Multilingual Encounters in the Contact Zone. The Transnational Film Adaptations of Tabucchi's *Dama de Porto Pim* and *Nocturne indien*

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Abstract

The article focuses on international, multilingual film adaptations of Antonio Tabucchi's writing. It uses two case studies, Toni Salgot's 2001 Spanish-language *Dama de Porto Pim* and Alain Corneau's 1989 French-language *Nocturne indien*, to suggest that the film adaptations significantly emphasise issues of multilingualism and transnational encounter. It focuses on the way in which the adaptations focus on struggles between European cultural and linguistic identities, played out in non-European spaces, with the power struggles of wartime Europe of particular importance. The article proposes a modified version of Louise Pratt's 'contact zone' as a means of thinking through these encounters, in which struggles between competing European linguistic, historical, and cultural identities are played out in non-European spaces, against a backdrop of imperial 'remnants'. The article draws on Gérard Genette's concept of 'hypertextuality' as a way of highlighting the multileveled process of rewriting that characterises film adaptation, especially adaptations of translated texts.

Keywords

Multilingualism; contact zone; adaptation; Dama de Porto Pim; Nocturne indien; Antonio Tabucchi

Introduction

Antonio Tabucchi's novels and short stories are underpinned by intertextual dialogue with cinema, as well as with art and literature.[1] The focus of this article is on the adaptations of Tabucchi's Italian novels and short stories into multilingual films, in both the sense of moving to new languages and of containing multiple languages within films, often the result of international collaborations between

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[1] See for example Cristina Della Coletta, *When Stories Travel. Cross-Cultural Encounters between Fiction and Film* (Baltimore: Johns Hopkin Press, 2012) and Stefano Leoncini, 'Expanded Literature. Réflexions autour des "Mots du Cinema" dans la prose Tabucchienne', *Cahiers de Narratologie*, 16 (2009). https://journals.openedition.org/narratologie/968?lang=fr [accessed 13 January 2014]. Beyond the intertextual dialogue with cinema in Tabucchi's writing, Leoncini also suggests that there is a cinematic structure to some of Tabucchi's novels.

studios. The article argues that the processes of translation and adaptation produce 'hypertexts'[2] which combine the changing (trans)national focus of the texts with the addition of multimodality to amplify issues of linguistic multiplicity and identity. The adaptations concretise the importance of the non-European contact zone as a space in which to explore these European linguistic encounters and conflicts of identity.

The article takes two films as case-studies: Toni Salgot's Spanish-language *Dama de Porto Pim*, based on Tabucchi's short story 'Donna di Porto Pim' in the eponymous collection, and Alain Corneau's French language *Nocturne indien*, based on Tabucchi's novel *Notturno indiano*.[3] They were selected because both films, coming from different (inter)national filmic traditions, chose to focus on relatively minor elements of the source text's plot, emphasising issues of linguistic encounter and struggle between competing national identities. It is also significant that both texts play out these contacts and conflicts in non-European settings (the Azores and India), whilst focussing on the dynamics between European languages and identities. *Dama de Porto Pim* and *Nocturne indien* serve as useful case-studies of adaptation, in the way that they use multimodality (including filmic paratext), multilingualism, and the shifting (trans)national focus of the adaptations to draw the spectator to reflect on the European power dynamics within the film and the way that these are carried out in the non-European contact zone.

The main theoretical frame for the article is Mary Louise Pratt's notion of the 'contact zone'.[4] The article uses the case studies to suggest that adaptation offers the perfect contact zone for transnational and multilingual encounters, and proposes a modified version of Pratt's concept of the contact zone as a way of approaching these encounters. Pratt suggests that the contact zone facilitates exchange between a dominant and less dominant power in the imperial context. In this article, the contact zone provides a space of struggle between different European languages and identities in a non-European space. However, even in this adapted version of the contact zone, power hierarchies and imperial echoes still play an important role. The article also draws on the work of Gérard Genette, Robert Stam and Lukas Bleichenbacher to provide critical tools with which to analyse the case studies and to allow the 'contact zone' new resonances in new contexts and new media.[5] Genette's notion of 'hypertextuality' provides a useful way of thinking about the relationship between source texts, translations, and adaptations, highlighting the multileveled process of rewriting that characterises the adaptation of texts which have already been rewritten as translations. Stam's approaches to amplification and multimodality allow a focus on the process of adaptation itself, and how the hypertexts create a contact zone distinct from Pratt's. Bleichenbacher's framework for the linguistic choices available to filmmakers producing multilingual

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[2] The term 'hypertext' is from Gérard Genette's *Palimpsests: Literature in the Second Degree*, trans. by Channa Newman and Claude Drubinsky (Lincoln: University of Nebraska Press, 1997). The term is discussed in more detail below.

[3] *Dama de Porto Pim*, dir. by Toni Salgot (Creativos Asociados de Radio y Televisión (CARTEL) and Gonafilm 2001); Antonio Tabucchi, *Donna di Porto Pim* (Palermo: Sellerio, 1983); *Nocturne indien*, dir. by Alain Corneau, (AFC, Sara Films, Cine 5, Christian Bourgois Productions, Sofinergie, CNC, 1989); Antonio Tabucchi, *Notturno indiano* (Palermo: Sellerio, 1984).

[4] Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*, 2nd edn (London: Routledge, 2008).

[5] Robert Stam, 'The Theory and Practice of Film Adaptation', in *Literature and Film. A Guide to the Theory and Practice of Film Adaptation*, ed. by Robert Stam and Alessandra Raengo (Oxford: Blackwell, 2005), pp. 1-52; Robert Stam, 'Beyond Fidelity: The Dialogics of Adaptation', in *Film Adaptation*, ed. by James Naremore (London: Athlone Press, 2000), pp. 54-76; Lukas Bleichenbacher, *Multilingualism in the Movies: Hollywood Characters and their Language Choices* (Tübingen: Francke Verlag, 2008).

films enable us to think through the implications of the strategies used and the way that these choices reflect back to the key themes and power dynamics of the encounters.

The article opens with a brief overview of the film adaptations of Tabucchi's works, highlighting the significance of the case studies selected then outlining the theoretical tools to be employed. Analysis of the first case study investigates the ways in which *Dama de Porto Pim* figures the Azores as a contact zone, where the film adaptation's introduction of new characters and encounters posit the island as a site of struggle between the competing European identities of World War Two. Linguistic and cultural power clashes are played in an isolated, in-between space, functioning as a contact zone, where French is a dominant but fraught presence, contested between wartime identities of Resistance and collaboration. The second case study analyses how *Nocturne indien* constructs India as a multilingual site, a contact zone where European languages of French, German, Portuguese, come into conflict with a dominant but transactional English against a backdrop of imperial 'remnants'.[6]

Italian texts to international productions

Dama de Porto Pim and *Nocturne indien* are part of an intriguing body of Tabucchi adaptations, as his novels are reworked across languages, genres, and nations. The adaptations of Tabucchi's novels, into different languages and across different filmic genres, work in different intertextual dialogues to their written source texts.[7] The complex processes of cross-filtration inherent in adaptation ensure that adaptations are engaged in an even broader set of intertextual exchanges, where adaptations can also be read within the oeuvre of the directors and the actors.[8] In the case of adaptations based on translations, they are also in dialogue with the filmic tradition of the target culture. For instance, in his discussion of *Nocturne indien*, Alain Corneau's 1989 French film adaptation of Tabucchi's novel *Notturno indiano*, James Quandt inscribes the film in a series of French films about India, which 'arrogate and aestheticize the country's oft-evoked mysteries […] to fashion metaphors of European existential dilemma and self-discovery'.[9] Quandt also considers the film as belonging to a range of genres, including the road movie, the quest film, the detective story, and the modernist puzzle movie, bringing Corneau's film adaptation into dialogue with a new range of genres. The French translation of the novel is listed as the source text on which the film is based, and so the work is deracinated from the Italian (written) tradition and inscribed into the (French) filmic one. Whilst the director of *Dama de Porto Pim*, Tony Salgot, has a more limited filmography, it is difficult not to situate this film in a melodramatic genre, different from the genre of the written hypotext. Salgot as filmmaker seems to have a 'split' identity, making films under the name of both Toni Salgot and of José Antonio Salgot, which has resonance for later analysis of the character Lucia's contested identity. The star persona of Emma Suarez (who plays Lucia) may also inform the way the film may be read in dialogue with the actor's *oeuvre*.

As the texts on which many of the films based are already translated texts, directors enjoy greater flexibility to adapt and to innovate in the productions. James Naremore argues that the directors of

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[6] Pratt, *Imperial Eyes*, p. 225.

[7] I have previously explored how global translations of Tabucchi's works bring the texts into new discourses in the target cultures, in *In, on, and through Translation: Tabucchi's Travelling Texts* (Bern: Peter Lang, 2018). International adaptations reposition the works still further.

[8] Stam, 'Beyond Fidelity', p. 60.

[9] James Quandt, '*In Search of a Shadow: Alain Corneau's Nocturne indien*', in *Outsider: Films on India 1950-1990*, ed. by Shanay Jhaveri (Mumbai: Shoestring, 2009), pp. 192-213 (p. 193).

lesser-known works are less bound to the plot and character development of the text.[10] In the case of the adaptations of Tabucchi's works, the short stories and novels on which the films are based have already marginalised status as translations, with the translated text often listed in the film credits. The adaptations of Tabucchi's novels are mainly international co-productions. In 1989, in addition to the production of Alain Corneau's *Nocturne indien*, Massimo Guglielmi directed the Franco-Italian adaptation of *Rebus*, in Italian.[11] In 1993 Fernando Lopes directed *O Fio do Horizonte*, the Franco-Portuguese adaptation of *Il filo dell'orizzonte*. [12] Roberto Faenza's Franco-Italian-Portuguese adaptation of *Sostiene Pereira* was released in 1995. [13] 1998 saw Alain Tanner direct the French-language Swiss-Franco-Portuguese adaptation of *Requiem*. [14] Toni Salgot's Spanish-language adaptation *Dama de Porto Pim* was released in 2001. The 'transnational films' of this article's focus goes beyond the globalized nature of film production to refer more specifically to the ways in which the films selected as case studies engage with the interplay between national identities, and the ways that these intersections and encounters transcend national borders and localised arenas of contact. The adaptations of both *Dama de Porto Pim* and *Nocturne indien* significantly enhance the importance of multilingualism and transnational encounters relative to the source texts. The adaptations of *Sostiene Pereira*, *Requiem* and *Il filo dell'orizzonte*, on the other hand, retain the European focus of the source texts and indeed cement it, with *O Fio do Horizonte* set in Portugal, rather than the unnamed space of the original (usually understood to be Genoa).

Adapting the contact zone

In referring to the contact zone, this article proposes a modified version of Mary Louise Pratt's concept. Pratt explores the way that travel writing 'produced' the 'rest of the world' for European readerships at different points in Europe's expansionist process, enabling Europe's evolving perception of itself to be created against this other.[15] The adaptation I propose here is that in the focus is not how Europe conceives of itself in relation to 'the rest of the world', but rather how Europe conceives of itself – as played out in non-European spaces identified by Pratt. Pratt conceives of the notion of a 'contact zone' to describe the interaction between Europe and 'the rest of the world' in travel writing. The term is used:

> to refer to the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, racial inequality and intractable conflict. (p. 8)

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[10] James Naremore, 'Film and the Reign of Adaptation', in *Film Adaptation*, ed. by James Naremore (London: Athlone Press, 2000), pp. 1-18 (pp. 11-12).

[11] *Rebus*, dir. by Massimo Guglielmi (Cecci Gori Group Tiger Cinematografica, Aura Film, Rai 3, 1989).

[12] Antonio Tabucchi, *Il filo dell'orizzonte* (Milan: Feltinelli, 1986); Fernando Lopes, *O Fio do Horizonte* (C.T.N. Productions, Caméras Continentales, Canal+, Channel Four Films, Cofimage 3, Companhia de Filmes do Principe Real, Fundação Calouste Gulbenkian, Instituto Português de Cinema (IPC), Origen Producciones Cinematograficas S.A., Radiotelevisão Portuguesa, TiMe Medienvertriebs GmbH, 1993). The film was released as *Le fil de l'horizon* in France in 1993, in Portugal as *O Fio do Horizonte* in 1994. The worldwide title was the English *On the Edge of the Horizon*.

[13] *Sostiene Pereira*, dir. by Roberta Faenza (Jean Vigo International, K.G Productions, 1995).

[14] *Requiem*, dir. by Alain Tanner (CAB Productions, Centre National de la Cinématographie , Filmograph S.A. , Gemini Films, Instituto Português da Arte Cinematográfica e Audiovisual, Madragoa Filmes, Télévision Suisse-Romande, Westdeutscher Rundfunk, 1998).

[15] Pratt, *Imperial Eyes*, p. 4.

These contact zones, Pratt suggests, are 'social spaces where disparate cultures meet, clash and grapple with each other, often in highly assymetrical relations of domination and subordination – like colonialism, slavery, or their aftermaths as they are lived out across the globe today' (p. 7). Pratt emphasizes how:

> A 'contact' perspective emphasizes how subjects are constituted in and by their relations to each other. It treats the relations among colonizers and colonized, or travellers and "travelees", not in terms of separateness or apartheid, but in terms of copresence, interaction, interlocking understandings and practices, often within radically asymmetrical relations of power. (p. 8)

This article makes a distinction in the use of the term contact zone: it is not about encounters between colonizers and the colonized, but rather about relationships of power and identity (linguistic and cultural) between Europeans, in a non-European space. The contact zone, the space of the encounter (India in *Nocturne indien* and the Azores in *Dama de Porto Pim*), enables characters, languages and cultures from within Europe, to examine how they are constituted by their relations to each other. Within this European-only focus, the notion of the encounters as spaces where cultures meet, clash and grapple with each other against a backdrop of asymmetrical power dynamics remains key. Although the relationships forged between the European colonial projects are not central to the contact zone, the colonial order is still present as what Pratt calls 'remnants'. This is particularly significant in *Nocturne indien*, where the historical presence of the Portuguese and British colonial rule can be seen, alongside the contemporary presence of Anglo-American neo-colonial power.

The adaptation as hypertext to be modified, selected, and amplified

Hypertextuality offers a useful way of thinking about adaptations, especially adaptations of translated works, in the way it emphasises the multi-layered processes of rewriting. Hypertextuality is one of the five types of transtextuality identified by Gérard Genette in *Palimpsests: Literature in the Second Degree*.[16] Transtextuality as a whole can be understood as 'all that sets the texts in a relationship, whether obvious or concealed, with other texts' (p. 1). Hypertextuality refers to the relationship between the hypotext (an anterior text) and the hypertext, which transforms, modifies, elaborates, or extends it.[17] Stam writes that 'filmic adaptations, in this sense, are hypertexts derived from pre-existing hypotexts, which have been transformed by operations of selection, amplification, concretization, and actualization'.[18] The notion of the hypertext is particularly useful for looking at *international* film adaptations, as it emphasizes the endless permutations of textualities: the films are based on (written) translations, which are themselves re-writings of the original source texts.

Stam identifies notions of selection, amplification, and concretization as important in creating the hypertext, and these are especially relevant for thinking about the case studies and the ways in which the adaptations select more minor issues in the novel/short story for development, thematically and through genre and its multiplicity of means of expression. Whereas the novel has a single material of expression, the written word, film draws on moving or photographic images, phonetic sound, music, noises, and written materials.[19] These additional modalities are key to the

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[16] The other four types of transtextuality are intertextuality, paratextuality, metatextuality, and architextuality.
[17] Genette writes: 'by *hypertextuality* I mean any relationship uniting text B (which I shall call the *hypertext*) to an earlier text A (I shall of course call it the *hypotext*, upon which it is grafted in a manner which is not that of a commentary', p. 5 (original emphasis).
[18] Stam, 'The Theory and Practice of Adaptation', p. 31.
[19] Stam, 'Beyond Fidelity', p. 59.

amplification and concretization of linguistic and identity struggles in the hypertexts of the case-studies analysed here. In amplifying themes which are present to a lesser extent in the novels, the adaptation add to the multiplicity of meanings within them.

Multilingual discourse in film

Within the films, the multilingual exchanges are communicated to the viewer in different ways. Bleichenbacher's framework for analysing options available to directors of multilingual films is useful for thinking through the ways that different choices made in the case studies inform the ways in which the adaptations are constructed as a contact zone. At the point where other languages would be used by a character within the reality of the story in the fictional world, the director chooses whether to represent the language faithfully (presence), or to replace it, either through complete elimination or by one or two intermediate strategies, signalization or evocation.[20] Of these, presence and evocation are the most relevant for the case studies. Bleichenbacher suggests that in using the strategy of presence, 'unless the audience is highly multilingual, comprehension becomes an issue' (p. 25). The filmmaker has the option of using subtitles, although the impact may be to 'visibly index the other languages as incomprehensible and therefore mark their speakers as foreign' (p. 190). The strategy of presence, and the choice of when to support (and not support) the viewer with subtitles, is key in *Nocturne indien*. In conceptualising the multilingualism in *Dama de Porto Pim*, the strategy of evocation to create a partial presence is important. This creates a marked variety of the language, characterised by interference from the replaced language through the use of accents or short, code-switched words. Evocation keeps the replaced language in mind. In the analysis of the case studies, the strategies chosen inform the power dynamics between languages in the contact zone.

Dama de Porto Pim

Salgot's eighty-seven minute long film *Dama de Porto Pim* is based on a short story which comprises only seven pages. The hypotext narrates the story of a young whaler (Lucas) in the Azores who falls in love with a mysterious woman named Yeborath who arrives on the island and becomes the proprietor of the *Bote* bar, where Lucas takes a job singing, abandoning the family tradition of whaling. When Yeborath's lover returns to her, a heart-broken Lucas stabs her with his whaling harpoon, an act for which he is sent to prison. Lucas, by now an old man, recounts this story to the (Italian) writer, addressing his listener directly in the final paragraph: 'E a te, italiano, che vieni qui tutte le sere e si vede che sei avido di storie vere per farne carta, ti regalo questa storia che hai sentito' (p. 79). The hypotext only hints at the Azores as an in-between space, mentioning that Lucas' brothers have left, one to go to the 'continente' (p. 74) and the other to the Americas. The Azores sit between these destinations, a point of departure and a mid-way point between the old and new worlds. The hypotext posits the narrative as a multilingual space, acknowledging Portuguese as the language of the Azores and Italian as the language of the text. This is achieved through the strategy of evocation, with the use of Portuguese words italicised in the opening pages (*pesinhos*, *sapateiras*, *charamitas*, *balandrau*, *modinhas*, *cheiro*) (p. 72). These are perhaps narrative devices rather than 'authentic' language, which give orality to the text. Multilingualism is also configured through signalization, where the narrative voice explicitly references the different linguistic contexts at the beginning of the story:

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[20] Bleichenbacher, *Multilingualism in the Movies*, pp. 23-26.

> Hai detto che sei scrittore, e forse il tuo mestiere ha qualcosa a che vedere col mio. Tutti i libri sono stupidi, c'è poco di vero, eppure ne ho letti tanti negli ultimi trent'anni, non avevo altro da fare, ne ho letti molti anche italiani, naturalmente tutti in traduzione, quello che mi è piaciuto di più si chiamava *Canaviais no vento*, di una certa Deledda, lo conosci? (pp. 72-73)

This signals to the reader that the narrator is telling his story to the author in Portuguese, who translates it into Italian. This opening nod to multilingualism and linguistic transfer is bookended by the reference to the writer as 'te, italiano' (p. 79) in the final paragraph.[21] The link between the notion of the Azores as a site of linguistic multiplicity and the significance of its in-between geographical location is hinted at in a single line: 'In Europa era tempo di guerra e nelle Azzorre la gente andava e veniva, ogni giorno una nave attraccava qui o altrove, e a Porto Pim si parlavano tutte le lingue' (p. 75).

In the filmic hypertext, these brief nods to the interplay between languages and the notion of the Azores as an in-between space are amplified into major themes which shape the text. Unusually for an adaptation, the film extends the hypotext and adds in additional characters and plotlines. It is perhaps less unusual for a filmic hypertext to extent a short story (rather than a novel), but what is striking is the way in which the film re-writes some elements of the short story. The eponymous character is transformed not only in her name (Yeborath to Lucia) and her nationality (Portuguese to French), but also in terms of her agency. In the hypotext she is an empowered character, the new owner of the *Bote* bar, yet in the filmic hypertext she is a predominantly marginalized character whose fate is shaped by history and by others.

History shapes the destiny of all of the characters in the film, and the heightened significance of history is the main way in which the text is re-written. In the filmic hypertext, the Azores are transformed into a contact zone between European identities, where characters play out the tensions of wartime Europe in the space of the Azores, highlighted as a space in between the Old World of the conflict and the New World of future possibilities. This is emphasized visually with recurrent images of the expanses of ocean surrounding the island. At the beginning of the film, awaiting the arrival of letters from his brother at the harbour, Lucas first encounters the female protagonist Lucia, as she arrives in the Azores mid-way in her journey from Europe to the Americas. Lucia's appearance is in stark contrast to the island's inhabitants, with her stylish coat and beret set against the practical workwear of the islanders. As she steps into the harbour, she appears to be entering a different world.

The temporal setting of the filmic hypertext is key, signalling a significant shift from the hypotext. The single line in the hypotext, noting that the Azores was a stopping point for Europeans fleeing the war, is amplified into a major component of the hypertext, shaping the development of the plot, introducing a whole host of new characters, and heightening the historical dimension. The Azores function as a contact zone between individuals representing different elements of the European conflict, who grapple and try to (re)construct the (European) power hierarchies in this new space, separated from Europe and America by the sea. The newcomer to the Azores, the 'woman' of the title, is warned to distrust the apparent friendliness on the island and trust nobody, emphasising the struggles underpinning transnational encounters. The mysterious woman of the hypotext, about whom little is known, is transformed into a complex character, shaped by the transnational events of the time. She is known as both Lucia and Lucille, preferring to identify herself as Lucia and identified

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[21] The reference to Deledda's text is illuminating here. *Canne al vento* is set in Sardinia, another island, and features Efix, a character with a violent past, whose story might have parallels to Lucas' story. Grazia Deledda, *Canne al vento* (Milan: Fratelli Treves, 1913).

by (some) others as Lucille. She lost her family in the Spanish Civil War, and managed to reach France, where she was held in a refugee camp before escaping and making her way to Paris. With the outbreak of war, Lucia was arrested by the Germans, but rescued by the nebulous Pierre before she could be sent to the camp at Mauthausen. Pierre gave her a new identity (officially as his wife), and she worked in his cabaret in Paris, catering to mainly German clientele, who demanded favours in exchange for silence. Pierre worked with both the Resistance and the Gestapo, before his treachery was discovered by both, forcing him and Lucia to flee France, bound for Brazil. Lucia arrives in the Azores, waiting for Pierre, and in the meantime falls in love with Lucas. When Pierre eventually appears in the Azores, he is depicted as a ruthless individual, threatening to kill Lucas if Lucia does not follow him (Pierre) into exile in Latin America. In the space of the Azores, Lucia reflects on her identity and struggles, seeking to discard her French history and identity. This rejection is symbolised by her dismay when Lucas chooses a photograph of her as a dancer in Paris as a keepsake. The still, photographic image of her in her scant dancer's costume, ready to descend into the crowd of men, freezes her into a specific role and a particular moment in time. The image highlights her costume, and embodies the disguise that Pierre has created for her. The still image emphasises how she is immobile in this disguised identity, without power and without agency, always required to perform and to acquiesce to the will of the men controlling her fate. The still image is in contrast to her dynamic presence in the film, almost always shown in movement, coupled with frequent shots of her pulling her coat tightly around her, as if to protect her. Her body is itself a site of conflict between the different forces shaping Europe, and in the space of the Azores she is able to unpack the impact of the competing forces which have shaped her.

The dynamics and struggles of the European conflict are not confined to Lucia's experience, but are embodied by a plethora of characters who are introduced into the hypertext and have no impact on the main love story, and draw the spectator's attention to the impact of the war. Although Pierre is absent from the islands for much of the film, he casts a shadow over Lucia and her possible futures from the very beginning. Pierre himself embodies a site of conflicting French identities, in the way that he worked with both the Resistance and the Gestapo. In these divided loyalties, Pierre perhaps embodies what Henry Rousso has termed 'Vichy Syndrome', where the trauma of Occupation and particularly the trauma of the internal divisions within France during the Occupation reveals itself in political, social, and cultural life.[22] Through Pierre, French identity is troubled and fraught. Such a representation of France and Frenchness highlights the way in which the hypertext has moved from the hypotext. In adding in this character, the adaptation has introduced a concept of Frenchness which is alien to the positive portrayal of France, its history, and its literature, which characterise Tabucchi's written works.[23]

Whilst struggles of European identities are played out within the characters of Lucia and Pierre, relationships between other characters who have been introduced to the hypertext are also significant is configuring the Azores as a contact zone. The text sets up the Europeans living in Porto Pim as a distinct community, other to the native inhabitants. The dynamics between the members of this distinct community replicate relationships from the Europe they have left behind. Lucia encounters Hans, who claims to be Hungarian but was a Nazi known to her in Paris. Hans uses violence and money to demand sexual favours from an island woman, attempting to transfer his power from Paris to the Azores. Hans also tries to re-establish his dominance over Lucia, demanding

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[22] Henry Rousso, *The Vichy Syndrome: History and Memory in France since 1944*, trans. by Arthur Goldhammer (Cambridge, Massachusetts: Harvard University Press, 1991).
[23] See Wren-Owens' *In, on and through Translation* for a discussion of the way Tabucchi seeks to position his translated works and original French texts to speak to a French readership.

the same kind of favours he was empowered to command in Paris. She threatens to tell Pierre of his behaviour, illustrating how the power dynamics of Paris can be carried over to the new site of encounter, even in the absence of some of the those key to the exchanges (in this case Pierre). Mary, an American who has lived in France for many years, and is awaiting the arrival of her French husband and son in the Azores, once the son leaves the fighting at the front. Through the French and American connection, Mary can be understood to represent the Allied position, and Mary frequently comes into confrontation with Hans. The English are present only as an absence: the house that Lucia rents belonged to an English marine biologist. Most of the encounters between the characters take place in the bar owned by The Spaniard, who settled in the Azores after being shipwrecked there. The struggle between the different identities is encapsulated in a scene in the bar in which the characters are gathered around a radio, desperate to hear news from Europe. The radio is especially important, as it brings news in real time: the newspapers arrive, but are late, leading the characters to lament how the island is frozen in time. In listening to the radio, the characters play out the sides of the conflict. The camera focuses on the group, all huddled around the radio in the Spaniard's bar. Their heads are held close to the radio, eager for news and the initial shots suggest unity and closeness. This is quickly dispelled as Mary's anguished pleas for the war to end are met with irritation by Hans, causing Mary to hiss 'Nazi!' at him. The group breaks up, characters moving into their separate factions. Mary's visceral hiss dominates the scene, and sound is a significant element of this scene (and the film as a whole). The radio is fuzzy, perhaps representing how the theatre of play in Europe is filtered and far from the Azores, but still important and present for those who are there, often waiting in a state of limbo. Radio was a key soundscape of the war, with the BBC an important voice of resistance. Although the British are absent from the film in corporeal terms, they are present through the news broadcasts that the characters long for. The radio reports that the Vichy regime has agreed to return all remaining Spanish citizens in refugee camps to Spain, and this focus on Vichy, alongside Pierre's brutality and his involvement with both the Resistance and the Gestapo, underline the complexities of the European relationships. In the bar, and in the Azores more broadly, the different identities grapple, constrained by the power imbalances they have brought with them. Although the power dynamics have been imported into the Azores, they are not unchanged. In an important scene, Hans attempts to force an island girl to perform sex acts on him in his car, parked outside the Spaniard's bar. Hans' initial violence at her refusal is countered by the arrival of the Spaniard, who protects the girl after she asks for help. The camera's focus on the Spaniard's imposing figure emphasises the relative smallness of Hans, his diminished power. The shot focuses on the lashing rain, and the way that the Spaniard is unmoved and still, set in contrast to Hans' efforts to shield himself from the elements. The Spaniard is at one with the elemental forces of the islands and their close connection to nature, whereas Hans is shown to be weak and vulnerable – a far cry from the power he appears to have wielded in wartime occupied Europe.

The filmic hypertext focuses on the Azores not only as a contact zone for identities but as a space in which languages have different symbolic power. The film itself is a transnational, multilingual product, as a Spanish-language film produced by Spanish and French studios, set in the Portuguese-speaking Azores, filmed in the Asturias, and a hypertext of the Spanish translation of Tabucchi's Italian short story (the Spanish translation is listed in the opening titles, positioning it as a Spanish artefact). The film signals the Portuguese linguistic presence through evocation, with the camera resting on signs written in Portuguese (such as the guesthouse where Lucia boards), and references to the currency of escudos. Lucia identifies herself as Lucia throughout, but when asking for her mail at the post office asks in the name of Lucille Serrault. The French identity is one that has been given to her by Pierre, one that superseded her Spanish identity under conditions and threat of violence through the contexts of war. In Paris, this identity is an 'imposed identity', to use Pavlenko's and

Blackledge's categorisation, an identity which is not negotiable in a particular time or place, in which the individual has no agency to resist.[24] In the contact zone she seeks to negotiate her identity, contesting and resisting the identity given to her in France. But the French identity is re-imposed upon her in the Azores under new contexts of violence with the arrival of Pierre, who threatens to kills Lucas if Lucia does not do his bidding. The power relationship which had shaped their relationship in Paris, where as a Spanish refugee she had little agency, is re-constructed in the space of the Azores, and diminishes her agency to negotiate her identity.

Linguistic clashes represent an important element of the way that cultures grapple in the contact zone. The film is narrated in Spanish, and this is the language spoken by the majority of characters. Yet the language of power and agency in the film is French. French is commonly a signifier of conflict and power in the film, both through the strategy of presence, where it is spoken, and through the strategy of evocation, where the French accent interferes with the Spanish. Pierre speaks in French when he seeks to silence Lucia, aggressively telling her 'ta gueule!' (shut up), before slapping her face. After outlining how he will kill Lucas if Lucia does not accompany him in his exile, Pierre asks threateningly 'tu as bien compris?' (do you understand?). Even when Pierre speaks in Spanish, the language is characterised by a strong French accent. This is most marked in the scene in which Lucia receives a letter from Pierre detailing his plans for himself and Lucia, over which she has no control. The letter is read by the character's voice in heavily-accented Spanish. In the Spanish exchange, the French is present, and the French context and battles lived in Paris cast shadows on the encounters and conflicts in the contact zone. Lucia moves between French and Spanish through the film, shaped by the different identities forged in each space. For instance when a messenger from Pierre arrives in the middle of the night to speak with Lucia, she speaks only in French to him, whereas the messenger begins to speak in French and then moves into Spanish. Thus in dealing with the conflicts located in Paris, Lucia brings that language to bear, even in the space of the Azores, transporting the struggles to the contact zone. The code-switching symbolises the unstable relationship between the languages, and their struggle for dominance. The use of space in this encounter is important in symbolising Lucia's openness to and rejection of language and identity. At Lucia's house Pierre's messenger does not cross the threshold. His person, and his message, are kept outside of and apart from the internal world she has created in her home in the Azores. After the exchange she closes the door on the messenger, and on the world and language that he represents, and retreats to her new space. The exception to this use of French as a language of power and villainy perhaps lies with the elderly French couple, who speak joyfully to each other in French when they learn that their papers are ready for them to leave the Azores. Johan Heilbron has identified English and French as the 'core languages' in interlingual flows of power, and in the case-studies, the struggle between the languages is a significant element of the cultural clashes and struggles in the contact zone.[25]

The construction of the Azores as a contact zone in the hypertext is enabled by the multimodality of the film as form, and its use of the visual and of soundscapes, tools unavailable to the writers of the written text and its translations. In visual terms, there is a focus on the isolation of the Azores, with frequent shots scanning the expanse of the sea surrounding the islands, emphasizing their remoteness. Images of the steamships which carry passengers from Europe to the Americas always show the ships in the distance, with only the small boats which ferry goods and people between the

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[24] *Negotiation of Identities in Multilingual Contexts*, ed. by Aneta Pavlenko and Adrian Blackledge (Clevedon: Multilingual Matters, 2004), p. 21. Pavlenko and Blackledge differentiate between three types of identities: imposed identities (which are not negotiable in a particular time and place), assumed identities (which are accepted and not negotiated) and negotiated identities (which are contested by groups and individuals).
[25] Johan Heilbron, 'Translation as a Cultural World System', *Perspectives: Studies in Translatology*, 8:1 (2000), 9-26.

island and the ships when they are moored there during the stop shown in close-up. The possibility of moving from this in-between space is itself one stage removed, as the steamships never actually come into direct contact with the islands themselves. The visual element is important in enabling the visual addition of the shrine which Lucas creates. This includes ornaments and images of landmarks in New York, Mexico, Brazil, and later, of Lucia as a dancer in Paris, as well as an image of Buenos Aires, the destination Lucas and Lucia had decided on for their escape. These visual images heighten the perception of the Azores as a space of transit between destinations. The addition of music in the hypertext also emphasizes the isolation of the Azores and the close relationship to the sea. Mario de Benito's soundtrack recreates the calls of the whalers, rooting the island it its relationship to the sea, and by extension its distance from land. The whaling songs sung by the narrator (who has a special gift for attracting the whales) is mentioned briefly in the hypotext, but is amplified into a haunting presence in the filmic hypertext, emphasising that life on the Azores is conditioned by its relationship to the sea, with limited contact with the world beyond its shores. Interestingly, whereas in the hypotext Lucas sings to attract moray eels, in the filmic hypertext he sings to the whales. This non-verbal communication emphasises the human relationship to the environment, an intense relationship which sits apart from the interpersonal relationships of the text. Human languages clash and grapple on the island, yet at sea the non-verbal communication can draw in the whales. Such communication does, of course, end in violence and death for the whales, perhaps questioning the extent to which all communication can bring about peaceful relationships.[26] The multimodal elements help to create the Azores as a limited and bounded space, a contact zone for the people who enter and leave from Europe and the Americas. In their encounters within this space the characters re-create the power hierarchies and identities of their past, as they grapple for moral dominance and for agency. The multilingualism of the encounters and the shifts between languages both represents and shapes the hierarchies and the clashes between individuals and the broader identities they represent.

Nocturne indien

If English is present only as an absence in *Dama de Porto Pim*, it is a significant facet of the European struggles of identity and linguistic dominance which take place in *Nocturne indien*, where the filmic hypertext uses India as a contact zone in which to play out broader inter-European struggles and encounters. A key characteristic of this contact zone is its focus on contemporary identities and languages, with (post)colonial relations starkly reduced in the hypertext. The hypotext (Tabucchi's 1984 Italian novel) is rich with references to the construction and memory of the imperial legacy in India, so such a reduction is important in thinking about the ways in which adaptation, especially in a transnational context, can shape the construction of a contact zone. Reflections on empire and postcoloniality are an important element of the Italian hypotext, as the novel represents a romanticised image of empire: far-off, distant, and embodied through the appearance of a conquistador in a dream encounter.[27] Such a romanticised view marked a sharp contrast with Tabucchi's later critiques of empire in his works from the 1990s. In *Notturno indiano*, the discussion of the imperial legacy occurs through engagement with Portuguese empire and postcolonial relations. These functioned as a cipher for contemporary debates around Italian empire and the

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[26] This sits in marked contrast to the generally positive representation of non-verbal communication in Tabucchi's writing. For a fuller discussion of non-verbal translation and communication in Tabucchi's work, see chapter three of Wren-Owens' *In, On, and Through Translation*.

[27] Liz Wren-Owens, 'Tabucchi's Brutal Empires', *Modern Language Review* 102.3 (2007), 723-36.

deconstruction of the myth of the 'Italiani brava gente'.[28] The colonial presence in the transnational filmic hypertext of *Nocturne indien* strips back the exploration of the colonial struggles depicted in the hypotext to Pratt's notion of 'remnants'. In the filmic hypertext, the contact zone is a space for European cultures to 'meet, clash and grapple with each other'.[29]

Nocturne indien tells the story of Rossignol, a Frenchman who travels across India in search of his missing Portuguese friend, Xavier Janata Pinto. After a series of encounters with a host of unusual characters, Rossignol finds who he is looking for in a luxury hotel in Goa. The end of the story does not solve the mystery of Xavier, but rather leaves the viewer with more questions. Has Rossignol found his friend Xavier and decided to leave him alone? Is Rossignol himself Xavier, and has he been the one who was sought? Or has Rossignol found himself? The final scene of the film is pivotal. This is where Rossignol explains the plot of a film he is planning (the film that the viewer has just watched) to Christine, a Frenchwoman he has just met. The scene is staged to increase the multiplicity of possible meanings of the ending. It repeats the dialogue of the hypotext almost verbatim, but as Della Coletta shows, the strategies of representation draw attention to filmic means. The protagonist does not tell Christine how the story ends, but shows it to her, moving towards a swimming pool which reflects and doubles as he recounts a possible scenario, in which he is eating dinner in a hotel like the one they are in now, with a pretty woman, and Xavier is also at the restaurant, also with a woman, at the table where they had previously been sitting. Della Coletta suggests that this is 'an explicit description of and an implicit commentary on the ways in which the cinematic medium is translating a literary text and representing a subjective reality'.[30] Thus in making his protagonist a filmmaker (rather than a writer, as in the hypotext), 'Corneau not only changes the expressive medium but also comments on the process of cinematic adaptation', and 'introduces the idea of "authorship" at the second degree' (p. 140 and p. 124). Della Coletta uses the word 'translation' to reflect the adaptation process, and this reminds us that the hypertext is twice removed from the hypotext, through the process of translation from Italian to French (the French translation is referenced in the credits) and through the process of adaptation.

The process of adaptation also enables the construction of a contact zone between identities and languages, an element which has been significantly amplified from the hypotext. This is reflected in the multilingual nature of the film. This French film, based on the French translation of Tabucchi's novel, is performed in English (with French subtitles) until the final scene, which is delivered in French with no English subtitles. The English of the film is a vehicular English, used to communicate globally. The English is variously accented throughout the film, as used by characters who are French, German, and Indian, creating a space which is implicitly multilingual. English is represented as a transactional language, as the language of tourism in the hypotext, where the protagonist relies on his English guidebook *India: A Travel Survival Guide*. However this is amplified by the multimodality of the hypertext, aurally through the accented use of English and visually through the depiction of English advertising billboards which surround the protagonist from the very beginning. If, as Bleichenbacher suggests, the use of filmed writing such as signs and billboards can be a way of creating the partial presence of the language of a space, a language which has been replaced in a

[28] For an analysis of the changing perceptions of Italian colonialism, see for example Angelo Del Boca, *L'Africa nella coscienza degli italiani: Miti, memorie, errori, sconfitte* (Milan: Mondadori, 2002); Nicola Labanca, *Oltremare: Storia dell'espansione coloniale italiana* (Bologna: Il Mulino, 2002); *Italian Colonialism*, ed. by Ruth Ben-Ghiat and Mia Fuller (New York: Palgrave Macmillan, 2005).
[29] Pratt, *Imperial Eyes*, p. 7.
[30] Della Coletta, *When Stories Travel*, p. 140.

multilingual film, then the dominance of English advertising shows that English is a language that is part of the Indian multilingual landscape. English is a global language, selling global brands.

If English has provided the protagonist with a means of navigating India and his search, it is discarded in the final scene, at the pivotal moment where he finds his answers. Whereas the hypotext maintains Italian as the language of narration throughout, the filmic hypertext switches language suddenly, leaving the monoglot English viewer unable to follow the *dénouement*. This metaphorical code-switching marks a key moment in the film.[31] Tellingly, Alain Corneau refers to this final scene as the point where the protagonist, 'le personnage occidental, redevient bon français' (the westerner, returns to being a good Frenchman).[32] In establishing his true identity (even if the viewer is not aware of what this is), the protagonist reclaims his Frenchness and rejects English. If, as Bleichenbacher argues, metaphorical code-switching is used to highlight situations of narrative importance, especially relationships between key characters, with a profound influence on the outcome of the story,[33] then the code-switching to French at the end of *Nocturne indien* signals a shift in the protagonist's relationship with his own identity, and has significant consequences for the end of the story. The use of the strategy of presence incurs a risk of potential incomprehensibility for the viewer, and the filmmaker can choose to mitigate this by using subtitles. However, this is more complex here since as Bleichenbacher notes, 'subtitles visibly index other languages as incomprehensible and therefore mark their speakers as foreign' (p. 190). Through the code-switching the viewer sees that the protagonist has discovered his identity. As such, he is no longer other to himself, and the absence of subtitles underscores the way his sense of otherness has diminished. English has been the dominant language (and an imperial remnant) of his travels within India, but he discards it. This adds a new multilingual dimension from the hypotext, where the Italian protagonist does not undergo such a radical shift in his means of communication.

If the characters and the text are concerned with the nuances of relationships between European identities and languages, from the outside (Indian) perspective, Europeanness is one homogenous entity. The director refers to the protagonist as 'le personnage occidental' (the western character), a broad transnational identity, and this is reiterated elsewhere in the text. The doctor at the hospital where Rossignol seeks Xavier sets a dichotomy between Europe and India. He mocks Rossignol's belief that the hospital would contain ordered files and dossiers for the patients, as they contemplate a room filled with stacks of papers, haphazardly collected together. The doctor is a specialist in cardiology, a specialism developed during his studies in London and Zurich, and he reflects that this is an absurd specialism for India. In India, unlike in Europe, no-one dies of heart problems, the doctor tells Rossignol. Thus in an early encounter in the texts, the protagonist is posited as belonging to a group which is set as other to India. Rossignol's lack of belonging in the hospital (and the harsh reality of daily life portrayed in the film) is emphasised through the filming of his walk through the wards, in search of his friend. The camera moves back and forth between shots of the patients, often lying on the floor in corridors, close-ups of the peeling paint, and close-ups of Rossignol's dismayed and disturbed facial expressions. The soundscape of melancholy music emphasises the pathos. Rossignol leaves the hospital through a side door, and enters the street

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[31] Bleichenbacher differentiates between situational code-switching (motivated by a change in situational factors such as the interlocutors present or the topic of discussion), metaphorical or marked code-switching (which are highlighted and mark a turning point in the interaction), indexical code-switching (to enable the viewer to understand), and edited code-switching (where different monolingual conversations are conjoined through camera angles or editing) (Bleichenbacher, *Multilingualism in the Movies*, p. 192).
[32] Alain Corneau, 'Histoire d'un film', in *Nocturne indien*, dir. by Alain Corneau, (AFC, Sara Films, Cine 5, Christian Bourgois Productions, Sofinergie, CNC, 1989). The translation is my own.
[33] Bleichenbacher, *Multilingualism in the Movies*, p. 207.

where families are living in makeshift camps on the pavement. Rossignol hails a cab and leaves this world behind, bound for the luxuries of the Taj Mahal. Here, he will assume the transnational identity of the rich tourist (even if this is not borne out by his finances), another homogenous and transnational identity which is set in contrast to the poverty he has just witnessed.

The filmic hypertext unpacks the linguistic and cultural identities within the European characters and the power dynamics between them in the contact zone, enabled by the possibilities of the medium. In addition to French and English, Portuguese and German are also important languages within the film. After visiting the hospital, Rossignol retreats to the Taj Mahal. In the sumptuous garden, the viewer sees him penning a letter in Portuguese, initially addressed to 'Isabel' and then corrected to 'Magda'. The letter uses the strategy of filmed writing to create a partial presence of Portuguese. The French Rossignol uses Portuguese as the language of emotion, creating a space for multilingualism. Through the use of sub-titles, the adaptation signals that French and Portuguese can co-exist in the contact zone. Portuguese is seen in the letter, French in the sub-titles, thus the languages can be present simultaneously, in harmony (although of course the subtitles have no reality for the characters within the story and are present only for the viewer).[34] English, nonetheless is excluded, and the power of English as a language of tourism, of simple communication, is rendered useless at the point where the protagonist has depth of feeling to convey. English is a transactional language only. The Anglophone viewer is here excluded, as the screen shows the Portuguese and the French sub-titles, and English is absent. This is repeated at other moments where the protagonist speaks Portuguese, such as at the Arcebisado e Colégio de S. Boaventura in Goa, and translations are provided by the French sub-titles.[35] In signalling the location, the film uses the French version 'Archevêché S. Boaventura' in the extralingual information (the place names are superimposed at the beginning of each scene). Such naming of the spaces at the start of each scene mirrors the structure of the hypotext, where each chapter is titled by the place where the action occurs. Yet whereas the Italian hypotext (and the English translation)[36] use the Portuguese name, allowing a partial replacement of the replaced language, the filmic hypotext uses the French version of the name, asserting the dominance of French language in the linguistic encounter.[37]

The European languages also clash in an encounter with a character who speaks German. The exchange centres on the legacy of the Second World War in Europe. As in *Dama de Porto Pim*, the characters reflect on this legacy from a geographical space which is beyond Europe, representing the way the relationships forged in the specific moment are reproduced and relived beyond that space. In *Nocturne indien*, the memories are historical (though with profound implications for the present), as the characters think back to the Nazi period from the vantage point of the present (the 1980s), whereas in the contact zone of the Azores in *Dama de Porto Pim*, the characters are still living these relationships in the present. However the historical memories also shape the present in *Nocturne indien*. The episode in *Nocturne indien* sees the protagonist meet a character who identifies himself

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[34] Through the use of subtitles there is differentiation between what Francis Vanoye calls 'horizontal' dialogues, from the point of view of the interactions between represented characters, and 'vertical' dialogues, from the point of view of the apparatus designed to affect the viewer. Francis Vanoye, 'Conversations Publiques', in *La Parole au cinema*, ed. by Francis Vanoye (= *Iris*, 3 (1)), pp. 99-118.

[35] In the hypotext, there is a partial presence of Portuguese, such as in the untranslated book titles the protagonist peruses in the library of the Jesuit mission. Here, the content of the book is explained in Italian for the reader (Tabucchi, *Notturno indiano*, p. 76). In general, the strategy of signalization is used, such as 'parlavamo in portoghese' (p. 76), and the narrative continues in Italian.

[36] Antonio Tabucchi, *Indian Nocturne*, trans. by Tim Parks (London: Chatto & Windus, 1988).

[37] French dominance is also evident in the superimposed title of Victoria Station, where the French name 'Gare Victoria Bombay' is used.

as Peter Schlemihl, whilst travelling by train. Peter Schlemihl speaks English with a German accent, and has an Israeli passport. This episode is introduced into the filmic hypertext, and is absent from the hypotext. In Tabucchi's *Notturno indiano*, the protagonist shares his train compartment with a dying Jain. The encounter with the Peter Schelmihl is imported from another of Tabucchi's works, 'I treni che vanno a Madras'.[38] The protagonist challenges Peter Schlemihl's name, pointing out that it is a fictional name drawn from Adelbert von Chamisso's *The Marvellous Adventures of Peter Schlemihl*, a man who bartered his shadow to the devil but would not exchange it for his soul. The man is on his way to Madras, to see a statue which he last saw in a doctor's surgery when the doctor was carrying out experiments on Jews to further Nazi science. A few days later an Argentinian national is found dead, with a statue of Shiva-Nataraja next to the body. An expert on Dravidian art, the elderly victim was a doctor of German origin. Della Coletta rightly points out that the film adaptation brings an ambiguity to the encounter which is not present in 'I treni che vanno a Madras'. In the short story, it is clear that the man on the train and the doctor are not the same person, as the narrator sees the event reported in a newspaper and sees a picture of the victim, whom he does not recognise. In the film however, the protagonist learns of the killing on the radio, and does not know if 'Peter Schlemihl' was the victim or the murderer. From the vantage point of multilingualism and identity the insertion of the episode into the filmic hypertext is important in additional ways. The discussion between the protagonist and Peter Schlemihl takes place in English, as the elderly traveller recounts his past experiences and his interest in Dravidian art. However, a metaphorical code-switch highlights the importance of a memory in shaping his story. When he comes to communicate the doctor's words to him, Peter switches to German. He uses German to recount the doctor's words to him, and the way in which the doctor described the dancing Shiva as representing the circle of life, through which all lower lifeforms must pass to be reborn into a better life. The doctor suggests that maybe the patient could be reborn into a superior race in another life. For the character, the words do not bear translation; the acts of violence are intrinsically linked to the language through which the violence was enacted. Whilst English can function as a language of tourism and easy conversation, the searing memories and emotions of the traumatic past must be communicated through the source language of the experience. For the viewer, the meaning of these words is communicated through the French subtitles, but as with the elements communicated through French and Portuguese, English is excluded from the conversation. The Peter Schlemihl encounter flags up the concept that an individual may be a perpetual stranger: Schlemihl cites Chamisso as saying that he was a Frenchman among Germans, a German among the French, a Protestant among Catholics and a Catholic among Protestants, and a stranger everywhere. Yet the linguistic mix in the filmic hypertext does more than paint a picture of otherness. It looks at the power of different languages, the meeting points between them, the points where they may act as bridges (such as English as a language of global day-to-day communication) and the points where they may act as barriers (where languages are excluded).

The meeting points between languages can also create disorientation, and other the familiar. When the protagonist meets the head of the Theosophical Society in Madras, he is discombobulated when the professor quotes Pessoa to him. The professor quotes Pessoa's poem 'Temos todos dua vidas' ('We all have two lives') in English to the protagonist, who finds it both familiar but momentarily unrecognisable in translation.[39] Moving between languages is a disorienting process for the actor who plays the role of the protagonist. The director Corneau described the process of having to act in

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[38] The short story is part of Tabucchi's collection *Piccoli equivoci senza importanza* (Milan: Feltrinelli, 1985).
[39] The poem can be found in Fernando Pessoa, *Dactilografia: Poesias de Álvaro de Campos* (Lisbon: Ática, 1944), p. 301.

English as a 'painful loss of identity' for Jean-Hughes Anglade,[40] and in the interviews included with the DVD, Anglade describes the process of making the film as 'très dur psychologiquement et mentalement' (very hard psychologically and mentally), needing to reassure himself nightly that 'tu n'est pas l'autre' (you are not the other), and 'tu n'est pas Rossignol' (you are not Rossignol).[41] The paratext of the film, including these interviews, highlights the way that in adaptation the performer can also bring a type of authorship to the text. The notion of the hypertext as a way of thinking about the production of an adaptation, in which the hypotext has been multiply re-created through different processes, becomes increasingly useful. If in *Dama de Porto Pim* we can think of the body of the character Lucia as a microcosm of the contact zone, in which languages and identities grapple and clash, *in Nocturne indien* the paratext points us towards the body of the actor playing the protagonist as a similar site of conflict. Certainly linguistic unease is everywhere in the film, as the protagonist slips in and out of languages, speaking in English, French, and Portuguese, a white Frenchman who speaks in English in India and in 'Portuguese' Goa.[42]

The encounters between languages are very European-focussed in the hypertext, with references to India and to the (post)colonial relations minimised and present only as what Pratt terms 'remnants'. These exist as elements such as the ruins of the Jesuit mission and the names of landmarks such as Victoria Terminus. The use of the French name 'Gare Victoria Bombay' here reveals a fascinating mediation of British colonialism through the French language in the film. The most striking change to the hypertext is the omission of the dream encounter with the Portuguese conquistador Afonso de Albuquerque, Viceroy of the Indies. The physical appearance of the character reminds the reader of the real historical dimension of India as a contact zone between colonisers and colonised:

> Portava un capello triangolare di panno floscio, la barba lunga e grigia gli spazzolava il petto coperto da un corsetto trapunto di fili argentei. Le spalle erano avvolte da un mantello nero, ampio, di foggia antica, con le maniche a sbuffo. Portava degli stivali alti rimboccati alla coscia e una spada sul fianco. (Tabucchi, *Notturno indiano*, p. 76)

In removing the more explicit references to India's colonial history, the hypertext focuses on the setting as a contact zone for European languages within the text. Removing this episode focuses on Portuguese as a contemporary language for expressing emotion, rather than as a language of imperial discourse. English, conversely, is still linked to the language of colonialism, most particularly through neo-colonialism. English is shown to be the global language of communication, of tourism, of advertising. Yet the protagonist is depicted as subject to this linguistic hegemony himself. He relies on his English guidebook, and is ill at ease using English to communicate, finally discarding the language as he seeks to find himself in the closing scene. Yet though English may be acting upon him and causing conflict in the contact zone, the protagonist's agency in this space is never in doubt. Though he may be marked by uncertainty, about who he is, about what (and who) he is looking for, in his encounters with the space around him he moves with the authority which Pratt sees as a key characteristic of the contemporary neo-colonial traveller in the contact zone. He does not doubt his capacity to learn, to know, and to tell his story. In the final scene he tells Christine he is planning a film which will recount this story, and so as a traveller has the authority to tell his tale.[43] The story will be his, and the language will be his (French) and the medium will be his (film). Thus in the

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[40] Alain Corneau is cited in Quandt's 'In Search of a Shadow', p. 198.

[41] Jean-Hughes Anglade, 'Histoire d'un film', in *Nocturne indien*, dir. by Alain Corneau, (AFC, Sara Films, Cine 5, Christian Bourgois Productions, Sofinergie, CNC, 1989).

[42] Quandt, In Search of a Shadow', p. 198.

[43] It is also worth reflecting on the dismissive attitude of the protagonist to the Indian waiter in the Taj Mahal, as he pens his missive to Isabel/Magda in Portuguese.

adaptation, the hegemony of the source text, its dominant language, and its form, are all ultimately discarded.

Conclusion

This analysis of the two case studies sought to prove that adaptation can be an enabling process for the construction of a contact zone for multilingual and transnational encounters. Adaptation can select and amplify specific themes from the hypotext. The multimodality of adaptation, and the strategies of presence and partial presence (through accent and subtitles), permit languages to be simultaneously present to the viewer, increasing the implicit and explicit multilingualism. This enhances the ways in which languages (and cultures) can be brought into contact. The case studies have demonstrated that in the transnational adaptations of Tabucchi's works, non-European spaces can function as a contact zone for the European national and linguistic identities of the characters. The strategy of presence has been shown to be a particularly powerful means of emphasising the value and power accorded to languages in these contexts. The contact zone emerges as a space which allows for all kinds of encounters between disparate cultures, where the asymmetrical power relations of the 'home' space can be reproduced in a new geographical and/or historical moment. The adaptation of translated texts of course has elements of multilingualism and transnationality embedded in the production process itself.

The terms hypotext and hypertext have been used throughout, to emphasise the endless permutation of textualities as texts are translated and then these translations used as the basis for film adaptations. Film adaptations are, as Stam suggests, 'caught up in a whirl of intertextual reference and transformation, of texts generating other texts in an endless cycle of recycling, transformation and transmutation'.[44] They are themselves contact zones. Adaptation is an activity that leads to new texts, with varying relationships to the hypotext, based not only on linguistic issues and translations but a range of paratextual relations, and perhaps also, the moment in which the film was made. Interviews with Tabucchi's translators have surfaced a web of intertextual relations which confounded notions of linear movements between source text and target text.[45] Early translations by Tim Parks came to shape not only Parks' later fiction, but also informed the creative practice of Tabucchi's most recent translator into English, Elizabeth Harris. In this sense, the hypotexts of her translation are both Tabucchi's source text and Parks' early translations. As the source texts move into film adaptation, this web of intertextual relations becomes more intricate, and the range of influences expands to include filmic canons and new, transnational influences – those of Italian film, and those of the transnational production team. The adaptations of Tabucchi's works will, in turn, shape perceptions of the directors' work, the actors' work, becoming themselves a space and place for encounters between nations, between genres, between texts.

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[44] Stam, 'Beyond Fidelity', p. 66.
[45] See chapter five of Wren-Owens' *In, on and through Translation* for analysis of interviews with some of Tabucchi's translators from Asia, Europe, and America.