

Theatrical Adaptation Of Philippa Pearce's *Tom's Midnight Garden* A Chronotopic Study

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Abstract

Literary adaptation is the transformation of a specific work to another genre or medium. It is not a mere process of replication or interpretation but one of innovation and creativity. As a process, adaptation has become prevalent through ages, and this has resulted in plethora of unconventional stories devised by creative adapters. Many stories, especially classics, are revisited and revived by innovative adapters. An outstanding classic, Philippa Pearce's novel *Tom's Midnight Garden* (1958) has been adapted for the stage for the first time by David Wood in 2001 under the same title. As there is hardly any existing criticism which tackles the adaptation between Pearce's source novel and Wood's play, this paper aims at exploring the relationship between the two genres and showing how David Wood invigorates the novel's sense of adventure and time slip in an impressive theatrical adaptation. Moreover, it attempts to illuminate the discrepancies between writing narrative and writing for the theater, and to prove whether Wood, in his adaptation, incorporates the effective rudiments of the new media with the fidelity to the original story. Along with Linda Hutcheon's theory of adaptation, other critical perspectives of different critics will be used. In addition to adaptation, the paper aims at tracing the use of Bakhtin's chronotope, literally the interplay of time and space, in Philippa Pearce's *Tom's Midnight Garden*, and to realize how it is efficiently revealed in David Wood's reduced adaptive play.

Keywords: Philippa Pearce - David Wood - *Tom's Midnight Garden* - Theory of adaptation - Chronotope.

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Introduction

Literary adaptation is the process of transformation and reconstitution of a specific work to fit into a new genre or medium. To adapt does not only mean to repeat or interpret, but also to create and innovate. An ever-evolving, interdisciplinary field of study, adaptation has become popular through ages. Therefore, many stories, especially classics, are revisited by innovative adapters. For Linda Hutcheon (1947), adaptation is “an act of appropriating or salvaging” which is always “a double process of interpreting and then creating something new” (*Theory* 20). As this quote shows, an adapter is a savior who resuscitates original texts and introduces them to different cultural contexts. Adapting narrative fiction for the stage is a prevalent form of adaptation. When adapting a novel for the stage, characters are amalgamated, plots are reduced, and various spatial and temporal settings are compressed. These alterations become inevitable to make the source text conform to a live performance. The adapter uses theatrical artifice and unique dramaturgy to replace long narrative pieces. Adapting classic works into other genres or media helps to revive and introduce them to the new cultural context.

This paper explores the adaptation of Philippa Pearce’s *Tom’s Midnight Garden* by David Wood into a play.

An outstanding classic, Philippa Pearce's Carnegie awarded *Tom's Midnight Garden* has been adapted through different media such as radio, television, the cinema, and the stage. In 2016, *Tom's Midnight Garden* has been adapted into a graphic novel by Edith who has created an exquisite version in a new, full-color format. In 2001, for the first time, David Wood, a prominent English playwright, adapter, actor, and producer, has adapted Pearce's novel for the stage under the same title. Pearce's classic has been dealt with by many critics concerning themes of time shift, folk and fairy tales, and childhood fantasy. In her article "'Time No Longer': The Context(s) of Time in *Tom's Midnight Garden*" (2010), Angelika Zirker deals with the novel's time slip concept. Moreover, in "Shifting Back to and Away from Girlhood: Magic Changes in Age in Children's Fantasy Novels" (2011), Sanna Tapionkaski discusses the idea of time shift and going back in time in Pearce's novel. In addition, Steve Siporin and Jack Zipes deal with the theory of folk and fairy tales as revealed in *Tom's Midnight Garden* in their article "Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales" (1982).

As there is hardly any existing literature which discusses adaptation between Pearce's source novel and Wood's adaptive play, this paper aims at exploring the relationship between the

two genres and showing how David Wood invigorates the novel's sense of adventure and time slip in an impressive theatrical adaptation. Very few comments have been mentioned about adapting Pearce's novel for the stage. In the "Memorial Lecture," Wood notes that Pearce accepted his request for adapting her classic novel for the stage though all previous requests were refused. He explained that many of Pearce's ideas revealed in the novel can be transposed appropriately for the stage. Wood's adaptation has been described by Lawrence Van Gelder in *The New York Times* as a work that "mingles past and present to touching effect in an award-winning play based on a prize-winning novel" (4).

The analysis attempts to be different from the existing studies in that it tries to illuminate the discrepancies between writing narrative and writing for the theater. In addition, it attempts to prove whether Wood, in his adaptation, incorporates the effective rudiments of the new media with the fidelity to the original story. Since the source text of the novel cannot be accurately emulated in a live performance, adaptation will be a process of reinterpretation and creation by using the specific tools of dramaturgy and stage design. Instead of Pearce's detailed narrative and multiple temporal and spatial settings, Wood uses his own dramaturgy to efficiently

transpose Pearce's novel to a new medium. My analysis will be based on Linda Hutcheon's adaptation theory as revealed in the second edition of *A Theory of Adaptation* (2013). In addition to Hutcheon, other adaptation theorists such as Thomas Leitch, Francesco Casaetti, Margaret Mackey, Jonathon Miller, and others will be consulted.

Furthermore, another aim of the paper is to trace the use of Bakhtin's chronotope in Philippa Pearce's *Tom's Midnight Garden*, and to realize how it is efficiently revealed in David Wood's reduced adaptive play. Because one of the main requirements of any piece of literature is concrete time and place that are necessary for a narrative unity, in the transposition of a specific work to another medium or genre, adapters correlate the concepts of time and space as well as the context in source texts and adaptations. Devised by Bakhtin, the chronotope describes the unity of time and place, and how they, with an organized compatibility, function in a narrative. Having a constitutional significance in literature, chronotope, with time as its principal component, identifies distinctions among various literary genres. In this part, the analysis of both texts is basically grounded on Bakhtin's idea of chronotope with special reference to other critics such as Michael Holquist, Bernhard Scholz, Rosemary Ross Johnston, Jesse Matz, and

others. Hutcheon's theory of adaptation and Bakhtin's concept of chronotope will be employed to explore and analyze Wood's theatrical adaptation of Pearce's novel for the first time.

Theoretical Framework

Literary adaptation is the transformation of a specific work to another genre or medium. As a process, adaptation has become prevalent through ages, and this has resulted in plethora of unconventional stories devised by creative adapters. Adaptation has never been a mere process of repetition or interpretation, but one of creation and innovation. Linda Hutcheon (1947) is one of the most outstanding literary theorists and critics in the twentieth century whose theory is highly effective in contemporary adaptation studies. In our postmodern age of, to use Hutcheon's words, "cultural recycling," adaptation has become an ever-developing field of study (*Theory of Adaptation* 3). A distinguished contemporary adaptation theorist, Linda Hutcheon defines adaptation as "repetition without replication" because "to adapt" means "to adjust, to alter, to make suitable" (*Theory* 7, 8). The adapter deals with the source text across various genres and through different treatments of the theme, characterization, plot, or point of view, and creates an explicative version according to his/her own perspective.

An innovative act, adaptation has become intrinsically linked with creativity. In the second edition of *A Theory of Adaptation* (2013), Linda Hutcheon describes adaptation as an “acknowledged transposition of a recognizable other work or works,” a “creative and an interpretive act of appropriation/salvaging,” or an “extended intertextual engagement with the adapted work” (8). The adapter’s is a double function, of interpretation as well as innovation. Through thorough interpretation with creativity, an adapter transforms themes, plots, temporal and spatial settings, and point of view of the source text to the new genre or medium. In so doing, as Hutcheon’s above quote implies, an adapter is also a savior who revives source texts and introduces them to various environments, cultural contexts, or languages.

Like Hutcheon, Thomas Leitch notes that the whole process of adaptation can be described as “an oscillation between celebrating hypotexts as honored sources and celebrating hypertexts as adaptive renewals” (700). Though fidelity in adaptations is necessary, they must not become replicas of source texts. Since any genre of literature has its own characteristics, an adapter makes modifications to adapt the source text for the new genre or medium. Likewise, theorist and critic Francesco Casetti argues that adaptation is

mainly a “phenomenon of recontextualization of the text,” or more accurately, of “reformulation of its communicative situation” (“Adaptations and Mis – Adaptations” 83). As Casetti’s words indicate, since adaptive works may appear in different times and places, adapters must lay emphasis on the relationship between the adaptive texts and their new cultural, environmental, and historical contexts. In other words, new adaptive versions must conform to the time and place in which they were reproduced.

In the transposition of a piece of literature to another genre, there must be certain amendments depending on the nature of each. Therefore, the adapter is involved in two important tasks: interpretation as well as adjustment that necessarily will lead to creation. In agreement with Casetti’s opinion, Hutcheon points out that “like biological adaptation, cultural adaptation involves migration to favorable conditions: stories travel to different cultures and different media. In short, stories adapt as they are adapted” (*Theory* 32). Stories are adapted through different genres and media and in new cultures and environments. These stories, as Hutcheon posits, are adapted “like genes . . . to those new environments by virtue of mutation – in their ‘offspring’ or their adaptations. And the fittest do more than survive; they flourish” (*Theory* 32). Like

genetic transformation, new adaptive stories evolve to adapt themselves to the new environments and cultures they were presented in. An ever-evolving phenomenon, adaptation does not only deal with repetition with variation, but also with transmutation and reinvigoration in different literary genres.

In “Media Adaptations,” Margaret Mackey points out that “different media offer different pleasures” and “the secret of being a savvy media – crosser is to appreciate the affordances of each vehicle and to savour the transitions” (112). In an interview by Keren Zaiontz, Hutcheon notes that the three modes of engagement in the adaptation process are those of “telling,” “showing,” and “interacting” (4). Recently, the theatrical adaptation of narrative literature (the “showing” mode) especially prose fiction, has become popular. Adaptations for the theater can be derived from different literary genres including novels, short stories, graphic novels, or poems. Theatrical adaptation of prose fiction introduces this genre to a larger public. In these adaptations, the traditional narrative of a literary text is replaced with theatrical devices and unique dramaturgy that depend on synergy and the use of auditory as well as visual images. In adaptations for the theater, “adapturgy,” a term devised by Jane Barnette that refers to the combination of adaptation and dramaturgy, is used by adapters

to explore and reexamine literary narratives and bring them to life through live performances (122). Undoubtedly, unique dramaturgy makes theater appropriate for adaptation; incidents of many years in a long narrative can be presented in a few hours. In addition, spatial and temporal settings as well as the cultural context are highly considered in the adaptation process.

When adapting a novel for the stage, alteration and abridgement are unavoidable. Since adaptation is a process of interpretation as well as of creation, the adapter necessarily makes some changes in the source text to conform to a live performance. The adapter may reduce the number of plots, use double cast, rearrange certain scenes to compress spatial settings, and use props and theatrical devices like sound and lighting to replace long narratives. When dramatized, a novel, according to Hutcheon “has to be distilled, reduced in size, and thus, inevitably, complexity . . . when plots are condensed and concentrated, they can sometimes become more powerful” (*Theory* 36). Unlike Hutcheon, Jonathan Miller in *Subsequent Performances* (1986) posits that “most novels are irreversibly damaged by being dramatized as they were written without any sort of performance in mind at all, whereas for plays visible performance is a constitutive part of their identity” (66). To some extent, Miller’s words may be reasonable, but through

his/her own perspective, unique attitude in dramaturgy, and the carefully designed theatrical elements, the adapter revisits existing stories and conform them to the stage. As a visual art, theater presents stories in a unique, live experience for both audience and playwrights alike.

Through adaptation, stories develop and change to correspond to modern times. An adaptation, to use Hutcheon's words, "is not vampiric: it does not draw the life-blood from its source and leave it dying or dead, nor is it paler than the adapted work. It may on the contrary, keep that prior work alive, giving it an afterlife it would never have had otherwise" (*Theory* 176). As new creative works, adaptations revive literary texts to make them pertinent to present-day culture. Kara Reilly, like Hutcheon, notes that by adapting the old stories, "new generations revivify them and breathe life into them, making them fresh, exciting and unique to the moment in which they are staged" (xxii). Likewise, Tara Collington describes the process of adaptation as "a very specific interpretive act [that] seeks fully to engage a work within various socio-historic contexts, allowing it to be creatively renewed. . . In reworking a familiar story according to existing social, cultural, and aesthetic norms, the adaptor ensures its "subsequent life" in a new context" (179). As a result of the

ever-evolving cultural reception, classic works need to be re-interpreted regularly. In so doing, adapters may discover unlimited diversity of expressions, connotations, and rich meanings in the original texts. Adapters reinvent the source texts to produce modernized versions appropriate for new times and environments.

In the adaptation process, especially for the stage, the source text cannot be pedantically followed; the adapter uses his/her own creative perspective to reproduce a new innovative work. A stage version cannot be a veritable replica of a piece of fiction; source materials, according to Hutcheon's theory of adaptation, are "filtered" through the adapter's distinctive "intertexts": "The creative transposition of an adapted work's story and its heterocosm is subject not only to genre and medium demands. . . but also the temperament and talent of the adapter – and his or her individual intertexts through which are filtered the materials being adapted" (*Theory* 84). Vincent Murphy's opinion echoes Hutcheon's as he considers the adapter "like a detective or an archeologist [who] must sift through the source material for images, ideas, language, and events that will hold the attention of a live audience" (7). In adapting prose fiction for the stage, the adapter lays great emphasis on the treatment of themes, characters, and temporal

as well as spatial aspects. In the move from “telling” to “showing,” as Hutcheon notes, “a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images. . .there is inevitably a certain amount of re-accentuation and refocusing of themes, characters, and plot” (*Theory* 40). In the theatrical adaptation of novels, the story is focused more narrowly; reduction and amalgamation are necessary to fit the script in terms of time and space. Therefore, some alterations are required; for example, scenes are reorganized for spatial and temporal concerns, characters are reduced, and narrative is abridged.

In theatrical adaptation, adapters are confronted with the problem of time shift. Prose fiction, as Hucheon notes, “has the flexibility of time – lines and the ability to shift in a few words to the past or the future, and these abilities are always assumed to have no real equivalents in performance or interactive media” (*Theory* 63). While time shift is easily expressed and represented in prose fiction, it remains challenging in a live performance; a problem that can be transcended through unique dramaturgy which, to borrow Jane Barnette words, “is the very lifeblood of stage adaptation” (122). Multimedia dramaturgy helps to present different times, and to change the verbal

descriptions in a narrative into more vivid visual ones in a live performance.

Since different genres of literature are mainly based on temporal and spatial settings, the idea of chronotope is unsurprisingly appropriate and vital for adaptation studies which are basically comparative. Because one of the main requirements of any piece of literature is analyzing concrete time and place that are necessary for a narrative unity, in the transposition of a specific work to another medium or genre, adapters correlate the concepts of time and space as well as the context in source texts and adaptations. Mikhail Mikhailovich Bakhtin (1895-1975) is one of the major literary critics and theorists of the twentieth century who presents many important literary concepts including chronotope. Devised by Bakhtin, chronotope, “literally time space,” refers to “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature... [and] expresses the inseparability of space and time (time as the fourth dimension of space)” (“Forms of Time” 84). Bakhtin’s chronotope describes the unity of time and place, and how they, with an organized compatibility, function in a narrative. This implies that chronotope is an essential denomination of literature. In the literary artistic chronotope, as Bakhtin notes, “spatial and

temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot, and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope” (“Forms of Time” 84). Having a constitutional significance in literature, chronotope, with time as its principal component, identifies distinctions among various literary genres.

As noted above, chronotope represents the pivotal center for the main incidents in a narrative. For Bakhtin, chronotope “is the place where the knots of narrative are tied and untied. It can be said without qualification that to [it] belongs the meaning that shapes narrative. . . the chronotope makes narrative events concrete, makes them take on flesh, caused blood to flow in their veins” (“Forms of Time” 250). Narrative events are best presented by chronotope that gives them the particularity of time and place which proves their existence and constitutes their unity. For Bakhtin, to borrow Bart Keunen’s words, “chronotopes are the gateway to the specific temporal experiences with which art is concerned in its most elementary form. The aesthetic experiences expressed by artistic chronotopes combine the cultural context with the dynamics of

human consciousness” (40). In a narrative, chronotope functions as a mediator that organizes various events to generate plots. Therefore, Bakhtin, as Bernhard Scholz posits, “reconstruct[s] chronotopes and plots as corollaries of each other” (160). Not only is chronotope considered a common element in a piece of literature, but also a motivator of the development of action and an intervening device that connects temporal and spatial aspects.

With his new perspective of temporal and spatial relationship, Bakhtin introduces a unique paradigm that helps in the understanding and development of narrative. It is the chronotope that “provides the ground essential for the showing-forth, the representability of events. And this is so thanks precisely to the special increase in density and concreteness of time markers – the time of human life, of historical time – that occurs within well-delineated spatial areas (“Forms of Time” 250). In a narrative, events are constructed according to temporal and spatial interconnectedness. Through chronotope, time is incorporated into space, gives analysis to all literary abstract and concrete elements, and prepares for artistic unity. In a narrative, chronotope, as Liisa Steinby notes, “provides the right moment of time and place for human action, but the action itself makes use of” time to become reality. A human subject

can perform an act only by ‘using’ time” (116). Time, as the dominant aspect in the chronotope, controls the direction of events and becomes the fundamental motivator of action. To conclude, Bakhtin states that “any and every literary image is chronotopic. Language as a treasure-house of images, is fundamentally chronotopic. Also, chronotopic is the internal form of a word, that is, the mediating marker with whose help the root meanings of spatial categories are carried over into temporal relationships (in the broadest sense)” (“Forms of Time” 251). As this quote implies, Bakhtin’s chronotope becomes a central element in discourse analysis. Also, Time and space are two complementary elements in literary analysis that, through their correlation, give distinctive narrative characteristics to different genres of literature.

Adapting *Tom’s Midnight Garden* for the Stage

Adapting classic works into other genres or media helps to revive them and to introduce them to the new cultural context. Through his/her distinct perspective, the adapter reinvigorates and reinterprets classic works to fit new times and places. For Hutcheon, an adaptation is considered a new creative work which is “a derivation that is not derivative – a work that is second without being secondary” (*Theory* 9). An adaptation is estimated according to how successfully the

original text is transposed into a new medium. An enticing adaptation incorporates the effective rudiments of the new media with the fidelity to the original story. Adapting narrative fiction for the stage has become popular through ages. It gives stories, as Jane Barnette notes, “breath and embodiment” (124). Favorite characters of novels, especially classics, are brought to life in a live performance. In addition, rich narrative pieces in a novel can become delectable, lyrical dialogue in a play.

Ann Philippa Pearce (1920-2006) is one of the most prominent twentieth century English novelists in children literature. Her second, most famous time-slip fantasy novel *Tom’s Midnight Garden* (1958) is considered one of the important classics of children literature. In 1958, it was awarded England’s prestigious Carnegie Medal as the year’s outstanding children’s book by a British subject (Meek 45). A prolific author, Pearce introduced many novels in the field of children literature including *Minnow on the Say* (1955), *A Dog So Small* (1962), *The Squirrel Wife* (1971), *The Battle of Bubble and Squeak* (1978), *The Way to Sattin Shore* (1983), *The Little Gentleman* (2004), and many others. An outstanding classic, *Tom’s Midnight Garden* has been adapted through different media such as radio, television, the cinema, and the stage.

David Wood (1944) is a distinguished English playwright, adapter, actor, director, and producer. He is one of the principal forces behind Children's literature in Britain (Chambers 848). In 2001, David Wood adapted Philippa Pearce's 1950s *Tom's Midnight Garden* for the stage for the first time under the same title as, according to Wood, "previous requests to adapt the book for the stage had been refused" ("Memorial Lecture"). According to Linda Hutcheon's theory of adaptation, the adaptive faculty is "the ability to repeat without copying, to embed difference in similarity, to be at once both self and other" (*Theory* 174). This is exactly what Wood has done in his new adaptation. Since the source text of the novel cannot be accurately emulated in a live performance, adaptation will be a process of reinterpretation and creation by using the specific tools of dramaturgy and stage design. Many of Pearce's ideas revealed in the novel such as "the voices of the house that talk to Tom, the clock striking thirteen, the two time zones [and] the theme of loneliness and longing for freedom shared by both Tom and Hatty," as Wood notes, can be transposed appropriately for the stage because they "encourage the audience to use their imaginations by not having a naturalistic set" ("Memorial Lecture"). Instead of Pearce's detailed narrative and multiple temporal and spatial settings, Wood uses his own, as noted earlier in the above

section of theoretical analysis, “adapturgy” to efficiently transpose Pearce’s novel to a new medium. He uses double cast, props, music, sound and visual effects to replace Pearce’s verbal description and multiple characters and settings.

When asked in an interview by Keren Zaiontz about her description of adaptations as “palimpsests”¹, Linda Hutcheon replies that “palimpsest is a good image that describes the text that gives you the doubled experience that adaptations give you (when you know that it’s an adaptation). It’s a useful metaphor for that hidden doubleness” (6). Therefore, the audience perceive the new adaptation as “palimpsest” through which the original source text is reverberated through duplication with innovation. They enjoy retelling the original classic story with the variation and innovation of the new medium. Though, in his adaptation, Wood decreases much of the novel’s rich, descriptive language and replaces it with vivid theatrical imagery, he preserves fidelity to the classic source text. In other words, plot lines are the same in both genres.

In Pearce’s and Wood’s *Tom’s Midnight Garden*, Tom Long leaves his family to his aunt and uncle’s flat because Peter, his younger brother, is quarantined for measles. He longs

¹ Palimpsests is a term used by Hutcheon and described by Keren Zaiontz as “a manuscript written over a partly erased older manuscript in such a way that the old words can be read beneath the new” (6).

for a garden to play in but is disappointed to find that the back yard of his aunt's flat building is full of dustbins. When the grandfather clock in the flat building strikes thirteen after midnight, the back door is opened to a marvelous garden from the Victorian age. In the garden, Tom meets Hatty, a late Victorian girl, who becomes his playmate. Though she is younger than Tom when he first meets her, she grows into a young woman over the summer. Only at the end of the story, Tom discovers that Hatty is Mrs. Bartholomew, the old landlady of his aunt's flat building, who longs for her Victorian childhood garden, and dreams of her adventures with her cousins there. Mrs. Bartholomew's nostalgia for the past conveys her there through her dreams, and Tom is involved in these dreams and becomes part of her past adventures. Through these adventures, fantasy, and reality, past and present are inextricably linked.

In her dreams and memories, the old woman returns to the past, befriends a young boy, and plays with him in the garden of her childhood. When Tom longs for someone to play with and for somewhere to play "that great longing, beating about unhappily in the big house, must have made its entry into Mrs. Bartholomew's dreaming mind and had brought back to her the little Hatty of long ago. Mrs. Bartholomew had gone

back in time to when she was a girl, wanting to play in the garden; and Tom had been able to go back with her, to that same garden” (300). This explanation is given by Philippa Pearce at the end of her story when Tom meets Mrs. Bartholomew in his aunt’s flat building and realizes that she is his playmate Hatty.

In prose fiction, an author has the pliability to display freely from a narrator’s point of view and to present various times simultaneously, a difficult task for a stage adapter because “the showing and interacting modes have only one tense: the present; the mode of telling alone can show relations among past, present, and future” (*Theory* 63). When a novel is transposed to a play, the action will be revised and changed to the present to be convenient for a live performance. In Pearce’s *Tom’s Midnight Garden*, from a narrator’s point of view, the story moves back and forth between past and present mingling fantasy with reality. In contrast, in Wood’s adaptation, Tom becomes the narrator, and a lot of long narrative is conveyed through Tom’s letters to his brother Peter whose voice is used to read them as Tom’s voice is used to write them. In one of his letters, Tom explains to Peter how the hall of the house changes and luxuriantly furnished when the grandfather clock strikes thirteen after midnight, and how the Victorian furniture

disappears after his exit from the midnight garden: “Peter (reading) It was spooky, Peter, really spooky. Was the hall haunted by the ghost of a housemaid? Then the fox, the barometer, the umbrella stand and everything else seemed to fade away to nothingness. Everything except the grandfather clock just disappeared. The hall was back to normal” (8). Meanwhile, Tom acts out what Peter reads: “I closed the door, tiptoed back to the flat, picked up my slipper and went back to bed. I thought about what I’d seen. I wondered if it had all been a dream” (8). While Tom is standing astonishingly in the hall of the house after discovering the midnight garden, lights come up on his brother Peter reading Tom’s letter with the grandfather clock chimes strongly.

One of the important theatrical artifice in adaptations is double cast; a device used mainly by adapters for commercial factors. In adapting a novel for the stage, certain mutations take place. In this process, as Hutcheon notes in an interview by Zaiontz, “themes can be carried through, characters can be carried through” (4). According to the practical limits of a live performance, Wood reduced the number of characters and used a cast of eight actors for all characters. Therefore, one actor may perform two or three roles as in the transposition of a narrative fiction into a live performance, as mentioned earlier,

characters are amalgamated to fit the nature of the new medium. As written in the play's list of characters, Aunt Gwen and Susan, the maid, are played by the same actor. The same is with Uncle Alan and Abel the gardener, Mrs. Bartholomew and Aunt Grace, Hubert Melbourne, Hatty's cousin, and Barty, her future husband, James Melbourne and Ely Cathedral Tower Guide, Edgar Melbourne and Peter. The actors who play double roles must change costume quickly to transform from one character to another appropriately.

From Narrative to Theatrical Mode

Adapting a novel for the stage is to change a narrative genre that depends mainly on verbal expression to a live performance that, to a great extent, depends more on technical devices such as visual images, sound, music, and lighting. The adapted narrative text is abridged to fit the natural limits of the new genre. A concise dramatic structure is preferred on stage for reduced temporal and spatial settings. Therefore, it becomes necessary to adapt the narrative sequence of a novel to the stage using dramaturgy and theatrical artifice. Music is one of the most important devices in a live performance. A strong sound effect, music helps to connect past to present, and to transfer characters from one place to another. In addition, it can substitute long narrative pieces and effectively express

characters' emotions, frustrations, and inner thoughts. Not only does music offer "aural 'equivalents' for characters' emotions," but it also "provokes effective responses in the audience" (*Theory* 23). In Wood's adaptation, music plays a significant role in emphasizing the important themes, revealing characters' emotions, and replacing long narrative pieces of the source text.

Wood starts his adaptation with "*Mysterious music*," and a "*tick tock sound echoes as a grandfather clock becomes visible*" while "*Dim Lighting reveals shadowy figures standing still*" whose whisper rises to "*a loud climax*" (1). In the first moment of his play, Wood emphasizes the time shift concept with the use of music and the mysterious ticking of the grandfather clock. Music is also used to express Tom's frustration when he tries to open the back door that leads to the garden in the morning and finds a back yard full of dustbins: "*Music as Tom thoughtfully gets up and leaves [. . .] The music comes to a climax as he throws open the door. Silence. Tom looks out in dismay*" (9). Moreover, Wood uses music to express the time gap when Hatty appears as a six-year-old child sobbing for the loss of her parents when she is rebuked by her aunt for the mess she makes after the geese enter the garden: "*Mysterious music and a distorted clock chime as the family group disperses, revealing a tiny girl, Small Hatty, dressed in*

black, weeping. She carries a doll” (25). Also, when Hatty falls while climbing the tree in the midnight garden, Wood uses “Nightmare music and lighting effects. Perhaps she falls in slow motion, other actors holding her and manipulating her. She lands on the ground and lies motionless [. . .] Tom watches helplessly as Abel lifts Hatty and cradles her in his arms” (30). Music is used here to intensify action and to substitute Pearce’s detailed description of this incident and its effect on Tom and other characters.

In narrative fiction, language is undoubtedly the main device to convey meaning. In his essay “Discourse in the Novel,” Bakhtin posits that “the speaking person and his discourse in the novel is an object of verbal artistic representation. A speaking person’s discourse in the novel is not merely transmitted or reproduced, it is, precisely, artistically represented and thus – in contrast to drama – it is represented by means of (authorial) discourse” (332). In the case of performance, as noted earlier, creative visual and sound representations substitute language with their rich connotations. An adapter, David Wood uses his “personal artistic filters” to streamline Pearce’s 305-page novel into a 57-page play (*Theory* 84). Through unique dramaturgy with sound and visual imagery, Wood interprets Pearce’s narrative creatively.

The Victorian midnight garden Tom has discovered is precisely described by Philippa Pearce as having “a great lawn where flower beds bloomed; a towering fir tree, and thick, beetle-browed yews that humped their shapes down two sides of the lawn; on the third side, to the right, a greenhouse almost the size of a real house, from each corner of the lawn, a path that twisted away to some other depths of garden, with other trees” (25). In Wood’s adaptation, Lighting is used to go back and forth in time, and to change locations. Some of Pearce’s verbal narrative is replaced by sound and visual effects that accompany Tom’s description of the midnight garden to the audience: “*Tom goes to the garden door and draws the bolt. Very slowly he opens the door. Moonlight floods in. Music. Tom turns to look at the clock but can’t resist looking out of the door. He emerges “outside”. Lighting effects as he speaks*” (7). Looking outside amazedly, Tom says “But there is a garden! A great lawn. Crescent-shaped flower - beds blooming. A towering fir tree. Yew trees, thick and beetle-browed. A greenhouse. A path, twisting down to other depths of the garden way beyond” (7). Moreover, lighting and sound effects are used in the change of seasons from summer to winter “*The 1950s street noises change into the happy sounds of 1890s folk splashing in the water, oars creaking laughter [. . .] The lighting changes. Snow falls*” (46). An important visual image,

mime is used in Wood's adaptation, as he clarifies in the introduction of the play, to illustrate various activities like skating and Tom's ability to pass through closed doors. An auditory image, sound, as Hutcheon notes, can "enhance, reinforce, or even contradict the visual and verbal aspects" (23). Sound effects are used by Wood, as he notes in the introduction of his play, to suggest the presence of birds and animals such as the birds in the garden, the geese, and the Melbourne terrier. In addition, Wood's adaptation starts and ends with the strong chimes of the grandfather clock; an effective, meaningful sound that enhances the time shift concept of the work.

In addition to lighting and sound, props serve as significant indicators of meaning in a live performance. Props can also be used to build spatial settings and to replace some objects that are difficult to appear on stage such as the gig with the horse Hatty rides with Young Barty, her future husband, and Tom on their way back from Ely Cathedral after skating: "*Music as actors create a gig from chairs. Young Barty leads Hatty to it and helps her aboard. Tom climbs aboard too. And Young Barty, who drives. Hatty is in the middle. The sound of the horse, clip-clopping on its way*" (50). In addition, as Wood notes in the "Postscript" of the play, "The set was stark and

black, with contrasting white, vertical elastic “bungee” ropes forming wing flats, back cloth and walls. These became trees and secret passages when required, through which Tom could magically squeeze or Hatty and the Melbourne brothers chase.” In addition, he uses “a tall, movable box-like structure” to act as the greenhouse, and its roof is used as the sundial wall of the garden, the bridge, and Ely Cathedral Tower. An important part of the adapter’s unique dramaturgy, props help to create scenery and to substitute multiple spatial settings of narrative fiction.

It is worth noting that while adapting *Tom’s Midnight Garden* for the stage, Wood is confronted with the problem of anachronism (the state of being chronologically out of place). In the adaptation process, it seems logical, as Hutcheon states, that “time and place shifts should bring about alterations in cultural associations; however, there is no guarantee that adapters will necessarily take into account cultural changes that may have occurred over time” (*Theory* 145-46). In adapting Pearce’s 1958 novel, Wood uses “Wow” and “Double Wow” to express Peter’s astonishment when he reads Tom’s letters about his magical adventures with Hatty in the Victorian midnight garden (12). Pearce, as Wood notes in the introduction of his play, contradicts the use of these words because they were not

current in the 1950s. Finally, she decides to let them stand until they can find appropriate alternative. It is worthy to note that Pearce, as Wood states, contributes to and approves of Wood's adaptation as she ends one of her letters to him with the words "I thanked you then and thank you again now – and congratulate us both" ("Memorial Lecture"). Though on staging a novel there is little chance for the long descriptive monologues and the multiple temporal as well as spatial settings, the adapter's theatrical artifice and creative dramaturgy can effectively reveal verbal representations.

Chronotope in *Tom's Midnight Garden*

As a time shift genre that mingles fantasy and realism, *Tom's Midnight Garden* displays Tom's slipping back in time to the Victorian era where he meets Hatty in the midnight garden. The temporal/spatial concept, that refers to the two categories of Bakhtin's chronotope, represents the work's central theme and makes Tom's journey to the past possible. In a literary work, as Bakhtin notes, "every entry into the sphere of meanings is accomplished only through the gates of the chronotope" ("Forms of Time" 258). Therefore, chronotope considers the meaning and discourse of a literary text from a distinctive perspective. Inseparability of time and space and

how they correspondingly function constitutes the basic analysis of literary texts.

Positioned at the heart of the house, the grandfather clock works as a time machine that connects Tom's 1950s present to Hatty's Victorian past. Sleepless, Tom is listening to the ticking of the clock, that looks like "heartbeat," when it finally strikes thirteen after midnight, "the house seemed to hold its breath; the darkness pressed up to him, pressing him with a question: Come on, Tom, the clock has struck thirteen – what are you going to do about it?" (Pearce 19). Tom is quite astonished with this extra hour and wonders: "There's no such thing as thirteen o'clock," but strong voices of the house encourage him to get up: "Tom, you're missing your chance. Take your chance. Take it! Everyone else is asleep. Even old Mrs. Bartholomew sleeps and dreams" (Wood 6). Tom decides to go down to the hall to see what the clock fingers say and to start his own adventure. In its peculiar provincial form, the chronotope, as Tintti Klapuri notes, "is an aesthetic means of observing how certain forms of potential action are connected with certain kinds of localities and temporalities" (128). The grandfather clock (the temporal aspect) that carries the words "Time No Longer" is the magic device that permits Tom's entrance to the Victorian garden (the spatial aspect) through the

back door of the house where he meets Hatty and becomes part of her past. Tom's and Hatty's adventures in the garden transcend temporal and spatial boundaries. Bakhtin's concept of space, as Johnston suggests, "includes not just descriptions of place as a geographical location, but the perception of place. This overtly attributes a temporal frame and means that a single objective place can be thought of as multiple subjective spaces, inner as well as outer" (140). It is also worthy to note that whenever Tom opens the door that leads to the midnight garden, the "unwelcoming" hall of the house where there is "a smell of old dust," "a laundry box with its laundry list," and "empty milk bottles. . . with a message to the milkman" has completely changed and is richly decorated with Victorian furniture, rugs, and pictures (Pearce 6).

In theatrical adaptation, time-space treatment is handled in a different way than that of the narrative source text. In the reduced text of David Wood's adaptive play, he presents a narrower extent of temporal and spatial aspects. In adapting a piece of literature to another genre or medium, as Caryl Emerson notes, "the important changes in a narrative take place not when the medium shifts but when the chronotope changes. Within a new chronotope the events may be the same, but the probability and the significance of events happening in a

certain way will have changed. There is a change in the evaluative aspect, the moral quality, of the narrative” (8). Restricted as they may be, Wood’s temporal/spatial settings attempt to emphasize the chronotopic concept of the play. Wood starts his adaptation with the strong chimes of the grandfather clock while “*The shadowy figures whisper, echoing each other, rising to a loud climax. . . ‘Time No Longer’*” (1). In so doing, Wood accentuates the importance of time as the prominent part of chronotope on which the whole action is based. In the source text, Pearce uses multiple temporal as well as spatial settings to explicate the aspect of chronotope though in both genres, the strong ticking of the grandfather clock predominates the whole action and controls its development. When the clock strikes thirteen after midnight, Mrs. Bartholomew “was lying tranquilly in bed,” and “her indrawn mouth was curved in a smile of easy, sweet-dreaming sleep. She was dreaming of the scenes of her childhood” (Pearce 46-47). At the same time, Tom happily opens the back door of the house to walk out into the beautiful midnight garden. He traverses temporal boundaries, steps into Hatty’s past, and shares her adventures in the garden of her childhood. What is worthy to note is that Peter’s longing for his brother’s adventures in the midnight garden enables him too to step into

Hatty's dreams as he joins Tom and Hatty in their journey to Ely Cathedral where he meets them at the top of the Tower.

According to Bakhtin's chronotope, the chronological order of a narrative's events can be violated: "The author-creator moves freely in his own time: he can begin his story at the end, in the middle, or at any moment of the events represented without violating the objective course of time in the event he describes" ("Forms of Time" 255). Since Mrs. Bartholomew's dreams do not follow consecutive order, the time presented in the story is nonlinear. In one of Tom's early visits to the garden, he sees a strong storm with lightning during which he hears a cry after the fall of the fir tree. The next night, he is shocked to find that in the trees round the lawn "there was no gap: the ivy-grown fir tree still towered above them" (Pearce 73). When Tom asks Uncle Alan if it is possible that a fallen tree could be "standing up again as it was before it fell," his uncle's answer is that "unless you put the clock back" (Pearce 74-75). This is what exactly happens; Mrs. Bartholomew "put the clock back" as her dreams control the sequence of her memories. Therefore, they appear in a nonlinear order. Furthermore, when the tree falls, Tom has not met Hatty yet though, for Hatty, it is the last time to see him. At the end of the story, Mrs. Bartholomew explains to Tom how she, as Hatty,

was standing at the window, looking over the garden when the fir tree falls: “You reached the porch, and I suppose you went indoors, for that was the last I saw of you. I stayed on at the window. I said to myself: ‘He’s gone; but the garden is here. The garden will always be here. It will never change’” (296). Similarly, in the last scene of Wood’s adaptation, Mrs. Bartholomew talks to Tom about the last time she has seen him during the storm: “But I saw you Tom, on the lawn. There was a terrifying storm. A high wind. Lightning [. . .] I was watching from the window. Frightened [. . .] Next day, Midsummer’s Day, Barty and I were married. We went to live in the Fens” (55). That was the last time for Hatty to see Tom because since then she left the house with the grandfather clock and the garden; the temporal/spatial chronotopic concept that motivates her memories and connects her past to Tom’s present.

As explained earlier, Mrs. Bartholomew’s unorganized dreams are responsible for presenting events in a nonlinear order. Every work, according to Bakhtin, “has a beginning and an end, the event represented in it likewise has a beginning and an end, but these beginnings and ends lie in different worlds, in different chronotopes that can never fuse with each other or be identical to each other but that are, at the same time,

interrelated and indissolubly tied up with each other” (“Forms of Time” 255). In her dreams, Mrs. Bartholomew recalls an early childhood incident when her aunt blames her because the geese enter the garden. As a result, Tom meets in the garden “a younger Hatty [a six-year-old]: a very young forlorn little Hatty whose father and mother had only just died and whose home was, therefore, gone – a poor, penniless, orphan Hatty who was being taken grudgingly into this house and family” (Pearce 129-130). In her dreams, Mrs. Bartholomew remembers her deceased parents and that is why Tom, as a part of these dreams, is “aware of some difference in his surroundings – a difference in time” (Pearce 127). Tom tries to find an explanation for this time shift as he writes a letter for his brother Peter: “It’s something to do with the clock, Peter. Time dodging back and forth. Somehow, I’m able to go back in time to when this house had a garden and the Melbourne family lived here. But it’s all so real, Peter. . . I reckon Hatty’s family must be Victorian. . . and Queen Victoria reigned from 1837 to 1901 – ages ago” (Wood 26). Also, at the end of the story when Tom meets Mrs. Bartholomew, he understands “why the weather in the garden had always been perfect, why Time in the garden had sometimes jumped far ahead, and sometimes gone backwards. It had all depended upon what old Mrs. Bartholomew had chosen to remember in her dreams” (Pearce

299). In Bakhtin's chronotope, as Rosemary Ross Johnston notes, time is described as "a subjective variable dependent on the position of the observer" (137). Through flashback and flash-forward memories, Mrs. Bartholomew remembers her childhood adventures in the Victorian garden with Tom, her new companion who slips into her past.

When Tom reads on the clock's face "Time No Longer," he thinks that time itself is only a temporary thing, and he "might be able to dodge behind Time's back and have the past – that is Hatty's present and the garden – here, now and forever. To manage that of course, he must understand the workings of Time" (Pearce 225). Overwhelmed with the idea of time, Tom asks Uncle Alan Kitson about it. When his uncle tells him about Rip Van Winkle who goes forward in time for twenty years, Tom thinks that he is like Winkle but in reverse because he "went back a hundred and more, to Hatty's lifetime. He did not always go back to exactly the same Time, every night; nor did he take Time in its usual order" (Pearce 229). Tom has seen Hatty as a girl of his own age, then as a much younger one who is sobbing for the death of her parents, and recently as a young woman: "In flashes, Tom had seen Hatty's Time – the garden's Time – covering what must be about ten years, while his own Time achieved only the weeks of a

summer holiday” (Pearce 250). Chronotopes, to borrow Keunen’s words, “are as many – sided as film shots. Both are imaginal constructions tied up with the experience of duration” (40). It is worthy to note that Tom discovers that he spends time in the garden without spending “a fraction of a second of ordinary time” which means that time in Tom’s real world does not pass when he enters the midnight garden (Pearce 242). Tom finds the solution of his problem of time when he discovers that when the grandfather clock strikes a thirteenth hour “the hours after the twelfth do not exist in ordinary Time; they are not over in sixty ordinary minutes; they are endless” (Pearce 243).

In his last meeting with Hatty, now a young lady, Tom skates with her to Ely in the year of the great frost in the Fens and asks her to leave her skates for him under the secret floorboard of her bedroom cupboard. When he returns home, he opens the cupboard floorboard in his own room, that was Hatty’s, to find the pair of skates with a note from Hatty. The real existence of the skates is a “positive proof” of the authenticity of Tom’s story that is not a mere imagination (Wood 48). Wood ends his adaptation with Aunt Gwen’s astonishment for the existence of the skates: “*She turns back and suddenly notices something. She picks up an antique pair of skates. She looks at them, wondering where on earth they*

could have come from. The clock chimes for the last time” (57). Although the skates exist in Mrs. Bartholomew’s dreams and past memories, they do exist in Tom’s present and his real world. Therefore, as Angelika Zirker suggests, “the two layers of time, past and present, are interlinked by material objects” (276). Perplexed with the idea of time, Tom states: “Hatty’s present is my past. But every night Hatty’s present is my present. And hours in Hatty’s present are minutes in my present.” (Wood 45). As Keunen concludes, Bakhtin “believes that abstract concepts of time create the illusion that the past always determines the present. The abstracting mind reconstructs the present from the knowledge of the past and establishes casual relations between all possibilities of the present on the one hand, and the existing condition on the other hand” (39). Tom lives in Hatty’s past memories that connect various strings of time. In so doing, the borders existing between past and present are vanquished.

While in the garden, Tom and Hatty enter a realm of a nonlinear time that carries Hatty to her childhood and permits Tom to travel to the past and befriend her. Tom shares Hatty’s dreams and memories in a way that creates a real world for Tom. For Bakhtin, as Jesse Matz suggests, “time’s spatiality is not fallacious but instead simply representational” (78). Though

one night Tom visits Hatty and sleeps on the floor in her own bedroom, he wakes up in his own. This means that he sleeps in Hatty's time, the past, and wakes up in his own real time, the present. Tom could step into Hatty's past in a specific spatial/temporal realm; only through the midnight garden when the grandfather clock strikes thirteen after midnight. For Tom, time in the garden "would stand still. . . and wait for him; it would only start again if he left the garden and came back to the flat" (Pearce 243). This implies Bakhtin's idea of the inseparability of time and space as the two components of chronotope because time slip here relates to a specific place, the midnight garden. What happens, according to Bakhtin, is "an erasing of temporal boundaries," and "a recognition of an eternal present in the past" ("Discourse" 365-66). While thinking about the past, Tom believes that "Time had taken this Present of Hatty's and turned it into his Past. Yet even so, here and now, for a little while, this was somehow made his Present too – his and Hatty's. Then he remembered the grandfather clock, that measured out both his time and Hatty's" (Pearce 198). The grandfather clock functions as the magical device that allows Tom's slip into the past.

During his journey in the midnight garden, time seems to stop passing in Tom's real world. Although he spends a lot

of time in the garden, he discovers that the fingers of the clock “point to just a few minutes after midnight” (Wood 12). This implies, according to Angelika Zirker, that by entering the midnight garden Tom enters “a different temporal realm” (272). Since he steps into an unreal realm, Tom, like a ghost, goes through doors and becomes invisible except for Hatty, Abel the gardener, birds, and animals. Moreover, while walking, he does not leave footsteps on the ground. Tom discovers that “the clock was a link” to this time shift (Pearce 43). In addition in one of the letters Tom writes to his brother Peter, he exclaims: “this James [Hatty’s cousin] was a man. Last time I saw him, in the garden, he was not much older than me. How could so much Melbourne [Hatty’s family] time pass in so little of my time?” (Wood 34). Furthermore, time in Tom’s real world is totally different from the time he lives in the garden: “Tom had stolen down from the flat at about midnight as usual; he had opened the hall door, to find early morning outside in the garden” (Pearce 119). Time shift is evident in seasons of the year as well as in day and night hours. Tom’s aunt is very surprised when he tells her about the hyacinths he has seen and smelt in his first visit to the garden: “To begin with, Tom, I should be very surprised indeed if you picked me a hyacinth from anywhere outside, now. . . . Hyacinths don’t flower even out of doors at this time of year –

it's too late in the summer. See what your romancing has led you into!" (Pearce 58). Furthermore, Tom enters the garden in winter and goes skating with Hatty although it is summer in his real time. In the stage directions of his play, Wood explains that "[t]he cast enter in 1890s winter coats and gloves. They perform a stylized skating mime in the snow. It is almost dreamlike, possibly in silhouette" (46). Through theatrical artifice, Wood's stage directions are effectively embodied and interpreted in his adaptive live performance.

Being nonlinear, time in Tom's real world is different from time in the garden. As soon as he enters the midnight garden, he finds himself in a different temporal sphere. When Tom says to Hatty "I'll see you tomorrow," she replies: "You always say that, and then it's often months and months before you come back again" though Tom assures her "I come every night!" (Wood 41). Depending on her dreams and memories, Hatty's appearance in the garden does not follow a chronological order. Therefore, she appears most of the time as old as Tom. On another occasion, she goes back in time and appears as a six-year-old girl sobbing for the loss of her parents. Then she grows faster than Tom and becomes a young woman at the end of the story. In the Kitsons' flat "Time was not allowed to dodge about in the unreliable, confusing way it

did in the garden- forward to a tree's falling, and then back to before the fall; and then still farther back again, to a little girl's first arrival; and then forward again. No, in the flat, Time was marching steadily onwards in the way it is supposed to go: from minute to minute, from hour to hour, from day to day" (Pearce 131). One can conclude that Time, as Suzanne Guerlac posits, is "a force like the other forces of nature, but it does not obey the laws of nature, which pertain only to the physical world" (79). Though Tom's and Hatty's adventures in the midnight garden cover a few weeks of Tom's summer holiday, for Hatty, they cover more than ten years of her own life. As noted earlier, time, the dominant component in the chronotope, directs events and motivates the development of action. According to Bakhtin's chronotope, time is inextricably interconnected to space. The chronotope, as Bakhtin notes, "functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel" ("Forms of Time" 250). Bakhtin's concept is that any narrative text basically depends on time/space interrelation that controls the sequence of events. Tom's accessibility to the midnight garden (the spatial aspect) is connected with the chimes of the grandfather clock after midnight (the temporal aspect).

In *Tom's Midnight Garden*, different time zones synchronize to link Tom's present with Hatty's Victorian past. It is worthy to note that since Tom and Hatty belong to different time realms they cannot shake hands. As a kind of greeting, they hold up their hands, outstretch their palms, but do not actually touch. At the end of the story when Mrs. Bartholomew meets Tom and discovers that he is not a ghost as she always thinks: "I couldn't believe you were real, until I saw you just now," Tom replies "We're both real; Then and now. It's as the angel said. . . Time no longer" (Wood 56). Only then, Tom could shake hands with Hatty (Mrs. Bartholomew) because they belong to the same time zone. In Bakhtin's concept of chronotope, as Liisa Steinby concludes, human action "appears in the frame of temporal – spatially determined possibilities. Chronotopes open up to the characters a certain time-space of possible action, which is conditioned by a locality or a social situation but still leaves the individual the freedom of ethical choice. Thus, chronotopes are primarily not categories of cognition but of the possibilities of human action" (122). Tom's and Hatty's longing for friendship and a place to play in creates the possibility of time slip and the existence of the Victorian midnight garden where Tom traverses more than a six-decade time gap and merges present with the past. Chronotope, as Rosemary Ross Johnston posits, can help us to

“re-think depictions of narrative time-spaces in ideological terms, as subjective, changeable, and interwoven with the observer’s positionality” (137). In both genres, *Tom’s Midnight Garden* efficiently displays its central theme of time shift with reference to the temporal and spatial concepts of Bakhtin’s chronotope.

Conclusion

In this study, Hutcheon’s theory of adaptation and Bakhtin’s paradigm of chronotope are employed to explore and analyze Wood’s adaptation of Pearce’s novel for the stage. The analysis of this study proves that Wood presents a faithful adaptation of Pearce’s novel in his adaptive play. It also proves how in both genres, the novel and the adaptive play, Bakhtin’s paradigm of chronotope is predominant and is represented in time/space interrelation that controls the sequence of their events. Tom’s accessibility to the midnight garden (the spatial aspect) is connected with the chimes of the grandfather clock after midnight (the temporal aspect). Tom’s and Hatty’s longing for friendship and for a place to play in creates the possibility of time slip and the existence of the Victorian midnight garden where Tom traverses more than a six-decade time gap and merges present with the past. In both genres, the source text and its adaptation, *Tom’s Midnight Garden*

efficiently displays its central theme of time shift with reference to the temporal and spatial concepts of Bakhtin's chronotope.

Since any genre of literature has its own characteristics, an adapter makes modifications to adapt the source text for the new genre or medium with the aim of fidelity to the original text. This is what Wood has done in his theatrical adaptation of Pearce's classic novel. In Wood's adaptive play, the source text is adjusted, mainly abridged, lines are rephrased, and long scenes are shortened to suit the new medium. By adapting Pearce's novel for the stage, favorite characters of her classic are brought to life in Wood's live performance. In addition, the novel's rich narrative pieces are transformed into enjoyable, expressive dialogue in the play. Through his distinctive perspective, Wood revives and reinterprets Pearce's classic novel to fit new times.

Though Wood decreases much of the novel's rich, descriptive language and replaces it with vivid theatrical imagery, he preserves fidelity to the classic original text, and keeps the plot lines the same in his new adaptation. In so doing, the audience discern the new adaptation as "palimpsest" through which the original text is resonated by replication with creativity. They enjoy retelling the original classic story with

the variation and innovation of the new medium. Through reorganization and condensation of various scenes, events that have extended over years in Pearce's narrative fiction are abridged into one day in Wood's adaptive play.

Since in theatrical adaptation, time-space treatment is handled in a different way than that of the narrative source text, Wood presents a narrower scope of temporal and spatial aspects in his reduced adaptive play. In her novel, Pearce uses long narrative pieces as well as multiple temporal and spatial settings that express the concept of chronotope and its effect on characters and on the development of action. Though restricted, Wood's temporal/spatial settings attempt to emphasize the chronotopic concept of his play. He uses, as noted earlier, stage design and sound and visual images to substitute Pearce's long narrative and various temporal and spatial settings. At the outset of his play, Wood highlights the idea of chronotope with the strong chimes of the grandfather clock. In so doing, Wood accentuates the importance of time as the prominent part of chronotope on which the whole action is based.

In conclusion, the study shows how David Wood uses his theatrical artifice to stimulate the novel's sense of adventure and time slip in his impressive adaptation, and how, to a great extent, he presents a veritable adaptation of Pearce's novel. It

also proves that chronotope is a common feature in Pearce's source novel and Wood's adaptive play. Wood resorts to spatial and temporal compression as he uses his unique theatrical artifice to substitute Pearce's long narrative in exploring the aspect of chronotope in his adaptive play. In addition, the study concludes that in the two genres, the garden works as the spatial core of Bakhtin's chronotope, and Hatty's past and Tom's present represent the temporal realm. Positioned at the heart of the house, the grandfather clock works as a time machine that connects Tom's 1950s present to Hatty's Victorian past when it strikes thirteen after midnight. The temporal/spatial concept, that refers to the two categories of Bakhtin's chronotope, represents the central theme of the two texts and makes Tom's journey to the past possible. The grandfather clock (the temporal aspect) that carries the words "Time No Longer" is the magic device that permits Tom's entrance to the Victorian garden (the spatial aspect) through the back door of the house where he meets Hatty and becomes part of her past. Tom's and Hatty's adventures in the garden transcend temporal and spatial boundaries.

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