation and resolution" (p. 62), an interpretation (filmed version) of an interpretation (the novel in the reader/viewer's mind).

There are however a spate of critics who have chosen to present adaptation itself as a form of criticism (Gould Boyum, 1985; Stam,2005; Bazin, 2000; Andrew, 2000; Campos, 2009) and a growing number more who view it as a sort of intertextual dialogism (Cartmell & Whelehan, 1999; Naremore, 2000; Stam, 2000; Stam, 2005; Arriola, 2006; Campos, 2009).

Adaptation criticism as hermeneutical activity seems to have been complemented by the materialist perspective. Kline (1996), for instance, classifies critical paradigms on adaptation into what he classifies as four (4) normative theories, namely: the translation paradigm, the pluralist paradigm, the transformation paradigm, and the materialist paradigm.

The translation paradigm matches the elements of the source with the properties of cinema. It is very much aligned with the Bluestone or the comparative case analysis approach.

The pluralist and the transformation paradigms bridge old-school comparative method and the hermeneutical. They allow for loose adaptations; thereby, de-emphasizing fidelity. However, it is the materialist paradigm that allows for the study of the contexts of adaptation or what Andrew (1984) calls the "sociological turn" in adaptation studies.[13] It takes into consideration political economy and social history.

Contemporary literary and cultural studies theories inspired new approaches to adaptation studies. Along this line of thinking, the source text is viewed to be in dialogue with other texts, following what Stam (2000) refers to as the process of "intertextual dialogism" (p. 64). Meanwhile, attempts to use intertextual or postmodern approaches [14](Cooledge, 2010; Ray, in Naremore, 2000; Stadler, 2003) veer away from formalism and new criticism (Ray in Naremore, 2000) or define adaptation as a form of criticism itself (Whelehan, 1999; Sinyard, 1986; Stam, 2000; Balfour, 2010). Corollary to such are considerations for the cultural studies approach (Balfour, 2010; Bignell, 1999; Stam, 2000; Whelehan, 1999), or considering minority discourse, discourse about race, and ethnicity issues (Stovall, 1996).

The contextual bent of the new studies (Phillips, 2010) presented a more liberal view of the source-target text relationship in favour of the culturological (Hutcheon, 2004; Leitch, 2007; Olney, 2010) and theoretical engagements (Naremore, 2000).

New theoretical paradigms for adaptation studies require attending to issues confronting film's relationship with its sources. A foremost concern is to debunk the fidelity issue and to spare the film from the condescending attitude of traditional scholarship (Cartmell & Whelehan, 1999; Hutcheon, 2006; McFarlane, 1996; Phillips, 2010; Reynolds, 1993; Stam; 2005; Vela, 2009). Secondly, the view that adaptation is "part of an intertextual, intersemiotic, interinstitutional series" (Barton Palmer, 2007, p. 4) must

be heavily supported by theories derived from film theory, literary theory, and cultural studies (Murray, 2008; Olney, 2010; Stadler, 2003; Stam, 2005). Allen (2000) suggests a "moving out from independent text into a network of textual relations" (p. 221).

Also, the objective of an adaptation theory is not limited to crafting a methodology to replace the comparative case studies. An eclectic view combining "analytical insight and methodological innovation" (Murray, 2008, "Abstract") must be the new concern (Campos, 2009; Kline, 1996; Leitch, 2007; Olney, 2010).

There are underlying ideological assumptions linked to the contextual approach. First: it debunks what Barton Palmer (2007) calls the "grand theory" of film adaptation,[15] which valorizes "cinematic specificity" instead of concerning itself with "the intersemiotic relationships that generate and define the formal features of film adaptations" (p. 2). This means that the source text, which is usually literary in Western practice, is considered more valuable than the translation.

Second: the contextual approach draws theoretical assumptions from cultural studies, specifically the subject of intertextuality. Julia Kristeva was believed to be the first to appropriate the word (Allen, 2000) through her reading of Mikhail Bakhtin's works. Kristeva considers the "text as a network of sign systems situated in relation to other systems of signifying practices (ideologically marked sign usage) in a culture" (as quoted in Makaryk, 1996, p. 568). Bakhtin (1981) calls this view of artistic utterance "dialogic," which Allen (2000) defines as "the idea that all utterances respond to previous utterances and are always addressed to other potential speakers, rather than occurring independently or in isolation" (p. 211). Genette's (1987) own terminology is "transtextuality," which is "the textual transcendence of the text…defined roughly as 'all that sets the text in a relationship, whether obvious or concealed, with other texts'" (Genette, as quoted in Allen, 2000, p. 221). Intertextuality then, in the context of adaptation, is the tendency of the film to adapt multiple sources, including novels and komiks (comic book or comic series), and other texts that circulate as part of a narrative tradition. As Allen (2000) opines:

> 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. (p.221)

Third: adaptation practices, being influenced by the material conditions of production such as the studio system pose a number of implications on scholarship. Scholars including Deborah Cartmell and Imelda Whelehan

(1999) believe that reception and the political economy of producing adaptations should also be points of interest in order to have a more informed view of the adaptation discourse. Adaptation criticism requires a balanced treatment between the internal analysis of form and the external analysis of social and cultural forces at play. Barton Palmer (2007) refers to this approach as the "middle level theory," which implicates "the material history of films and filmmaking" (p. 2).

If adaptation scholarship in the West turns towards the sociological and the cultural, then adaptation scholarship in the Philippines can follow suit. However, a review of available literature in the Philippines may inform the need for a paradigm change or the pursuit of an indigenous and De-Westernized track.

What literatures do we have in the Philippines?

Adaptation literatures remain scanty despite the tradition of practicing adaption at the beginning of Philippine cinema. Available Philippine literatures focus on film history. A sampling of such are discussed below.

Film technology was brought to the Philippines in 1897 beginning with the introduction of the *Lumiere cinematographe* (Pareja, 1990; Tolentino, 2001). Most literatures that mentioned the coming of film technology in the country discussed it as a standard introduction to the history and development of early cinema in the Philippines. A couple of articles (Pilar, 1994; Sotto, 1992) mentioned the year 1895 as a crucial prelude to cinema because it was the year when the first electric plant was established. However, a number of authors (Deocampo, 1998; Pilar, 1994; Sotto, 1992; Tolentino, 2001) agreed that 1897 was the year of the start of a full-pledged film industry—albeit under foreign management. The first cinematograph was acquired in 1987. Ernie De Pedro (1994) and Santiago Pilar (1994) mentioned Señor Pertierra's earlier attempt to acquire a motion picture machine. When the Pertierra movies were finally screened, these were observed to be "merely a presentation of stills and chronophotographs" (Sotto, 1992, p. 5). Early works on Philippine film history[16] reveals the role of film technology as an adjunct to colonialism. Such context situates film adaptation as a cultural form born from a combination of foreign borrowings and native accommodation.

A number of the literatures (Carunungan, 1983; De Pedro, 1994; Del Mundo, 1998; Pareja, 1990; Pilar, 1983, 1994) chronicled the first foreign movies screened in the Philippines and the early theatre houses. Majority of available film histories (Carunungan, 1983; Del Mundo, 1998; Pareja, 1990; Pilar, 1983/1994; Pilar, 1994; Sotto, 1992) agreed that the screening of two Rizal films in 1912 (*La Vida de Rizal* and *El Fusilamiento de Dr. Jose*

Rizal) was the event that marked the beginning of a Filipino film industry. Jose Nepomuceno was recognized as a great Filipino pioneer (Carunungan, 1983; De Pedro, 1994; Martin, 1983; Pareja, 1990; Pilar, 1983; Sotto, 1992) in acquiring film technology and experimenting with it. The matter of distribution and exhibition became an important concern to the industry in the 1950s. Life Theatre and Dalisay Theatre were the exhibition houses that catered to local productions (Carunungan, 1983). Likewise, interest in color processing in later years was a direct influence of the efforts of early industrialists such as Nepomuceno (Giron, 1994).

The available literature detailing the introduction of the film technology in the country drew their data from both primary sources and secondary sources. One of the two important sources of primary data was Vicente Salumbides's *Motion Pictures in the Philippines* (1952)[17] who wrote his account in the 1950s when the industry was in full swing. As a direct witness of the events he wrote about, Salumbides's account is traditionally regarded by scholars as one of the most authoritative and reliable. The only disadvantage of the Salumbides book is that it was written in a fact book format rather than in the expository style of academic writing.[18]

The literatures mentioning filming realistic subjects[19] were cited by De Pedro (1994), Sotto (1992), Del Mundo (1998), and Pilar (1994). The first Filipino film companies were also included, as were entries discussing Gross-Brown and Yearsley films about Rizal. These references note how the film reels and documentaries that entertained moviegoers in the early years were surpassed by the feature films in terms of popularity. Furthermore, these sources were incisive in charting the shift in the film content—from actualities and newsreels to the story film. The aesthetics of the narrative film became more defined in the 1950s.

In addition to the above primary sources, biographical books such as *Don Jose and the Early Philippine Cinema* (Quirino, 1983) and *Doña Sisang and Filipino Movies* (Mercado, 1977) also mentioned the acquisition by the studios in the 1950s of new technologies. Before the war, the latest cameras and film processing laboratories for color and sound were acquired in the interest of improving visual and sound quality.

Philippine cinema began almost at the tail end of Spanish rule in the country. Film technology arrived in the country in 1897; Harry Brown and Albert Yearsley did their respective *Noli Me Tangere* films (1915). Pilar (1994) considered these films, among others, the precursors of *Dalagang Bukid* (Jose Nepomuceno, 1919), an early project to establish the affinity between film and a precursor text. Back in those days, the source texts of cinema were either a dramatic piece or printed literary work. The entrepreneurial enthusiasm of film producers in the 1950s and the almost

auteurist influences of Doña Sisang and the Vera-Reyeses led to a very dynamic filmmaking period. The accomplishments of the 1950s Filipino producers set the stage for a modern century where the mechanical art of the cinema became a profitable novelty.

This nascent relationship between film and literature was evidenced by succeeding productions: *El Filibusteris*mo (Brown, 1916), *Florante at Lau*ra (Brown, 1916), and *Walang Sugat* (Yearsley, 1912). According to Pilar (1994), the next decade further proved cinema's dependence on the novel with productions such as *Ang Lumang Simbahan* (Salumbides, 1928), *Child of Sorrow* (Badilla, 1931), *Punyal na Ginto* (Nepomuceno, 1933), to name only a few. Meanwhile, Lumbera (1989) noted the importance of Philippine literary sources to cinema in the early period. Balagtas and Rizal were "the chief sources of tradition" (p. 8) who successfully inspired scholarship that are considered classics of Philippine literature. Balagtas and Rizal "have given the (film) industry situations and character types that continue to this day to give meat to films both great and mediocre" (p. 8) says Lumbera. In addition, majority of the serialized novels in magazines like *Liwayway* were prime sources for movie material.

The above references detailing the relationship between literature and film in the early years were crucial to tracing the evolution of the influence of early printed narratives on 1950s cinema. These would further influence cinematic storytelling devices.

Oral and written literatures that were used as sources for films were "already in the mass consciousness," says Nicanor Tiongson (2000, p.28) in his article "The imitation and indigenization of Hollywood." Literary precursors implanted images in people's mind and these circulated like epic cycles and repeated in various renditions. Producers exploited this familiarity.

This practice is noted by Joe Quirino (1983) in his *Don Jose and the Early Philippine Cinema*, specifically recalling Jose Nepomuceno's choice to make his first movie the zarzwela *Dalagang Bukid*. Aside from the popularity of the zarzwela writer Hermogenes Ilagan and the popularity of zarzuela as theatrical form, the material became more appealing when the original zarzuela players agree to reprise their roles in the film version (Del Mundo, Jr., 1998).

As already mentioned, Salumbides (1952) provided an important source of information on early Philippine cinema. As director, he adapted *Florante at Laur*a using "1200 lines of poetry, 400 of which were directly quoted from the book" (p. 27). Along with the works of Lumbera, Sotto, Tiongson, and Quirino, Salumbides' work sheds light on the role of cultural memory in perpetuating story materials and in gaining the attention of film audiences.

Related literatures on the interlocking forms of theatre and film abound (Giron, 1994; Martin, 1983; Tiongson, 1983a; Lumbera, 1997) owing to the continuing influence of colonial theatrical forms like the *carillo*, *sinakulo*, *komedya* or *moro-moro*, and *zarzuela* decades after the colonizers left. The zarzuela, an appropriated art form, is now spelled "*sarswela*" revealing a gesture to indigenize a borrowed theatrical form. The sarswela reached its peak in the 1930s but soon lost its patrons when it began competing with the movies. Amelia Lapeña-Bonifacio (1972), in her book *The "Seditious" Tagalog Playwrights: Early American Occupation*, ascribes the dwindling audience of the 1930s sarswela in Tagalog-speaking regions to the growth and spread of mass media forms such as the movies.

The relationship between film and literature was notable in the decades before the war but it fizzled out after liberation. As Pareja (1994) reported: "It is certainly distressing to note in the contemporary period the paucity of film products based on literature, as compared to the output of the 1930s and 1940s in what some historians refer to as the first 'golden age' of Philippine cinema"(p. 22).

The subject pertaining to the sources of cinema merited only some passing mentions in discussions of general Philippine film history. Materials delving into film criticism and cultural history explained local practices of adaptation, specifically theater's influence on the movies. Tiongson's (1983) now canonical *Four Values in Drama and Film* explores how the world-views of colonial theatre made profound influences on the motifs and themes of early local movies. Regarding film motifs, themes and plot structure, Clodualdo Del Mundo, Jr.'s *Native Resistance: Philippine Cinema and Colonialism 1898-1941* (1998) presents a post-colonial reading of moro-moro and sarswela movies, noting the almost natural transfer of film styles from their progenitors in the traditional dramas during the colonial years to latter film renditions. Del Mundo (1998) maintains that the practice is an example of Filipino accommodation of foreign narrative forms.

The drama, which is universally accepted as one of the oldest literary forms, is perhaps most influential to Philippine cinema. Tiongson (1983a, Tiongson, 1983b, 2000) and Lumbera (1997) extensively explored the idea. Tiongson's (1983) "Four Values in Filipino Drama and Film," articulates the role of colonial aesthetics in 20th century cinema. In another essay "From Stage to Screen: Philippine Dramatic traditions and the Filipino Film," Tiongson (1983) mentions that "it should by now be clear that the contemporary Filipino film cannot be understood without uncovering its roots in Filipino theatrical tradition" (p. 93). Lumbera (1997), in the essays titled "An Approach to the Filipino Film" and "The Dramatic Impulse and the Filipino," also notes the contribution of colonial theatre in early Filipino cinema.

Meanwhile, film historian Lena Strait Pareja (1994) explores the nascent stage of adaptation practice in the Philippines in her article "Philippine Literature and Cinema," beginning with Jose Nepomuceno's *Noli Me Tangere* in 1930. Pareja claims that translation is considered the filmmaker's style in adapting literature, wherein the novelists may decide to do the translation themselves or remain on the periphery while others do the work.

Soledad Reyes (1991) suggests two modes with which to understand the transfer of Philippine literature or any source text to film: the romance mode and the realistic mode. These two modes also influence filmmakers who follow trends: from the fantastic and escapist stories to works of social realism and extreme naturalism that reflect the aesthetics and personal ethics of the creators.

Filipino critics advance a more poststructuralist approach to adaptation criticism by bordering on theory. In his lecture titled "Literature through film, Film through literature: Adaptation criticism as metacriticism," Patrick Campos (2009) proposed a Filipino adaptation critical framework using Roland Barthes's functional analysis of narrative, Gerald Genette's concept of transtextuality, and Caroline Hau's notion of excess. He proposes "context" wherein criticism in itself is a text that is reflexively inscribed in the works of adaptation. The present writer's own publication *Postmodern Filming of Literature: Sources, Contexts and Adaptations* (2006) proposes a view of adaptation as a postmodernist leap or a way of reading through contextualization that is culture-specific and historically-situated.

So far, few researchers engage in adaptation criticism in the Philippines, sampling local literary works as these migrate to the screen. The small niche occupied by Philippine adaptation criticism is expected to widen as it is further enriched by new methods arising from postcolonial and poststructuralist persuasions.

De-Westernizing Philippine Adaptation Discourse

Western adaptation discourse is referenced in this article on three accounts. First: the study of film adaptation in the Philippines is conducted in film theory classes, in literature classes where film is categorized as a genre of literature, and in creative writing classes where the screenplay adaptation is taught as an imaginative pursuit suitable for aspiring writers.

Second: the study of adaptations in English or Literature departments, similar to its counterparts in the West, frames their syllabi from the perspective of literary theory and criticism.

Third: classes in adaptation are conducted using instructional materials sourced from abroad. Majority of the materials acquired by Philippine academic libraries were sourced from Europe and North America. They

became the template for the study of adaptations and related topics such as transmigration of genres and narratology.

There seems to be a disconnect between the study of conventional adaptations—flowing from a source text to a target text—and the ability of local writers to adapt from various sources such as komiks, oral literature, popular songs, television dramas, and even spiels of personality comedies. These practices are not even covered—at least theoretically and conceptually—by available materials from the West.

While translation projects and translation studies flourish in the Philippines, other types of translations such as film adaptations continue to occupy marginal spaces due to the propensity to address the matter from the perspective of literature (Patrick Flores, personal communication, June 16, 2012). This emphasis on the literary source is based on the presupposition that majority of world cultures are book-bound, emphasizing the literary while neglecting the iconographic and the high regard paid to the "cultural status" of literary texts (Andrew, 1984, p. 97).

The Western episteme is predisposed to the "symbolic" or to the word. On the contrary, the Filipino episteme is orally-shaped, performative, and more aligned with multi-track media forms such as komiks, radio, and film (Arriola, 2018). The episteme that shaped Filipino film adaptation discourse has been a confluence of forces. Replete in foreign borrowings (genres, themes, motifs, studio system), it was also been deep into native agency (local color, vernacular language, appropriation, accommodation, hybridity) and was eventually re-shaped by social history (formula filmmaking, audience formation, institutional ideology). It is constituted by discursive practices that allow for the migration of materials from source text to another medium wherein the mutations have been naturalized and embraced. This episteme influenced scholarship in the academy in the post-war during which the subject of adaptation and popular media were unfairly branded as low brow (Guillermo, 2010; Reyes, 2009). It is also possible then that the absence of a theory with which to investigate adaptation may be attributed to the long era that saw critics and academics systematically dichotomize high art and "low art."

The Filipino film audience of the 1950s was oriented to source texts introduced through colonization (Tiongson, 2000). These narratives were reappropriated for colonial audiences. Film sources, from the time of cinema's infancy in 1919 up to the 1950s, consisted of *moro-moro* or *comedia*, *sarswela* (*zarzuela*), *bodabil* (vaudeville), vernacular prose, short verses, *balagtasan* (debate), oral folklore, short stories, novels, theatre, radio drama, *komiks*, and many more. Filipino source texts and adaptations, therefore, have a language, technology, and a sensibility of their own.

Adaptation literatures from the West are replete with terminologies that attempt to approximate the amount of fidelity that the film establishes in relation to its sources; thus the word "faithful" (Gianetti, 1990) become part of the jargon of adaptation studies. Moreover, the formalist mode of adaptation that the concept of fidelity has engendered becomes insufficient in addressing contemporary practices. Since formalist adaptation is mostly neutral on the impact of narrative cultures on the practice of adaptation, its application is limited when dealing with postcolonial cinema. Received theory, which also dominates the Philippine academy, cannot fully explain local practices because of the differences in the provenance of stories of transmutation.

This then calls for a de-Westernized discourse or the taking stock of adaptation practice from the specificities of local discourse.

De-Westernization is a complex concept to pursue because it may lead to the trap of binary thinking. In the book *De-Westernizing Film Studies*, Saer Maty Ba and Will Higbee (2012) aver that any initiative to study cinema through de-Westernization discourse must be tempered by a balanced view of seeing two conceptual formations pitted against each other. De-Westernization should come forward as a means to question Eurocentric and North American discourse and simultaneously locate other cinemas as sources of alternative thought about film practice and theory.

Filipino film adaptation discourse, along this context, should acknowledge the impact of Eurocentric and North American criticism on Philippine film scholarship. It can also be a platform towards offering an alternative view. For example, de-Westernization of Filipino adaptation theory does not only entail addressing the influence of European dramatic forms, and Hollywood popular genres and plot structures; de-Westernization is also about offering a view of Filipino cinema that is a unique formation despite these influences. De-Westernization is not about reacting to colonial power and offering a counter-formation, it is also about acknowledging a cinematic identity.

The question therefore is how Filipino film adaptation scholars define the West and its various applications. How can such concepts lead to a project of conceiving a theory of one's own? This necessitates a liberal view of the "West" as concept. Maty Ba and Higbee, for instance, assert that "the 'West' is not considered primarily a fixed geographical location not bound to a special historical period" (pp. 1-2). The West represents the point of reference by which Filipinos first conceived cinema and film. The West represents a mode Filipino filmmakers use as a jump-off point to develop cinematic styles and indigenous sensibilities, and a standard against which to re-examine derivative practices.

In terms of Filipino film adaptation theory, the frame of reference is not so much to depart from borrowed narrative modes as much as to position these as a means of negotiating postcoloniality—what Ashcroft refers to as a "post-colonial transformation" (as quoted in Maty Ba & Higbee, 2012, p. 3). These narratives also forge identities by adapting and vernacularizing Western elements and embracing such as the necessary "Other." The impulse to de-Westernize is goaded not so much by the urge to resist the foreign in Filipino culture as much as to understand its intertextual tendencies. As Lumbera (1997) advises: "It is absolutely essential that we locate Filipino films in the context of our history" (p. 195).

Moreover, scholarship on Philippine cinema may inform the identification of indigenous criteria for cinema as "an alternative to aesthetic norms developed in Western countries" (Lumbera, 1997, p. 195).

In his essay titled "An approach to the Filipino film," Lumbera (1997) notes the importance of situating local critical practices from a historical perspective:

> [E]ach time we speak of the art of the cinema in the Philippines, it is absolutely essential that we locate Filipino films in the context of our history, noting their peculiar features (faults as well as virtues) as manifestations and effects of traditions and conditions created by our colonial past and by our struggle to exorcise that past. (p. 195)

Corollary to this, Lumbera (1997) also suggests theorizing on aesthetic standards using the local context and an analysis of "specific works located within a particular cultural continuum" (p. 195). In recent decades, poststructuralists and postcolonial approaches provided fresh insights into understanding works from the historical and cultural specificities of a nation. For Lumbera, however, this unveils a set of indigenous aesthetic standards:

> To give our own films fair viewing, Filipino critics will have to start developing aesthetic standards that are attuned to Filipino films. In this endeavour, they will not be working alone, for more and more Filipino scholars and critics interested in other areas of cultural studies have been searching for an alternative to aesthetic norms developed in Western countries. (p. 195)

Since the 1970s, Virgilio Enriquez (1994) pioneered indigenization of knowledge and research in psychology in what he labels the "*Sikolohiyang Pilipino*" [Filipino psychology]. As an academic discipline, Sikolohiyang

Pilipino is the formal study of "indigenous" Filipino psychology informed by history, culture, and "dynamic interaction" (p. 27) with factors external to their situation.

Enriquez's (1989) *sikolohiya* responds to the widespread call for indigenization of knowledge in the social sciences, which has been dominated by Western modes of thought. Kim (1990) opines that unlike the natural sciences where the external world may be approached *a priori* to human thought, the cultural sciences, including psychology, enlist the participation of human beings as conduit to the generation of knowledge. Human thought is *a posteriori*; people uncover it, and it is not received passively. Furthermore, "indigenous psychologies uphold the view that each culture needs to be understood in its own frame of reference" (Kim, 1990, p.379).

Enriquez (1994; 1989) offers cultural meaning of "adaptation" as a way of appropriating foreign concepts into Filipino realities. He proposes that the theories, perspectives, and research methods that address native or local concerns be expressed in local language. In the field of Filipino psychology for instance, he says that the Filipino language is never limited in articulating discourse; rather, it is the foreign language that is incapable of expressing Filipino concepts (Enriquez, 1996).

In proposing the indigenization of social science theory, Enriquez (1989) works through immersion in culture, language, and history. Only then could we be capable of producing local knowledge. Enriquez further explicates:

> [At] higit na mahalaga sa lahat ay ang patuloy na pananaliksik sa mga konsepto ng sikolohikal sa Pilipino. Saksi ang wikang Pilipino sa pananaw na ang sikolohiya ng mga Pilipino ay tungkol sa *kamalayan* na tinutukoy sa kanyang damdami't kaalamang nararanasan, sa *ulirat* na tumutukoy sa kanyang kaalaman at pagkaunawa, sa *diwa* na tumutukoy din sa kanyang mga haka at hinuha, sa *bait* na tumutukoy sa kanyang ugali, kilos o asal, sa *loob* na tumutukoy din sa kanyang damdamin, at sa *kaluluwa* na siyang daan upang tukuyin din ang kanyang budhi. Ang mga paksang ito ay kasalukuyang pinag-aaralan ng mga iskolar na Pilipino sa ibat-ibang disiplina. [What is most important of all is continuous research on the psychological concepts in Filipino. The Filipino language has an affinity with the psychology of the Filipinos in asserting the consciousness of his feelings and experience, his knowledge and understanding, of thoughts that capture his ideas and

understanding, behaviour, actions and conduct, his inner life that gives form to his feelings, his soul that is the path to his conscience. All these topics are being studied by Filipino scholars of various disciplines. (p. 65).

Enriquez (1989) finds an ally in Zeus Salazar, a stalwart supporter of Filipinizing concepts in history and anthropology called "Pantayong Pananaw." Salazar (1989) contends that because the social sciences aim to understand human thought and conscience, these should give voice to what is distinct and unique to Filipino culture. [20] To achieve this, borrowing foreign concepts should be matched by an equally earnest pursuit of researching and theorizing local knowledge. The key to original idea is translation. As Salazar (1989) further articulates:

> Sa gawaing (ito) ng pag-aangkop, ng pagbabagay ng mga natuklasang sikolohikal sa larangan ng teorya at metodolohiya, napakahalaga ang pagsasalin. Kung tutuusin, ang buong problema ay problema ng pagsasalin [In this endeavour of fitting, of making suitable what has been considered psychological in the field of theory and methodology, translation is very important. In fact, the whole problem is a problem of translation.] (p.49).

Even the word "indigenization" should be qualified (Bhabha, 1994; Enriquez, 1994). For Enriquez (1994), the word "indigenization" is associated with modernity and development. In recent decades, the word "contextualization" is preferred because it sounds more neutral than "indigenization."

The present discussion appropriates indigenization literatures from psychology and related social sciences to frame emergent concepts from the specificity of the Filipino culture and film adaptation practices in the 1950s. Four (4) adopted terminologies from the literatures explain the process of contextualizing theory within Filipino film adaptation practice, namely: (1) indigenization, (2) localization, (3) vernacularization, and (4) hybridity. There are occasions when they mean the same thing and there are also times when they warrant finer delineations from each other.

Four Axes of Contextualization
(1) Indigenization

Indigenization presupposes the existence of a native, a local, who directly experiences the culture and therefore possesses first-hand knowledge. Yogesh Atal (1990) says that indigenization is meant to "provide the insider's view of culture and society" and "enable better explication of

native categories of thought" (p. 41). Indigenous ways of life existed prior to colonial encounter. The native ways were not exactly obliterated during the period of colonial encounter. The indigenous was also not discarded as new ways of life were introduced. For instance, Felipe de Leon, Jr. (1990) considers the people's art as that which is rooted in indigenous psychology; it is art that has been "integrated in everyday life" (p. 318). Aesthetics and values are inseparable and are linked to a community's way of life. They are not separate or autonomous compared to the specialist art or the art forms that are learned through formal training and study.

Indigenization as an approach to the study of film adaptation means appropriating foreign concepts—filmmaking being a Western-introduced concept from the very start— and melding them with local ways until these are amalgamated or nativized (Arriola, 2018). Indigenization also means to seek the native elements in every cultural expression.

(2) Localization

In terms of localization, this research draws heavily from Homi Bhabha's (1994) *The Location of Culture*. Bhabha explores the postcolonial subject's process of identity formation after exposure to both foreign (colonial) and local cultures. The local subject and the location of their culture (the nation) do not remain the same after encountering the foreign. The transformation is a double-bind. The local who is now rooted in the specificity of their past and culture is also part of the world. Bhabha explains the postcolonial subject's alternate existences: "The personal-is-the political; the world-in-the home," (1994, p. 11).

It is within this context that localization may be defined. Film adaptation practices are located in possibly all cultures in the world but, in this study, it is being investigated within Filipino culture, specifically Filipino narrative life. As Bhabha (1994) articulates: "The recesses of the domestic space become sites for history's most intricate invasion" (p. 9). By locating adaptation in culture, we avoid the trap of isolating a practice from the larger terrain of narrative culture. Instead, we view adaptation as an adjunct and an expression of history and culture.

(3) Vernacularization

The vernacular usually pertains to the use of a Philippine language, sometimes connoting specific dialects. To connect its wider application in culture, Houston A. Baker, Jr.'s (2001) definition from *Blues, Ideology, and Afro-American Literature: A Vernacular Theory* is appropriated. Baker defines the word "vernacular" in two-ways. Connoting the relationship of a slave to his master, the vernacular is defined as a person "born on his master's estate; home-born" (p. 2227). Meanwhile, as a feature of the arts, the vernacular is

viewed as "native or peculiar to a particular country or locality" (p. 2227). Both definitions of the "vernacular" are useful to the present study. Certain film adaptation practices may be "home-born," "native," and "peculiar to a particular country or locality." The word "vernacularization," being also a noun, connotes appropriating foreign concepts in the Philippine context, since "vernacular" is linked to local language. Filipino film adaptation is literally cinema speaking the language of the native and of localizing the practice of adaptation metaphorically.

(4) Hybridization

Bhabha (1994) is helpful in exploring the concept of hybridity for film adaptation. He defines the word hybrid as "new, *neither the one nor the other*" (p. 25). Bakhtin's (1981) definition in *The Dialogic Imagination*, although limited to linguistic expression in literature, is also useful in this account. He defines hybridization as "the mixing, within a single concrete utterance, of two or more different linguistic consciousness, often widely separated in time and space" (p. 429). If one were to adopt Bakhtin's conception, film adaptation becomes the result of a dialogue between texts or what he calls "double voicing" (p.429).

Bhabha (1994) further argues for indigenizing theory through hybridity: by being open to outside discourses and by destroying binaries or the dichotomies between dominant discourse and minority discourse, such as foreign influences and native appropriations. This means being open to a Third Space of enunciation where "hybridity" may find fertile ground. A more eclectic attitude, rather than an essentialist one, is beneficial to theorizing. Bhabha asks: "In what hybrid forms, then, may a politics of the theoretical statement emerge? What tensions and ambivalences mark this enigmatic place from which theory speaks?"(p. 22).

Hybridity is an important aspect of theorizing on film adaptation, the latter being an amalgam of various concepts that draw from both native and borrowed discourse, and from pre-colonial, colonial, and postcolonial contexts.
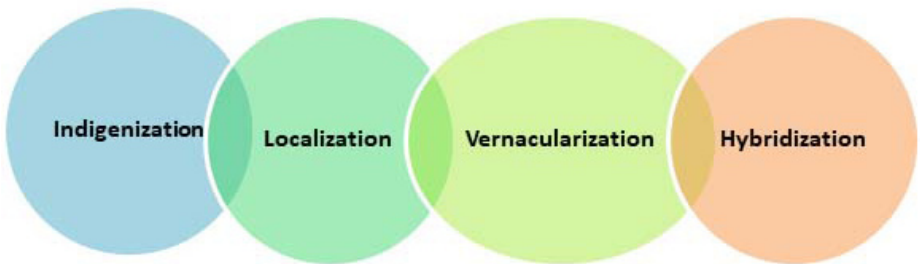

Figure 1: Four (4) Axes of Contextualization.

The four axes of contextualization will explore the various ways by which adaptation (in the case for example of komiks-to-film adaptation) responds to received theory or departs from it. Indigenization allows for local materials like folklore to be treated in popular forms (Arriola, 2014). An example is foreign metrical romance localized in various forms: orally transmitted and printed koridos, radio dramas, traditional theatre, komiks, and film.

Localization allows for the interpretation of foreign sources using media Filipinos are more attuned with. This almost intersects with indigenization. Meanwhile, vernacularization allows for local dialects to be the medium for storytelling. Borrowed plots, characters, settings, and themes are re-told and represented in the vernacular and, in the process, assume new contexts and meld with prevailing values of the adaptive culture.

Hybridizations engages the sources in a dialogue or even a multi-layered mixing whereby the visual and the literary traverse both the literal and the allegorical modes for a re-symbolized new textuality.

The four axes of contextualization should be able to guide this theorizing project on Filipino film adaptation. They are the very soul of a de-Westernized discourse and they draw from historical and cultural specificities that helped form a nation's source texts as these migrate to other texts.

Summation

This meta-theoretical paper outlined the theory-building processes of constructing a Filipino film adaptation theory. This paper trained its lens on the need to de-Westernize theory, and on the process of contextualizing it. Therefore: countering dominant discourse should begin by re-contextualizing Filipino film discourse and addressing the specificities of the national film culture and the resulting imaginary that it creates.

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Endnotes

1   This paper is part of a longer work that attempts to theorize on Filipino film adaptation using the case of komiks-to-film adaptation in the 1950s. It is an excerpt from the dissertation "Pelikulang Komiks: Towards a Theory of Filipino Film Adaptation" (Arriola, 2013). This is also the revised version of papers

presented in three international conferences. "Researching 1950s Filipino Komiks-to-Film Adaptation: Film History as Film Theory" was read at the 22nd Asian Media Information and Communication Centre (AMIC) Conference held in Yogyakarta, Indonesia from 4-7 July 2013. "De-Westernizing Filipino Film Adaptation Theory" was read at the Asian Cultural Studies Now Conference held at Monash University, Melbourne, Australia on 6-7 November 2014. "A Review of Received/Dominant/Western Film Adaptation Literatures, Or The Possibility for a Filipino Theory" was read at the First International Colloquium on Literary and Cultural Studies which was held in conjunction with the 4th Literary Studies Conference (Children's Literature in Southeast Asia) at Universitas Sanata Dharma on 19-20 October 2016.

2   Despite the voluminous writings produced along the formalist discourse on any medium, adaptation criticism continue to occupy a marginal position within film studies. Andrew (1984) complains that it is "frequently the most narrow and provincial area of film theory" (p.96) while Naremore (2000) avers that "the very subject of adaptation has constituted one of the most jejune areas of scholarly writing about cinema" (p. 1). Robert B. Ray (2000) answers that dual trajectory of adaptation has robbed it of core assumptions perceived as crucial to its constitution as a field of study. The result is what Naremore (2000) refers to as a "moribund field" (p. 11); adaptation studies have been in search of a firm grounding for quite sometime.

3   Austen's novels for instance, have proven to be one of the most beloved screen sources because her Regency plots and themes cohere with Hollywood's marriage plot and the woman's film, two sub-genres of romantic comedy. Philippine cinema would have its own version of these sub-genres in the 1950s.

4   In *Novels into Film*, Bluestone (1957) performed a comparative case study of six (6) novels adapted into film. Through this groundbreaking book, Bluestone pioneered matching formal qualities of novel and film, a system of finding equivalencies that would later be tagged by critics as The Bluestone Approach. Bluestone examined the role played by verbal and cinematic language in the translation process by citing 25 case analyses.

5   McDougal (1985) has performed an analysis of 22 cases he read according to specific formal elements such as plot and structure, character, point of view, the world of inner experience, figurative discourse, symbol and allegory, and time.

6   One of the oldest bibliographies published was Ulrich Wicks's (1978) "Literature/Film: A Bibliography" published in *Literature Film Quarterly*. Wicks explores "general aspects of the literature/ film problem" (para 1). While Wicks' bibliography delves on the literature-film intersection, Harris Ross's (1987) *Film as Literature, Literature as Film: An Introduction to and Bibliography of Film's Relationship to Literature* attends to "film's relationship to the other narrative arts, drama and prose fiction" (p. vii). Both bibliographies included an emerging field of study that requires the study of relationships between and among media and art forms.

Meanwhile, Peter S. Gardner's (1992) *Literature and Film: An Annotated Bibliography of Resource*s departs from previously-mentioned bibliographies because it has attempted to include resources dealing with theory of film adaptation and other study approaches.

7   Desmond and Hawkes (2006) adopt the same formalist approach in discussing ways of performing case analyses of novels, short story, play, nonfiction, and animation in *Adaptation: Studying Film and Literature*. They problematize the fidelity issue and the different signifying systems between film and literature. They also prefer a more eclectic approach, suggesting either a microscopic application

where "students of adaptation investigate in fine detail a small part of the literary text and the corresponding part of the film" (p. 80) and the macroscopic application where "the student investigates the whole literary text, paragraph by paragraph, stanza by stanza, or dialogue by dialogue" (p. 80).

The same strand of intrinsic criticism is maintained in Cartmell's and Whelehan's (1999) *Adaptations: From Text to Screen, Screen to Te*xt. The book underscores the cultural contexts of the translations. For instance, the chapters in the section titled "From text to screen" cites examples from a number of Shakespearean films and other literary works. In the second section titled "From screen to text and multiple adaptations," popular texts like Batman and The Hundred and One Dalmatians are subjected to a critical investigation. Their collection of analyses works around a cultural studies approach, which "foregrounds the activities of reception and consumption, and shelves—forever perhaps—considerations of the aesthetic or cultural worthiness of the subject of study" (p. 18).

8   The valorization of literature as a source text may be one of the reasons Naremore (2000) has claimed that the area of film and literature has "prompted so little distinguished work" (p. 38). This is based on the premise of literature as a "superior" prior model. Murray (2008) refers to this bias as "'adaptation studies' residual attachment to print culture" (para. 1).

In spite of perceived inadequacy of adaptation studies to extricate from the print medium, majority of available adaptation criticisms delve with monolithic literary forms such as poetry, fiction, nonfiction, and drama. Mostly produced by Western countries, the literatures continue to project the linear influence of print culture on adaptive art.

A cursory survey of early adaptation scholarship—roughly from the 1950s to the 1970s—reveals that English-language practices have become the normative model for worldwide practice. The tendency "to valorize the literary canon and essentialize the nature of cinema" (Naremore, 2000, p. 8) shaped the attitude of the dominant discourse. This episteme was built on a long and hardcore Western tradition that conferred status on high art and original creation and for a long time subjugated the idea of the "popular."

9   Neil Sinyard (1986) presents ten (10) cases of literary texts translated into films including the bio-pics and film's relationship with theatre in Filming Literature. He argues that film has inherited the role of novel as narrator or storyteller: "the legacy of the nineteenth-century novel is the twentieth-century film" (p. vii). He challenges the prejudice against adaptations of classics; he considers the documentary nature of film as similar in function as that of 19th century novel. Furthermore, he shares the belief that adaptation is itself a form of criticism.

Also following the case-study approach, Brian McFarlane (1996) tackles the narrative affinities between the novel and the film, but also highlights their different signifying systems. In *Novel into Film: An introduction to the Theory of Adaptation*, he avoids tackling issues of authorship, the industrial and cultural contexts of adaptation, and the levels of response to the texts to delve into the intrinsic qualities of the texts.

10   The short story is also a potential source text. In Kitreage and Krauser's (1979) *Stories into Film*, nine (9) short stories and their film translations are discussed. The book's emphasis on the short story as source text seems to challenge the idea that the novel is closest to film in terms of narrative parallels. The short story can be read in one sitting; the film may be viewed in one session. Such parallelism in temporality challenges the perceived notion of the novel as the more favored anterior text in the adaptation arena.

11   Auteur and genre come from opposed aesthetics. While auteur posits that a creative vision guides the production of a work, genre theory presupposes that after repeated exposure, the audience can dictate the plots and the formats of adaptations.

12   Adaptation critics problematize issues pertaining to the infusion of history, nostalgia, ideology, audience, pleasure, and intertextuality. For instance Eric Rentschler (1986), in his *German Film and Literature: Adaptations and Transformations*, posits that post-war adaptations of literary sources succumbed to the socialist prerogative to critique Germany's Nazi past, which had been previously articulated in novels and other literary forms (also in Acker,1989).

13   According to Andrew (1984), "it is time for adaptation to take a sociological turn" (p. 104). By "sociological," Andrew urges scholars to consider the contexts of adaptation as a point of reference in adaptation criticism, instead of focusing on the stature of the precursor text and finding equivalencies of literary elements in cinematic terms, or the comparative approach. Andrew suggests three (3) modes of contextual adaptation practice that take into consideration the question: "What conditions exist in film style and film culture to warrant or demand the use of literary prototypes?" (p. 104). These modes include borrowing, intersecting and the choice between fidelity to the source text and its transformation.

Andrew (1984) considers "borrowing" as the most widely practiced mode of adaptation where "the artist employs, more of less extensively, the material, idea, or form of an earlier, generally successful text" (p. 98). The source accomplished a certain level of cultural status or attained a certain level of popularity, if not prestige. The film recreates that success. Meanwhile, in addition to the film riding on the success of the original material, it is also poised to earn a reputation of its own.

Andrew's (1984) point of reference in "borrowing" is western adaptation where the prior text is usually a canonical work of certain stature. The film re-interprets the text. Meanwhile, the matter of "borrowing" may work differently when both the source text and the target text are popular visual forms, similar to the case of film and komiks. In this context, there is no issue of source superiority or the unfounded fear that adaptation may end up to be a poor copy.

Intersection requires a certain level of openness to the unique properties of cinema. In intersecting, the "analyst attends to the specificity of the original within the specificity of the cinema," (Andrew, 1984, p. 100), which is almost similar to the Bluestone approach of finding equivalencies. For example: While film and komiks are both visual media, there are properties unique to each medium. To ensure the success of the translation, the narrative constitution of komiks may be matched with certain narrative equivalencies in film.

Fidelity is being faithful to the letter of the original (similar to literal and faithful adaptation previously mentioned). Kline (1996) calls this the translation paradigm. "The letter would appear to be within the reach of cinema for it can be emulated in mechanical fashion" (Andrew, 1984, p. 100). Over the years, this paradigm has been accused of insularity and of rendering criticism sterile for its seeming simplistic method of comparing and contrasting source texts with target texts.

Meanwhile, Andrew (1984) opines that in transformation, "the task of adaptation is the production in cinema of something essential about an original text" (p. 100). This means that the spirit of the original rather than its letter is emphasized. Transformation as an approach may straddle two of Kline's (1996) paradigms: "pluralist paradigm," which is centered on the specificity of cinema, and the "transformation paradigm," which allows cinema to interpret the source text.

A certain level of fidelity is required in the transformation paradigm but the context of faithfulness is different from that of a literal translation. It is similar then to Gould Boyum's (1985) concept of "re-symbolization" (p. 73) or the creation of a new text. The film may adopt the narrative structure and strategy of the komiks but using the multiple tracks of cinema and through occasions warranting deletions, additions, abridgement, condensations, ellipsis, and other adaptation devices.

Andrew's (1984) definitions differ from those of other theorists like Bluestone and Sinyard in that his presupposition pays attention to the larger historical and cultural contexts that underpin adaptation practices. He adds that a particular film era views its treatment of sources differently from another: "The choices of the mode of adaptation and of prototypes suggest a great deal about cinema's sense of its role and aspirations from decade to decade" (Andrew, 1984, p. 104).

14   Stam (2005) explores the art of adaptation not only within the framework of the realist novel and cinema but also along current practices of magic realism and postmodern fiction. With analyses of texts like Don Quixote, Robinson Crusoe, and Lolita; artists like Orson Welles, Vicente Minnelli, Woody Allen; and, movements like modernism and French New Wave, Stam expanded the terrain of adaptation by taking a postmodern perspective and by viewing each text as an occasion of multicultural dialogism. For Stam, fidelity to source are inadequate frameworks compared to approaches to addressing genrification and cultural contexts.

15   Leitch (2003) opines that there is no adaptation theory, only adaptation criticism. The normative idea of a theory residing within a discipline and is governed by what Ray (2000) calls a "presiding poetics" is seemingly absent in adaptation discourse. And if there is a semblance of a theory at all, this would have been drawn from Western discourse guided by the "neoromantic assumptions about the preeminent value of the source text" (Barton Palmer, 2007, p. 1), the valorization of the original, the "veneration of art" and the "hostility to translation" (Ray, 2000, p. 45). This attitude is rooted in the fact that a source text in a Western adaptation is mostly literature-based. This episteme on adaptation was formed and maintained through the hegemonic influence of Western adaptation criticism during the era that gave rise to the first scholarly work on the matter.

16   Leibman and Perit presented the first movies in the Philippines using Lumiere cinematographe. A number of film historians (De Pedro, 1994; Pareja, 1990; Pilar, 1994; Sotto, 1992) agreed that it was a Lumiere cinematograph that the country first acquired and not an Edisonian cinematograph. Later, Antonio Ramos was credited as Leibman's and Peritz's co-exhibitor (De Pedro, 1994; Pilar, 1983; Pareja, 1990). Live music accompanied their exhibitions (De Pedro, 1994; Pilar 1983). Acquiring technology to advance the industry, and the special attention that the 1950s film producers devoted to management planning and in building capital outlay contributed to the rise of an industry. Meanwhile, the first time sound was heard in a Philippine moviehouse was in 1910 according to De Pedro (1994) and Giron (1994). Martin (1983) and Sotto (1992) cited the 1932 film *Ang Aswang* (George Musser, 1933) as the first Filipino talkie. Meanwhile, color came in 1911 (Pareja, 1990) and literature (Carunungan, 1983; Del Mundo, 1998) mentioned the 1930s *IbongAdarna* (Vicente Salumbides, 1941) as one of the early Filipino experiments in color technology.

Moreover, quite a number of references (Alfonso, 1990; De Pedro, 1994; Pareja, 1990; Pilar,1994; Salumbides,1952) paid attention to the technical acquisition and experimentation in the 1930s and 1940s. Authors agreed that the 1950s perfected the studio system, which made possible the acquisition of technology such as the Anscocolor (Mercado, 1977). More sophisticated and efficient processes allowed for faster lead times processing negatives.

The body of literatures relevant to chronicling film technological acquisitions in the 1950s gained importance as film narrative and storytelling became more innovative.

17   As film director, Salumbides (1941) was credited by a number of authors (Martin, 1983; Salumbides, 1952) as an innovator because of his early experiments with the use of close-ups, the "vision," and cutback scenes to enhance acting and visuality.

18   In the course of scouring graduate papers on adaptation scholarship, this study was able to identify only three theses by Filipino students on the subject of adaptation. Two of these were masters' theses and one was a doctoral dissertation, the latter being authored by this writer. Trinidad Maño (1949) submitted her masters' thesis titled "Literature and the Movies" in 1949 at the Faculty of the Graduate School of the University of Santo Tomas at the dawn of the film industry's first golden age. Maño claims that movies were an extension of literature after the war, which was quite a liberal view at that time. Maño assigns to adaptations an educational function, adding that the "visual and auditory aids screen versions of great literary masterpieces are made popular and accessible to the masses" (p. 6). The thesis upholds the idea of the intersection of two art forms and the autonomy of each medium as having "the essential similarities and differences between literature and the movies" (p. 6) and suggests that the movies should be regarded for the unique properties through which it may be able to communicate best.

Leoncio Deriada's master's thesis, "Cinema as Literature," submitted to the Faculty of the Graduate School of Xavier University in 1970, follows the argument that cinema is one of the fine arts and therefore, an extension of literature. For Deriada (1970), cinema does not only serve the purpose of entertainment but also the purveyance of values and literary aesthetics.

In my previous incursion on the subject (Arriola, 2006), I noted the deep connection of English-language film adaptations to the classics and canonical works. In spite of that, the established precursors invite both conventional and postmodern appropriations. As a matter of clarification, a conventional film adaptation attempts to provide filmic equivalencies to narrative details in the original, usually a work of literature. A postmodern film adaptation, however, deconstructs the source text by reflexively interrogating the original contexts, theme, mood or characterizations done in the precursor material.

19   Sotto (1992) noted that the character types and motifs that the 19th century awit and korido feature became easily assimilated in the movies. For instance, the qualities of the romantic hero, the ambience of a medieval European kingdom or the exoticism of a South Sea island setting that are found in said metrical romances and tales have been repeated so often in films. Moreover, Pareja (1990) contended that the sourcing of literary classics and other materials like historical events, sarswela hits, religious stories, and other materials already familiar with them was a calculated move by the producers to court the enthusiasm of audiences in the early years of Philippine cinema.

Lumbera's *Pelikula: An Essay on Philippine Film*, produced for the Cultural Center of the Philippines (1989), mentions that in the early years, vignettes from Philippine literature were ready sources of material. Films like *Sisa* (Gerardo de Leon, 1951) borrowed a character from Rizal's *Noli Me Tangere*. The 1950s also became prominent in the treatment of film as art. The establishment of film awards and the professional way by which major studios engaged in long-range planning for their productions ensured that film aesthetics were never abandoned in the quest for profit.

20   Ramon Guillermo (2009) and Rommel Curaming (2016) wrote of *Pantayong Pananaw*'s alleged limitations in various contexts. Guillermo notes *Pantayong Pananaw's* fixation on Tagalog-based

Filipino language, which can limit filmic categories of application and privilege nationalist projects over localized, scattered efforts in indigenization. Curaming likewise observes *Pantayong Pananaw's* pro-marginalized scholarship that intersects with postcolonial discourse but it can also be clouded by its favouring of or tendency towards essentialism, pro-nationalism and nativism.

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