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ADAPTATION IN THEATRE: THEORY AND PRACTICE

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Abstract

Latin American literature has had great reception in Kerala, especially after the Latin American Boom. Gabriel Garcia Marquez, one of the most celebrated Boom writers, is widely translated in Malayalam to the point of being called a “Malayali writer”. Not only translations, but also many adaptations have been based on Latin American works in Malayalam. Deepan Shivaraman, the theatre practitioner who directed *Khasakkinte Ithihasam* by O.V. Vijayanas, had previously done the theatrical adaptation of Gabriel Garcia Marquez’s novellas *Chronicle of a Death Foretold*, and *Innocent Erindira*.

Based on this context, the paper addresses my own attempt to bring Gabriel Marquez on stage through an adaptation of his short story titled, “I Sell My Dreams” from the anthology, *The Strange Pilgrims*. The framework of the script contains Marquez’s narration of the story behind writing the book. Marquez himself is the narrator in the short story too. Pablo Neruda is also a character in the story. By analysing the process of adaptation of the story into a play, from scripting to stage performance, the paper deliberates on questions like: What is the need of the adaptation? What are the challenges in changing the form? What are the major performative elements? How “sacred” is the text? Is every adaptation a translation too?

Thus, the paper attempts to delve into the liminal space between theory and practice of theatre as adaptation. It probes into the theories on performance, and its being the bridge between theory and practice.

Keywords: Latin American Literature, Kerala, Malayalam, Gabriel Marquez, Theatre.
