



(REVIEW ARTICLE)



## Intermedial adaptation analysis of literary narratives into film across postcolonial contexts and transnational cinematic traditions

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International Journal of Science and Research Archive, 2026, 19(01), 712-724

Publication history: Received on 10 March 2026; revised on 15 April 2026; accepted on 18 April 2026

Article DOI: <https://doi.org/10.30574/ijrsra.2026.19.1.0815>

### Abstract

Intermedial adaptation of literary narratives into film represents a complex cultural and aesthetic process shaped by historical, linguistic, and ideological contexts. Broadly, adaptation studies have evolved from fidelity-based critiques toward more dynamic frameworks that emphasize transformation, reinterpretation, and cross-media dialogue. Within postcolonial contexts, these adaptations are particularly significant, as they mediate histories of colonialism, identity formation, and cultural resistance while negotiating power structures embedded in both literature and cinema. Transnational cinematic traditions further complicate this landscape by introducing hybrid storytelling techniques, diverse production networks, and global audience expectations. Narrowing the focus, intermedial adaptation in postcolonial and transnational settings involves the reconfiguration of narrative voice, temporality, and symbolism as texts move from page to screen. Filmmakers often employ visual, auditory, and performative elements to reinterpret literary themes such as displacement, memory, and hybridity, thereby creating new layers of meaning. These adaptations do not merely reproduce source texts but actively reconstruct them within new socio-political and cultural frameworks. This study highlights how intermediality functions as a critical lens for understanding the transformation of narratives across media, revealing the interplay between local cultural specificity and global cinematic influences in shaping contemporary storytelling practices.

**Keywords:** Intermediality; Literary adaptation; Postcolonial cinema; Transnational film; Narrative transformation; Cultural hybridity

## 1. Introduction

### 1.1. Background and Conceptual Context

The field of adaptation studies has evolved significantly over time, moving beyond its initial preoccupation with fidelity and textual comparison toward more dynamic interpretations of transformation across media forms [1]. Early scholarship often prioritized the extent to which film adaptations remained “faithful” to their literary sources, framing adaptation as a derivative process rather than a creative reconfiguration [3]. However, contemporary perspectives have shifted toward understanding adaptation as an intermedial practice, emphasizing the interaction between different artistic systems such as literature, cinema, and digital media [2].

Intermediality, as a conceptual framework, foregrounds the fluid exchange of meaning, aesthetics, and narrative techniques across media boundaries, allowing scholars to examine how stories are reshaped through technological and cultural mediation [5]. This shift has enabled a broader exploration of how visual, auditory, and textual elements intersect in adaptation processes, particularly within global cinematic landscapes [7]. As a result, adaptation is increasingly viewed not as replication but as a transformative act embedded within specific cultural and industrial contexts [4].

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## 1.2. Problem Statement and Research Gap

Despite the growing sophistication of adaptation studies, the role of intermediality in postcolonial contexts remains under-theorized, particularly in relation to transnational cinema and cross-cultural narrative exchanges [6]. Much of the existing literature has been developed within Eurocentric frameworks, often overlooking how adaptation operates in regions where colonial histories, linguistic plurality, and hybrid identities shape cultural production [8]. This creates a gap in understanding how intermedial practices function as sites of negotiation between local narratives and global cinematic conventions [9].

Furthermore, there is limited integration of transnational perspectives that account for the circulation of narratives across borders and media systems, especially in the context of diasporic storytelling and global film industries [2]. Without such perspectives, analyses risk simplifying adaptation processes and failing to capture the complexity of cultural translation and reinterpretation in postcolonial settings [5].

## 1.3. Aim, Scope, and Structure of the Article

This article aims to critically examine intermedial adaptation within postcolonial and transnational cinematic contexts, focusing on how narratives are transformed across media and cultural boundaries [7]. It seeks to integrate theoretical insights from adaptation studies and intermediality with empirical observations from global cinema, thereby providing a more nuanced analytical framework [4].

The scope includes theoretical foundations, cultural contexts, and case-based explorations of intermedial transformation, while the structure follows a thematic progression from conceptual grounding to applied analysis, ensuring coherence and depth in examining adaptation as a dynamic and culturally embedded process [1][3][6][8].

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## 2. Theoretical foundations of intermedial adaptation

### 2.1. Evolution of Adaptation Theory

#### 2.1.1. Fidelity Criticism and Its Limitations

Early adaptation theory was largely dominated by fidelity criticism, which evaluated film adaptations based on their adherence to the source text, typically privileging literary works as the original and more authentic form [6]. This approach relied heavily on direct comparison between text and film, focusing on narrative consistency, character representation, and thematic alignment as key indicators of success [8]. Such frameworks positioned adaptation as a secondary or derivative practice, often reducing cinematic works to mere reproductions of literary narratives rather than recognizing their independent artistic value [7].

However, fidelity discourse imposed significant constraints on adaptation analysis by overlooking the distinct affordances of different media forms, including visual composition, sound design, and temporal structuring [9]. It failed to account for the creative and interpretive processes involved in translating narratives across media, thereby limiting critical engagement with adaptation as a dynamic and transformative act [10]. As a result, fidelity criticism has been increasingly challenged for its narrow evaluative criteria and inability to accommodate the complexities of cross-media storytelling [11].

#### 2.1.2. Contemporary Adaptation Frameworks

Contemporary adaptation theory has shifted toward viewing adaptation as a process of transformation and reinterpretation, emphasizing the creative agency involved in reimagining narratives across media contexts [12]. Rather than measuring success through fidelity, modern frameworks explore how adaptations generate new meanings by engaging with different cultural, technological, and aesthetic conditions [13]. This perspective acknowledges that each medium possesses unique expressive capabilities, requiring narratives to be reshaped rather than replicated during the adaptation process [14].

Dialogic and intertextual models further expand this understanding by situating adaptations within networks of texts that interact, reference, and reinterpret one another across time and space [6]. These approaches highlight how adaptations are not isolated artifacts but part of broader cultural conversations, where meaning emerges through the interplay of multiple influences and interpretations [8]. Consequently, adaptation is reconceptualized as an evolving, context-dependent practice that reflects both continuity and innovation in storytelling traditions [7].

## **2.2. Intermediality as Analytical Framework**

### *2.2.1. Definitions and Key Concepts*

Intermediality provides a critical framework for analyzing how different media forms interact and influence one another in the process of adaptation, emphasizing the fluid boundaries between artistic systems [9]. At its core, intermediality examines the relationships between media, focusing on how elements such as narrative structure, visual representation, and auditory expression are transferred and transformed across formats [10]. This perspective challenges the notion of medium specificity by highlighting the hybrid nature of contemporary cultural production, where multiple media converge to create complex narrative experiences [11].

A key concept within intermediality is semiotic transformation, which refers to the process by which meaning is reconfigured when a narrative shifts from one sign system to another, such as from written text to audiovisual representation [12]. This transformation involves not only changes in form but also reinterpretations shaped by cultural, technological, and contextual factors, making adaptation a site of ongoing negotiation between media and meaning [13].

### *2.2.2. Modalities of Intermedial Translation*

Intermedial translation encompasses various modalities through which narratives are adapted across media, including text-to-image, text-to-sound, and text-to-performance transformations [14]. Each modality introduces distinct interpretive challenges, as the shift from one medium to another requires the rearticulation of narrative elements in ways that align with the expressive capacities of the target medium [6]. For instance, descriptive passages in literary texts must be translated into visual imagery, while internal monologues may be conveyed through voiceovers, dialogue, or cinematic techniques such as framing and editing [8].

These processes highlight the role of creative mediation in adaptation, where filmmakers and creators actively interpret and reshape source material to suit new contexts and audiences [7]. As a result, intermedial translation is not merely a technical process but a complex act of meaning-making that reflects both the constraints and possibilities of different media forms [9].

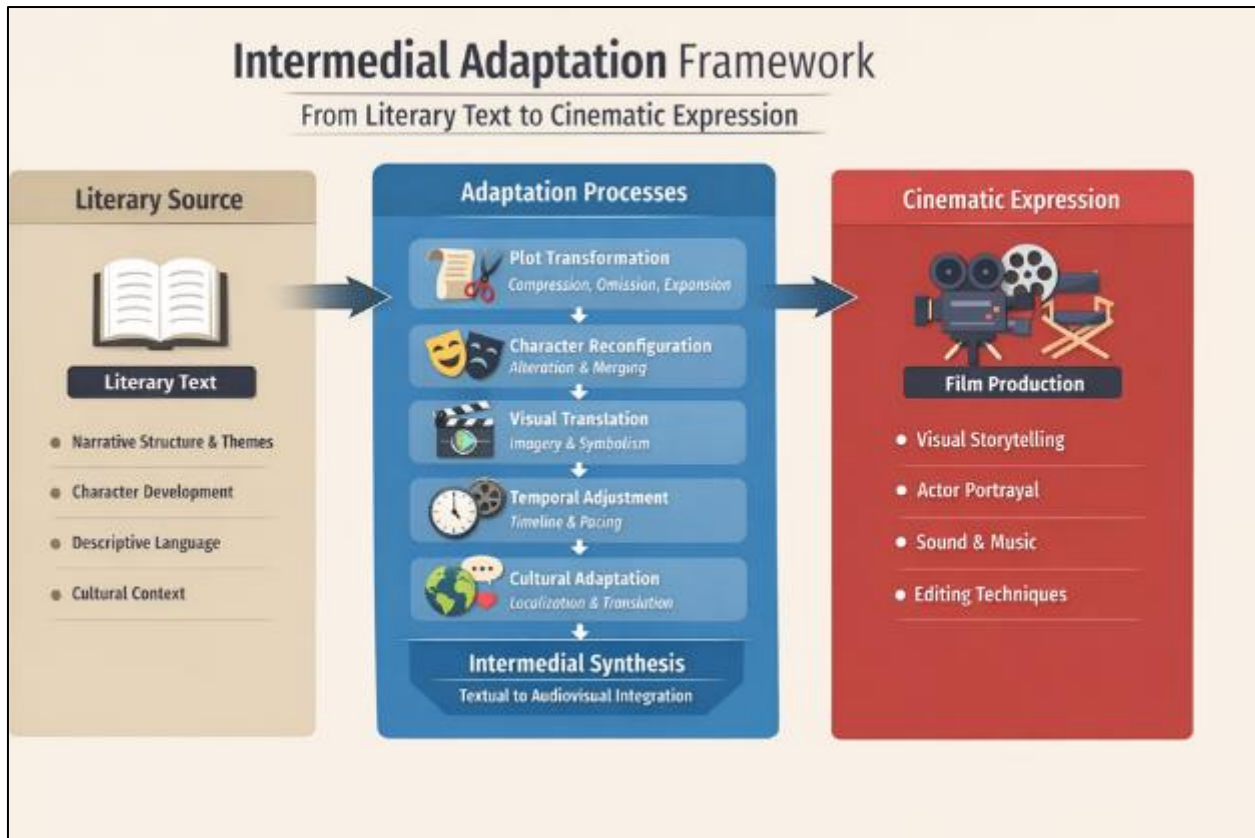
## **2.3. Narrative Transformation Across Media**

### *2.3.1. Structural Reconfiguration*

Narrative transformation across media often involves structural reconfiguration, where the plot is compressed, expanded, or reorganized to fit the temporal and spatial constraints of the target medium [10]. Film adaptations, for example, may condense lengthy literary narratives into shorter formats, necessitating the omission or alteration of subplots and characters while maintaining core thematic elements [11]. Conversely, certain adaptations expand narrative content by incorporating additional scenes or perspectives to enhance dramatic impact and audience engagement [12]. These structural adjustments underscore the adaptive flexibility required to translate stories effectively across media boundaries [13].

### *2.3.2. Aesthetic and Sensory Reinterpretation*

In addition to structural changes, adaptation involves aesthetic and sensory reinterpretation, where narrative meaning is conveyed through visual and auditory elements unique to cinematic media [14]. Techniques such as cinematography, sound design, and editing play a crucial role in shaping audience perception, transforming abstract textual descriptions into immersive sensory experiences [6]. This shift enables new layers of meaning to emerge, as visual symbolism and auditory cues complement or reinterpret the original narrative, demonstrating the creative potential of intermedial adaptation [8].



**Figure 1** Intermedial Adaptation Framework: From Literary Text to Cinematic Expression

### 3. Postcolonial contexts in literary-to-film adaptation

#### 3.1. Postcolonial Theory and Cultural Representation

##### 3.1.1. Colonial Legacies in Narrative Forms

Postcolonial theory provides a critical lens for examining how historical power structures continue to shape narrative forms and cultural representation in literature and film [12]. Colonial legacies are often embedded within storytelling traditions, influencing how identities, histories, and social hierarchies are constructed and portrayed across media [14]. Narratives emerging from formerly colonized societies frequently grapple with issues of domination, resistance, and the rearticulation of cultural identity, reflecting the enduring impact of colonial epistemologies [16].

These dynamics are particularly evident in adaptation processes, where literary texts rooted in postcolonial contexts are translated into cinematic forms that must navigate both local and global audiences [18]. The representation of power relations within such narratives often involves a re-examination of dominant discourses, challenging established perspectives while attempting to reclaim marginalized voices and experiences [13]. Consequently, adaptation becomes a site where historical memory and contemporary identity intersect, allowing filmmakers to reinterpret inherited narratives through new visual and cultural frameworks [15].

##### 3.1.2. Hybridity and Cultural Negotiation

The concept of hybridity, as articulated by Homi K. Bhabha, plays a central role in understanding how postcolonial identities are constructed through processes of cultural negotiation and transformation [17]. Hybridity emphasizes the fluid and dynamic nature of cultural identity, highlighting the coexistence of multiple influences that emerge from colonial encounters and their aftermath [19]. Within adaptation, this manifests as a blending of narrative styles, aesthetic conventions, and thematic concerns drawn from both indigenous and global traditions [20].

Liminality further complicates this process by positioning cultural identities in transitional spaces where meaning is continuously redefined and contested [12]. Film adaptations operating within postcolonial contexts often occupy such

liminal spaces, mediating between tradition and modernity, local specificity and global circulation [14]. This negotiation enables the creation of narratives that are neither wholly rooted in the past nor entirely detached from it, reflecting the complexities of cultural transformation in a postcolonial world [16].

### **3.2. Adaptation as Cultural Reinterpretation**

#### *3.2.1. Rewriting History Through Film*

Adaptation in postcolonial contexts frequently serves as a mechanism for rewriting history, allowing filmmakers to challenge dominant historical narratives and present alternative perspectives rooted in local experiences [18]. Through cinematic reinterpretation, historical events and cultural memories are reshaped to foreground voices that have been marginalized or silenced within official accounts [13]. This process of narrative resistance enables adaptation to function as a tool for cultural reclamation, reasserting agency over the representation of history and identity [15].

Film adaptations often introduce new visual and narrative elements that reinterpret the source text in ways that resonate with contemporary audiences, bridging the gap between past and present [17]. By recontextualizing historical narratives, these adaptations not only critique colonial legacies but also contribute to the ongoing construction of collective memory and cultural identity [19]. As such, adaptation becomes an active site of historical engagement, where meaning is continuously negotiated and redefined [20].

#### *3.2.2. Language, Voice, and Identity Transformation*

Language plays a crucial role in shaping identity and cultural expression within postcolonial adaptation, particularly when narratives are translated across linguistic and media boundaries [12]. The shift from written text to film often necessitates the reinterpretation of linguistic nuances, including dialects, idioms, and cultural references that may not have direct equivalents in the target medium [14]. This process can result in both the preservation and transformation of meaning, depending on how language is adapted to suit cinematic expression [16].

Voice, both literal and symbolic, is equally significant in this context, as it reflects the perspectives and experiences that are prioritized within the adaptation [18]. The inclusion or exclusion of certain voices can influence how identity is constructed and perceived, highlighting the political dimensions of adaptation [13]. Through careful negotiation of language and voice, film adaptations can either reinforce or challenge existing power structures, shaping the representation of postcolonial identities in complex and multifaceted ways [15].

### **3.3. Politics of Representation in Film Adaptations**

#### *3.3.1. Visualizing Subaltern Narratives*

The visualization of subaltern narratives in film adaptations represents a critical aspect of postcolonial cultural production, as it seeks to bring marginalized voices into the cinematic foreground [17]. These narratives often challenge dominant representations by highlighting the lived experiences of individuals and communities that have historically been excluded from mainstream discourse [19]. Through visual storytelling, filmmakers can create new forms of representation that emphasize agency, resilience, and cultural specificity [20].

However, the process of visualizing subaltern voices is not without challenges, as it involves navigating issues of authenticity, representation, and audience reception [12]. The translation of marginalized experiences into cinematic form requires careful consideration of how visual and narrative elements are used to convey meaning without reinforcing stereotypes or simplifying complex identities [14]. As such, adaptation becomes a space where representation is both constructed and contested, reflecting broader debates within postcolonial theory [16].

#### *3.3.2. Power Structures and Ideological Framing*

Film adaptations are inherently shaped by power structures that influence how narratives are framed and interpreted, particularly in relation to ideology and cultural authority [18]. The production, distribution, and reception of films are often governed by institutional and economic factors that determine which stories are told and how they are presented [13]. This can result in the reinforcement of dominant ideologies, even within narratives that seek to challenge them [15].

At the same time, filmmakers may use adaptation as a means of subverting these power structures, employing visual and narrative strategies that question established norms and offer alternative perspectives [17]. The interplay between authority and resistance within cinematic adaptation highlights the complexity of representation, as meaning is shaped

by both creative intent and contextual constraints [19]. Consequently, the politics of representation in film adaptation reflects an ongoing negotiation between competing forces, underscoring the transformative potential of intermedial storytelling [20].

**Table 1** Comparative Themes in Postcolonial Literary Texts vs Film Adaptations

Analytical Dimension	Postcolonial Literary Texts	Film Adaptations
Narrative Perspective	Often employs introspective narration, multiple voices, and internal monologue to explore identity and memory	Relies on visual framing, dialogue, and performance to externalize internal experiences
Representation of Power	Explores colonial domination through language, symbolism, and narrative critique	Visualizes power relations through imagery, character positioning, and cinematic contrasts
Identity Construction	Focuses on fragmented identities shaped by colonial histories and cultural displacement	Portrays identity through embodiment, casting, costume, and visual characterization
Hybridity and Cultural Mixing	Expressed through language blending, narrative structure, and thematic dualities	Represented through visual fusion of cultural elements, settings, and stylistic choices
Historical Reinterpretation	Rewrites colonial histories through reflective and critical storytelling	Reconstructs history using dramatization, visual symbolism, and temporal sequencing
Language and Expression	Rich in linguistic nuance, idioms, and culturally specific discourse	Translates language into dialogue, subtitles, and audiovisual cues, often simplifying nuance
Subaltern Representation	Gives voice to marginalized groups through narrative focus and perspective shifts	Brings subaltern voices to screen through casting, visual emphasis, and storytelling focus
Emotional Engagement	Develops emotional depth through descriptive prose and internal reflection	Evokes emotion through music, cinematography, acting, and pacing
Spatial Representation	Uses descriptive language to construct imagined or symbolic spaces	Creates tangible environments through location, set design, and visual world-building
Audience Interpretation	Requires active reader interpretation shaped by textual ambiguity and cultural context	Guides audience perception through audiovisual cues, editing, and narrative clarity

## 4. Transnational cinematic traditions and adaptation flows

### 4.1. Co-productions and Distribution Networks

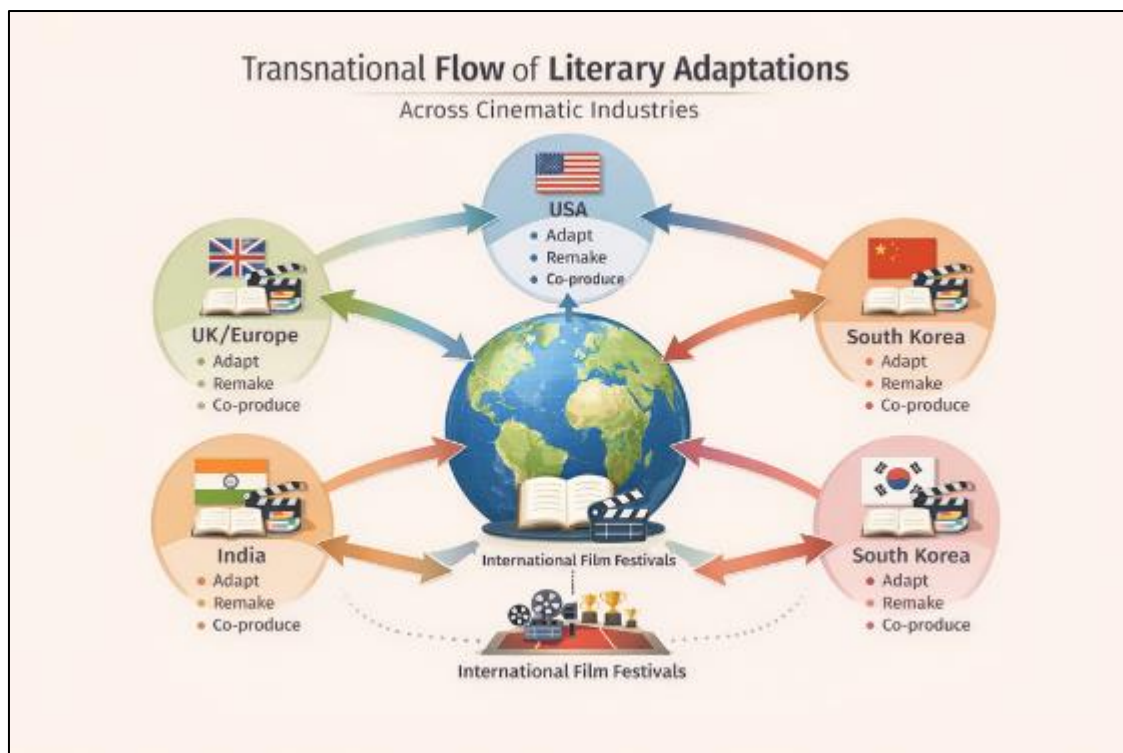
The industrial and economic dimensions of transnational cinema are closely tied to the rise of co-productions and expansive distribution networks that facilitate the global reach of film adaptations [26]. Co-productions enable collaboration between production companies across different countries, providing access to diverse funding sources, technical expertise, and market opportunities [19]. These partnerships often influence the creative direction of films, as stakeholders negotiate content to appeal to multiple audiences and regulatory environments [21].

Distribution networks further amplify the global circulation of adaptations by leveraging theatrical releases, streaming platforms, and international licensing agreements [23]. The strategic management of distribution channels determines the visibility and accessibility of films, shaping their commercial success and cultural impact [25]. As a result, the industrial infrastructure of transnational cinema plays a pivotal role in mediating the relationship between production and audience engagement [20].

#### 4.2. Market Influences on Narrative Transformation

Market forces exert a significant influence on the transformation of narratives within transnational adaptations, as commercial considerations often shape the content and presentation of films [22]. Producers and studios may modify storylines, character arcs, or thematic elements to align with audience preferences, cultural sensibilities, and market trends in different regions [24]. This can lead to the standardization of certain narrative conventions, reflecting the influence of dominant cinematic industries on global storytelling practices [26].

At the same time, market pressures can also drive innovation, encouraging filmmakers to experiment with new forms of storytelling that appeal to diverse audiences while maintaining cultural authenticity [19]. The tension between commercial viability and artistic integrity highlights the complex interplay between economic imperatives and creative expression in transnational cinema [21]. Consequently, narrative transformation in this context is shaped by both market dynamics and the evolving expectations of global audiences [23].



**Figure 2** Transnational Flow of Literary Adaptations Across Cinematic Industries

## 5. Analytical approaches to intermedial adaptation

### 5.1. Narrative and Structural Analysis

#### 5.1.1. Plot Transformation Techniques

Narrative adaptation across media frequently involves the transformation of plot structures to align with the formal and temporal constraints of cinematic storytelling [24]. Techniques such as compression are commonly employed to condense complex literary narratives into manageable screen durations, often requiring the omission of subplots or secondary characters while preserving core thematic elements [26]. This process necessitates selective interpretation, where narrative priorities are reshaped to maintain coherence and audience engagement within limited timeframes [28].

Omission, while sometimes perceived as a loss of narrative richness, can also function as a strategic tool that streamlines storytelling and enhances dramatic focus [25]. Conversely, expansion allows filmmakers to elaborate on specific aspects of the source material, introducing new scenes or narrative layers that deepen character development or thematic resonance [27]. These techniques collectively illustrate the adaptive flexibility required to translate literary plots into cinematic forms, highlighting the interpretive agency involved in narrative restructuring across media [29].

### 5.1.2. Character Reconfiguration

Character reconfiguration is a central aspect of adaptation, as literary figures are reshaped to suit the visual and performative demands of film [30]. This often involves condensing multiple characters into composite figures or altering character arcs to align with cinematic pacing and narrative clarity [24]. Such transformations reflect both practical constraints and creative decisions, as filmmakers reinterpret characters to resonate with contemporary audiences and cultural contexts [26].

In addition, the shift from textual description to visual embodiment introduces new dimensions to characterization, as actors, performance styles, and visual cues contribute to the construction of identity [28]. This process can result in significant changes to how characters are perceived, emphasizing certain traits while minimizing others to fit the narrative framework of the adaptation [25]. Consequently, character reconfiguration underscores the dynamic interplay between source material and cinematic expression, revealing the transformative nature of intermedial storytelling [27].

## 5.2. Visual and Aesthetic Translation

### 5.2.1. Cinematic Representation of Literary Imagery

The translation of literary imagery into cinematic form involves the rearticulation of descriptive language into visual representation, utilizing elements such as *mise-en-scène*, lighting, and composition to convey meaning [29]. In literature, imagery is often constructed through language and imagination, allowing readers to interpret scenes subjectively, whereas film provides concrete visual interpretations that shape audience perception more directly [30].

*Mise-en-scène* plays a critical role in this process, encompassing the arrangement of visual elements within the frame, including setting, costume, and actor positioning, to create symbolic and thematic significance [24]. Cinematic symbolism further enhances this translation by embedding visual motifs that reflect underlying narrative themes, enabling filmmakers to communicate complex ideas without reliance on dialogue [26]. Through these techniques, visual adaptation transforms abstract textual descriptions into tangible, sensory experiences that engage viewers on multiple levels [28].

### 5.2.2. Sound, Music, and Atmosphere

Sound and music are integral to the aesthetic translation of narratives, providing auditory dimensions that complement and enhance visual storytelling in film [25]. Unlike literature, where sound is implied through descriptive language, cinema employs dialogue, ambient noise, and musical scores to create atmosphere and emotional resonance [27]. These auditory elements contribute to the overall narrative experience, shaping audience interpretation and engagement through carefully crafted soundscapes [29].

Music, in particular, serves as a powerful tool for conveying mood and reinforcing thematic elements, guiding viewers' emotional responses and highlighting key moments within the narrative [30]. Additionally, the interplay between sound and silence can be used strategically to create tension, emphasize dramatic shifts, or underscore character development [24]. As a result, auditory storytelling represents a crucial dimension of intermedial adaptation, expanding the expressive potential of narratives beyond the limitations of textual representation [26].

## 5.3. Temporal and Spatial Reinterpretation

### 5.3.1. Narrative Time in Film vs Literature

Temporal representation differs significantly between literature and film, requiring adaptation strategies that reconcile these differences to maintain narrative coherence [28]. Literary texts often employ flexible temporal structures, including non-linear timelines, flashbacks, and introspective passages, which can be challenging to replicate in cinematic form [25]. Film adaptations may simplify or restructure these temporal elements, opting for linear progression or visually driven techniques such as editing and montage to convey shifts in time [27]. These adjustments reflect the need to balance narrative complexity with audience comprehension in visual storytelling [29].

### 5.3.2. Spatial Representation and Setting

Spatial representation in film adaptation involves the transformation of textual descriptions of setting into visually realized environments that shape narrative context and atmosphere [30]. Literature allows for expansive and imaginative depictions of space, whereas film must construct physical or digitally rendered settings that align with the narrative vision [24]. This process of visual world-building requires careful attention to detail, as spatial elements such

as location, architecture, and landscape contribute to the overall meaning and authenticity of the adaptation [26]. Through these representations, space becomes an active component of storytelling, influencing both narrative development and audience immersion [28].

#### 5.4. Intercultural Meaning-Making in Adaptation

##### 5.4.1. Cultural Translation and Adaptation Strategies

Intercultural meaning-making in adaptation involves the reinterpretation of narratives to align with different cultural contexts, requiring strategies that balance fidelity to the source material with relevance to new audiences [27]. Cultural translation extends beyond language, encompassing the adaptation of social norms, values, and symbolic meanings embedded within the narrative [29]. Filmmakers must navigate these complexities to ensure that the adapted work resonates with its intended audience while preserving the essence of the original story [30]. This process highlights the role of adaptation as a mediator between cultures, facilitating the exchange and transformation of meaning across contexts [24].

##### 5.4.2. Audience Engagement and Meaning Production

Audience engagement plays a pivotal role in the production of meaning within adapted works, as viewers actively interpret narratives based on their cultural backgrounds and experiences [26]. The reception of adaptations is shaped by interpretive frameworks that influence how themes, characters, and symbols are understood and evaluated [28]. These dynamic underscores the participatory nature of adaptation, where meaning emerges through the interaction between text, film, and audience [25]. Consequently, intercultural adaptation is not a one-directional process but a collaborative exchange that reflects the diversity of perspectives within global cinematic audiences [29].

**Table 2** Analytical Dimensions of Intermedial Adaptation (Narrative, Visual, Temporal, Cultural)

Analytical Dimension	Core Elements	Adaptation Mechanisms	Key Techniques in Film	Impact on Meaning Construction
Narrative Dimension	Plot structure, character arcs, thematic development	Compression, omission, expansion, re-sequencing	Editing, screenplay restructuring, dialogue adaptation	Alters story coherence, pacing, and thematic emphasis
Visual Dimension	Imagery, symbolism, mise-en-scène, character embodiment	Translation of textual description into visual form	Cinematography, lighting, costume, set design	Converts abstract textual meaning into concrete visual representation
Temporal Dimension	Narrative time, chronology, sequencing of events	Linearization, fragmentation, flashbacks, temporal shifts	Montage, cross-cutting, slow motion, time-lapse	Reshapes audience perception of time and narrative flow
Cultural Dimension	Language, identity, values, socio-cultural context	Localization, cultural translation, contextual reinterpretation	Dialogue modification, setting adaptation, symbolic representation	Influences interpretation, relevance, and cultural resonance
Intermedial Interaction	Relationship between source and target media	Semiotic transformation across sign systems	Integration of sound, image, and performance	Generates new meanings through media interplay
Audience Engagement	Reception, interpretation, emotional response	Alignment with audience expectations and cultural frameworks	Music, sound design, narrative pacing	Shapes how meaning is decoded and experienced by viewers

## **6. Synthesis, implications, and emerging directions**

### **6.1. Interdisciplinary Research Opportunities**

Intermedial adaptation opens up significant interdisciplinary research opportunities by bridging the fields of film studies, literary studies, cultural studies, and media theory [31]. The analysis of adaptation processes requires insights from multiple disciplines, including semiotics, narratology, and visual culture, to fully understand how meaning is constructed and transformed across media [33].

This interdisciplinary approach enables scholars to explore new dimensions of adaptation, such as the role of technology in shaping narrative forms and the impact of globalization on cultural production [30]. By integrating perspectives from different fields, researchers can develop more comprehensive frameworks for analyzing intermedial phenomena, fostering collaboration and innovation within academic discourse [32]. Consequently, adaptation studies are increasingly positioned as a cross-disciplinary field that reflects the complexity of contemporary media environments [34].

### **6.2. Emerging Trends in Adaptation Studies**

#### *6.2.1. Digital and Multimedia Adaptations*

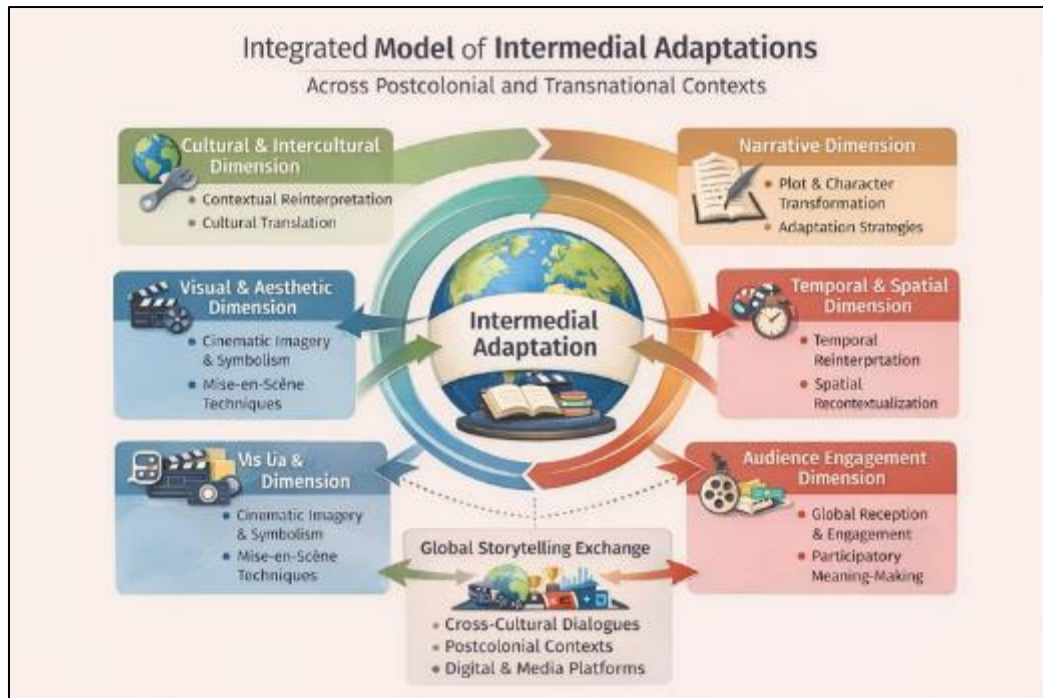
The rise of digital technologies and multimedia platforms has significantly expanded the scope of adaptation, enabling narratives to be reimagined across a wide range of formats, including streaming services, interactive media, and transmedia storytelling [35]. Streaming platforms, in particular, have transformed the production and distribution of adaptations by providing global access to diverse content and encouraging the development of serialized and multi-format narratives [29].

These developments highlight the increasing convergence of media forms, where boundaries between literature, film, and digital media are becoming increasingly blurred [31]. As a result, digital adaptation represents a key area of growth within the field, offering new opportunities for creative experimentation and audience engagement [33].

#### *6.2.2. Future of Transnational Storytelling*

The future of transnational storytelling is characterized by the continued expansion of global narrative ecosystems, where stories circulate across borders and media platforms with increasing fluidity [30]. Advances in technology and communication have facilitated the emergence of collaborative production models that bring together diverse cultural perspectives, resulting in narratives that reflect the interconnected nature of contemporary society [32].

This trend underscores the importance of understanding adaptation as a global phenomenon, where meaning is shaped by interactions between different cultural and media contexts [34]. As transnational storytelling continues to evolve, it is likely to play a central role in shaping the future of adaptation studies and cinematic expression [35].



**Figure 3** Integrated Model of Intermedial Adaptation Across Postcolonial and Transnational Contexts

## 7. Conclusion

### 7.1. Summary of Key Insights

This article has examined intermedial adaptation as a dynamic process that extends beyond simple textual translation to encompass complex cultural and media interactions. It has highlighted how adaptation functions as a site of transformation, where narratives are reshaped through structural, aesthetic, and contextual reinterpretation across different media forms. The discussion emphasized the role of intermediality in facilitating dialogue between literature and film, enabling the negotiation of meaning within postcolonial and transnational contexts. Furthermore, the analysis demonstrated that adaptation is deeply embedded in cultural processes, where issues of identity, representation, and power are continually rearticulated. These insights collectively underscore the significance of viewing adaptation as an evolving and multidimensional practice.

### 7.2. Theoretical and Practical Contributions

The study contributes to adaptation scholarship by advancing an intermedial perspective that moves beyond fidelity-based criticism toward a more integrative analytical framework. It provides a structured approach for examining how narratives are transformed across media while accounting for cultural, industrial, and technological influences. From a practical standpoint, the article offers valuable insights for filmmakers, scholars, and cultural practitioners by highlighting the importance of creative interpretation, audience engagement, and contextual sensitivity in adaptation processes. This integrated perspective supports more nuanced analyses and informed creative practices within contemporary adaptation studies.

### 7.3. Final Reflection and Future Outlook

The landscape of adaptation continues to evolve alongside advancements in technology and the increasing interconnectedness of global media industries. As narratives circulate across diverse platforms and cultural contexts, intermedial adaptation will remain central to understanding how stories are reimagined and experienced. Future research should continue to explore emerging forms of storytelling, particularly within digital and transnational environments, to further expand the theoretical and practical boundaries of adaptation studies.

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