***The Routledge Companion to Adaptation* edited by Dennis Cutchins, Katja Krebs, and Eckart Voigts**

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A lot can be gleaned about a book from its index, especially by ranking entries in order of popularity through number of mentions, and by identifying terms or names one thought would be there but are missing. Judging from the list in this state-of-the-field edited tome, *fidelity* is still at the top of the Adaptation Studies agenda, with *medium* following at second place. *History* and *identity* are in third and fourth place, if we do not take into account individual media such as cinema, theatre, and performance. In this 400-page volume, Linda Hutcheon is by far the most-quoted theorist, and William Shakespeare the most-mentioned author. Contributors are based at European, North American, and Australian institutions. As I prepare my lectures for an undergraduate module called Theatre and Adaptation, where I decided to focus on representations of the other through adaptation and translation, I look for terms such as *intercultural*, *difference*, *orientalism*, *otherness*, *black*, *Asian*, *African*, *Latinx*, *postcolonial*, *decolonial*, and even *colonial*, but these receive no entry – sometimes because they are not mentioned throughout the book, others because those compiling the index did not think they were worth indexing. *Race* is used fleetingly, once each in three different essays, and a few instances appear in Shannon Brownlee’s compelling essay entitled ‘Fidelity, Medium Specificity, (In)determinacy: Identities That Matter’, which actually focuses on fidelity and medium by persuasively reassessing and interrogating received academic wisdom on ‘the determinacy of the visible and the indeterminacy of the verbal’ (161). *Mimicry* appears a handful of times, especially in Johan Callens’s chapter – ‘Rosas: Appropriation as Afterlife’ – on the work of the Belgian choreographer Anne Teresa de Keersmaeker, and in Katja Krebs’s contribution – ‘Adapting Identities: Performing the Self’ – on music-hall and vaudeville acts of ethnic disguise in early-twentieth-century Britain.

Theatre studies may have moved on from the early debates on intercultural theatre à la Peter Brook and Ariane Mnouchkine, but we still need scholars to delve deeper into the legacies of Empire and theorise how adaptation and appropriation, as inherently performative-interpretive acts, have been instrumental to colonial rule and can be utilised to think through decolonial futures. When the essays in this collection were solicited in 2015, the editors may have received a disproportionate number of proposals from western scholars on western forms, but the task of compiling a *companion* for a whole discipline should be about questioning its borders, perhaps by soliciting contributions from those that have been underrepresented and underserved by the field. This is, of course, a collection of high-quality essays that advance the debate on (in)fidelity, medium (un)specificity, the importance of considering audience reception, adaptations’ contribution to historiography and memory-making, and the new possibilities afforded by technology to both practice and theory, but while it promises to accompany scholars on a long journey across the field, the travelling turns out to be culturally and geographically limited.

The book is divided into five sections: ‘Mapping the Field’, which ‘presents a variety of perspectives on the scope and development of adaptation studies’; ‘Historiography’, in which scholars investigate adaptations’ ability to ‘engage with an disrupt history’; ‘Identity’, where essays consider adaptations as ‘sites of multiple and fluid identity formations’; ‘Reception’, in which the relationship between the audience and adaptations is examined; and ‘Technology’, which considers technological advances and the effect these have had on adaptation practices (i). Case studies in the volume include different media such as video games, cinema, journalism, literature, TV, social media, memes, GIFs, and of course theatre, performance, and dance. The book also intersects and interweaves multiple areas of scholarship such as media studies, film studies, game studies, gender studies, and cultural studies and presents adaptation studies as a consciously interdisciplinary field that has now come of age since George Bluestone’s *Novels into Film* (1957).

Krebs offers one a thought-provoking performance-focused essay, not only for embracing a widening of the remit of adaptation studies by investigating ‘adaptation of identity and adaptation as identity’ – through archival research on figures such as William Elsworth Robinson (1861–1918), a.k.a. Chung Ling Soo, a white American impersonator of a Chinese performer who toured the US and also performed in London – but also for her call to abandon the narrow focus on case studies adopted by many colleagues in the field, which prevents more general theorisation and considerations that can move the field forward (207). Pamela Demory’s chapter offers food for thought by broadening the definition of queer adaptation, proposing that ‘to queer […] may be to adapt’ (146). She notes how adaptation studies and queer studies have in common the urge to undo binaries such as male/female and normal/deviant and proposes that a queer adaptation is not just one in which the content or story have to do with homosexuality. Form, authorship, reception, and performance can also be queer(ed). Indeed, she puts forward ‘the queerness of adaptation itself’ (155). There are, of course, chapters on adapting nineteenth-century classic literature, for instance one by Lissette Lopez Szwydky proposing that the adaptations themselves have an important role in manufacturing the canon. For those interested in how technology is facilitating viral repetition, Anna Blackwell analyses Shakespeare fandom on Facebook and Eckart Voigts theorises the cultural significance of memes and GIFs.

This is a rich and important book in the field, which many will find useful in their teaching and research in the years to come, as the companion offers a bird’s eye view on the field’s discourses and debates so far within western academia. It is a pity, however, when calls for the internationalisation and decolonisation of the curriculum have finally and rightfully reached the mainstream, that the editors of this collection have missed the opportunity to extend the debate to Asian, African, and Latin American cultures, forms, practices, theories, and discourses. Adaptation studies is at its best when it is able to draw connections not only between media and disciplines, but between places and people, unearthing the cultural mechanisms of repetition and how they function in different parts of the globe.

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