Borges's "The Intruder" Remediated: Adaptation to Silver/Cyber Screens

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Introduction

The inhabitants of a cyber-cultural planet/milieu are users of the Internet, unequivocally accustomed to the electronic life style. The advent of the Word Wide Web, regardless of some depravities it might cause in traditional family-friend reunions in real life, has, nevertheless, marked the epoch as the scene for a virtually   interactive linkages. The optical fiber texture of electronic communications has converted the orthodoxy of paper to the screened, online scriptures. The conversion can be, by and large, meticulously studied in the light of adaptations, where the diversity of medium in representing texts (here literary ones in particular) is pressed upon. Computerized platforms and silver screens could, therefore, be observed as new generations of novels and short stories where the reading turns into an interactive participation in narrative production. Short stories are considered effective modes of expression which render a life time in the compilation of few pages. Such a life-compressing capacity would probably be well carved into a film-video game scenario, on the basis of Mary H. Snyder's vision in Analyzing Literature-to-Film Adaptations, adding visual flavor to the already established course of events. In the process of making films, "filmmakers themselves, just as everyday readers do, fall in love with a story they've read and want to see it brought to life in the medium that they excel in creating within, while at the same time they have the opportunity to bring the story to life for a large audience" (2011). Granting a visual life to a story and consequently be called a literary adaptation, if not a documentary one, takes place in two ways; no matter what the genre could be, an adapted work is either a close or loose one.

The affinity between the original (if it can be seen as the original at all) and the adapted work (sometimes regarded as the secondary), is, methodologically speaking, highlighted within a comparative framework. Utilizing such probing glasses, one can examine to what degree an adapted work is similar to the original text, retaining the spirit of faithfulness, and how or why any difference is traced between the two. In her A Theory of Adaptation, Linda Hutcheon talks about the way "appeal" and the "nature" of adaptation cannot be fully understood if it is limited to only film and novels. (Hutcheon, 2006, p. 12) On the other hand, the turn of the century has been the new arena for most of academic literature departments in which the interest for film studies and various modes of adaptations (like video games) or in Hutcheon's phrase "various media incarnations" (ibid) has been ebbed.

"The Intruder" (1969), the literary work written by Jorge Luis Borges is a short story about a triangle love, involving two brothers, Cristian and Eduardo Nelson with one woman, Juliana Burgos. The two brothers are teamsters who like to spend times in brothels. When Cristian brings home a pretty and sweet girl named Juliana, they both fall in love with her and jealousy arises. Fearing the breakup of their fraternal bond, the brothers realize they should get rid of the woman to save themselves. At last the reader observes that their friendship is strengthened by the whole situation, concluding "One more link bound them now-the woman that they cruelly sacrificed and their common need to forget her" (The Aleph, 2004, p. 68).

Ghazal (1974) was directed by Masud Kimiai in Iran as the adaptation of Borges's story. There are several differences observed in the adapted film from the short story which are the direct consequences of the cultural appropriations, whereas the similarities it bears to might endorse on some cultural commonalities between Borges's and Kimiai's works. The same story is also adapted into a video game by Natalie Bookchin, The Intruder (1999), "a tale told in ten games, is an interactive narrative based on a story by Jorge Luis Borges. The viewer must compete in some rudimentary games to hear, read and see the story. Thoroughly well-observed, and compelling, the games are not difficult but act as an aid to the narrative and introduce levels of addiction to the telling of the story" (bookchin.net).

The Significance and Scope of the Study

Adaptation of Borges's works to an Iranian film and video games is a new area for research which has not been deeply discussed in a comparative framework in any other scholarly work, to the best of the researcher's knowledge. On the other hand, one cannot deny the homage an adapted game pays to literature for better grasp of it. The video games "are subordinated to the story; they are used as and within literary devices." (ibid.) While traditionally, literature has been limited to written texts, the best show cases for displaying interdisciplinary nature of comparative

literature are observed in the light of studying works of the different media. Within Hutcheon's three modes of engagement in a story, the adaptations can be regarded as the "manifestations of change", "second readings", and translations of the same story into other media practically. Moreover, what drives the writer of this article to choose a video game as the subject of an academic survey is the way The Intruder is the reversal of what Marie Laure Ryan claims, saying "fundamental incompatibility of narrativity and interactivity" (Avatars of Story, 2006, p. 257), since the game is not only an exception to Ryan's assertion, but it also contains a narrative mode for which interactivity is in the service of progression.

The Objectives of the Study

It is worth noting that since this cinematic adapted case, Ghazal, has been originated in Iran, the concentration is on showing how Borges's story has crossed the boundaries of written text to visual art and what changes are brought upon the adapted work due to the appropriation process. Besides, the most important part of this study covers the way the literary text changes from telling mode into showing (film) and interactive (video game) modes. Such a transformation is encapsulated within the process of "retelling" a story. Studying the two adaptations, the researcher scrutinizes the changes from paper to screen and cyber literature. This is where culture, counter culture and social clashes shed light on adaptation studies. The main aim of this research is to show what culture-bound changes (temporally and spatially) Ghazal, and The Intruder have gone through and also to explore how and why the appropriation process has taken place. The hope is cherished in presenting a semi balanced study both in view and practicality of the case studies when the diversity of medium in representing literature is concerned.

Methodology

The basic methodology framework of this study is basically cemented on Linda Hutcheon's adaptation theory as "three modes of engagement in a story", which is not only creating the methodology backbone, it also motivated the writer to choose the case studies as a film (Ghazal), fulfilling the requirements of a "showing mode" and a video game (The Intruder) submitting to "interactive" art, both being the adaptations of a single literary work (Borges's story) which is representing the "telling" mode. The framework is based on the way different notions like fidelity criticism and appropriations regarding contexts are described in studying the film adaptation. Using fidelity criticism, the writer inspects the similarities to see how the text has been adaptable to the director's mindset and then regarding the appropriation ideas borrowed from Julie Sanders's book, Adaptation and Appropriation, the changes (differences) are brought into light. The effort is to scrutinize how such culture bound and temporal-spatial distinctions are effective on the way Borges's short story is appropriated into the Iranian film, Ghazal, and also into Bookchin's game, The Intruder. Given the realm of comparative literature,

when two works of art or disciplines are compared with one another, it does not mean that the investigator is merely looking for similarities. The focus of comparative literature, in other words, is not on "whatness" but rather on "how and why" s implied within the works.

Appropriation and Fidelity

To see the adaptation as a process, stipulating "change" when performed and accomplished in a new milieu and epoch, "appropriation" is promulgated to substitute the term "adaptation" brashly. In this paradigm, context becomes the ethics determining what alterations are to be made on the visual product to make it match with the new locality and the time it is certified within. No matter how and to what extent, appropriation does make changes to the source text and it "frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain." (Adaptation and Appropriation, 2006, p. 26) Apart from the spatio-temporal obligation, some other key items are the matters of concern as political and socio economical regards which should be closely scrutinized.

The methodology for studying The Intruder as a game is devoted to prove games as novel forms of texts, finding what common features games share with literary books, and thereupon, exploring "the narrative mode of interactive arts" in the scope of cultural domains. First of all, using Linda Hutcheon and Marie-Laure Ryan's notions, the framework of narrative mode for games is explained to be based on "interactivity" as the physical participation of the reader-players in narration. Then a very important concept is brought up; the way narrativity in games is at odds with lodulogy, signifying whether the games are studied, in the first place, for the sake of surveying the narrative mode and other discipline bound concerns or just being considered as "game for game's sake". As The Intruder is a game of narration and not denying the gaming mode at the same time, such a contradictory feature provides the food for discovering how a game could be narrative and ludos bound while narrativity and ludology are at odds with one another. Being the representative console for Espen Aarseth's "Ergodic Literature" and demanding the Internet platform, The Intruder can be called ergodic, cyber literature when played online as a literary adaptation.

Playing gives, indeed, the power of choice and self-reflexivity to the reader-user agent within the games. On the other side of this coin, Hutcheon represents a mutual quotation from Wolfgang Iser, Stanley Fish, and Michael Riffaterre which highlights that "readers are no longer considered passive recipients of textual meaning but active contributors to the aesthetic process, working with the text to decode signs and then to create meaning." (qtd. in A Theory of Adaptation, 2006, p. 153) This is while in a book or a movie, the protagonist's destiny is already determined by the tyranny of the author or the director of that film, producing passive watchers, while the player of a game has the opportunity to take risk,

choose and consequently die as the outcome of his/her wrong choices. This is the binary discourse of defy-succumb which is ultimately summed up in "win or die" framework. In a general scope, what counts is that calling games and generally virtual texts as electronic literature is not a very exotic claim for the readers of post-modern art, especially for such "games of narration" (Avatars of Story, 2006, p. 183) like The Intruder which contains linear narrative bound to the advancing of the plot.

The focus of this discussion is, therefore, on The Intruder which, as David Botler and Richard Grusin quote, is a "narrative computer production […]" (Remediation, Understanding New Media, 1999, p. 70) and contains linear narrative text based on which the game is played and has strong affiliation with the story it was adapted from. The coined concept of "games for games sake" is in mere servitude for the goal of pleasure giving nature of the games and justification of the desire to win. When Hutcheon takes side with adaptations, her vindication is "not only do these kinds of adaptations provide more details, especially about adapted characters "inner lives, but in the process they also help foster audience/reader identification with those characters. They might also add scenes that do not appear in the screenplay or film versions, perhaps offering a minor character's perspective on the action" (137-8). On the other hand, Hutcheon's more objective view may be feeding the curiosity, claiming that "in the showing mode we do not physically enter that world and proceed to act within it […] because of its visceral impact" (2006, p. 44). It can be inferred that the kinesthetic and physical nature of games can guarantee the survival of immediate immersion. Especially when the study of online games does not make sense unless the environment in which they are presented are dragged into the lens of survey.

Remediation

No adaptation takes place without refashioning a medium into another or, in Botler and Grusin's term, if untouched by the act of "Remediation". The totality of the themes and stories are tried to remain unaffected, some changes, however, brought about through props and visual effects are inevitable. Botler and Grusin's precious book is what has fundamentally shed light on studying digital media which is assumed to be kept in opacity. The contemporary entertainment industry calls such "repurposing"; to take a "property" from one medium and reuse it in another. Based on the travelling in the media, it could be claimed that digital games and generally cinematic representations of literary texts are the next generations of codex era and this genetic improvement is not achieved without the engineering techniques of transforming logos to icon.

New media is the arena of novelty and innovation and its genealogy necessitates exploiting the characteristics of remediation. On the genesis of remediation, Butler and Grusin content, "remediation defined by Paul Levenson as the 'anthropotropic'

process by which new media technologies improve upon or remedy prior technologies. We define the term differently, using it to mean "the formal logic by which new media refashion prior media forms" (1999, p. 260). Speaking of the act of "refashioning", the writer tries to show how remediation is represented in different manifestations of art in general. Adapted films are known to be a transformed wave of printed books and online video games, as one step further, are cinematic gust and adventures refashioned into the world of hypermedia and cybernetic world. Remediation is nothing but an Odyssey, a travelling from oral trend in the past to electronic textuality in our modern world, improving the texture of the texts in unexpected ways leading to various manifestations of storytelling. Actually the vast spectrum of media variety formats defines the efficient compass of remediation and the reciprocal dependency of media on one another.

Along with explaining the mechanism of remediation, Botler and Grusin claim that "the new medium can remediate by trying to absorb the older medium entirely, so that the discontinuities between the two are minimized. The very act of remediation, however, ensures that the older medium cannot be entirely effaced; the new medium remains dependent on the older one in acknowledged or unacknowledged ways" (ibid, 1999, p. 49). In such a procedure, no old medium is totally forgotten and the new one is not credited unless it is defined in its association to the predecessor. When a medium is known to be the improved version of its predecessors, "the assumption of reform is so strong that a new medium is now expected to justify itself […]" (ibid., 1999, p. 60). Note that in scope of new media, such a refashioning and repurposing process, in Margaret Mackey's lines, is not achieved without asserting that "[n]ew digital media are not external agents that come to disrupt an unsuspecting culture. They emerge from within cultural contexts, and they refashion other media, which are embedded in the same or similar contexts" (qtd. in Narrative Pleasures in Young Adult Novels, Films and Video Games. Hampshire, 2011, p. 17).

Ghazal

Adaptability shows, as mentioned in the introduction, how socio-cultural contexts can allow the filmmakers to absorb a foreign story and appropriate it to their receptive contextual norms. Apart from tracing the changes a medium specificity can cause, other probable alterations in plot can also be illuminating in psychological, political or anthropological studies of other nations. If the fidelity criticism is the critical tool at hand, and only if the concern of it, is not evaluating the film on the basis of adaptation's proximity to the source text, but rather unveiling the inevitable cultural and contextual changes, adaptability, then, will be a very useful approach for studying literary adaptations.

There should have been some "transformable" and adaptable qualities in the story which made it a resourceful precursor for a film. Masud Kimiai's Ghazal casts two brothers, Hojjat and Zeini (Zein Al Abedin) as woodsmen (foresters) who live solitary and bachelor lives. The younger brother, Zeini, keeps his older "bro"

under constant caring treatment like an absent wife or mother. Well aware of Hojjat's lacking family and of his seniority, Zeini tries to compensate for all the chasm by being a considerate bro-wife-mother-son, doing the household chores and cherishing his brother in the cabin. All goes well till all of a sudden their lives are affected by the steps of an intruder; a prostitute called "Ghazal". Ghazal is a woman of ill fame and her entrance to the brothers' cabin is a distraction at the time when their minds are supposed to be occupied with vigilante's eyes on the recent robberies of the trees. She is, above all, jeopardizing their fraternal bond. As the bond is being shattered and the Cain is raised, not to be damaged by a mutual love for the same woman, the brothers decide to wipe away Ghazal. Having murdered Ghazal, Hojjat and Zeini bury her in the woods, set the cabin on fire and leave the protected area to their doomed destiny but reconciled and restored.

When Ghazal was released in 1975 in Iran, there were no legal bans on making a film containing sexual undertones. The film was produced prior to the Islamic Revolution (1979) and sanctioning censorship was not bridling the crazy overflow of interest in displaying what could win the satisfaction of movie goers. A story about a forbidden love for a prostitute, even though not new to the Iranian cinema of the time, could still stir a lot of excitement in the audience. Therefore, one of the obstacles of today's Iranian cinema, censorship, was obliterated in 1975 and the story could be adaptable.

Fidelity Criticism in *Ghazal*

Note that the changes in the plot, apart from revealing important fact about the contextual concerns of the study, could also "express the director's perception of the events adding to the text's meaning." (Adapting Americas in Novels Adapted for Films, 2011) As it was mentioned, bordellos or clubs, wherein many men and women of ill fame could be found, were the matters of routine life in Iran in the decades before the Islamic Revolution. In Kimiai's film, the bordellos were the places wherein Hojjat and Zeini found solace in the arms of prostitutes, compensating for the lack of love and family heat. Borges describes such a frequency in the following line: "the Nelsons were roisters, but their amorous escapades had until them been confined to hallways and houses of ill fame […], they had a reputation for meanness except when drinking and gambling made them expansive" (ibid, 2011, p. 15). One may think that such a matter highlighted by Borges is not of so much importance which a filmmaker more likely ignores. Kimiai, though, has the thread of every single line in mind. First of all, there is a scene in which Hojjat and Zeini are drinking and the younger brother, taken by the drink, grows bold as he says: "bro! We're running out of money" and Hojjat, surprised, asks: "what do you with your money?" (6:10- 20) Then in some following shot, Zeini not remembering what he said about his empty pocket when drunk, admits: "I came across a repaired Jeep. It is not that expensive…somehow affordable" (15:40-48). This may reveal his "meanness" (as Borges claims the Nelsons to be) in not spending and claiming to be penniless or in a sequence where

Zeini is shown to have been doing amends to worn out clothes (21:20). This is the process through which Kimiai has kept fidelity to only one single line of Borges's story, taking the advantage to expand a two-page story into a film of approximately one hour or so.

As Cristian finds out that Eduardo is not indifferent to Juliana, he gives in to his fraternal heat of his heart for Eduardo: "I'm off to a brawl at the Farias. There's Juliana for you, if you want her, make use of her" (16). Although this is an explicit authorization of throwing Juliana to Eduardo's arms, what the audience watches in the film is Hojjat's tacit retreat in leaving Zeini and Ghazal alone at the cabin may bear witness to a parallel of Borges's story; "Ghazal: is Hojjat gone? Zeini: he left for no purpose; he had no task to do. Ghazal: maybe he left because he wanted us to be alone" (38:33- 55).

In fact, cinema has a special ability to manifest some feelings described by words through the visual frames and the connotations are accompanied by the play of music. The idiosyncrasy of the visual specifications of the cinematic art can be enhanced, using the facial gestures like smile or cry. Such ability is well observed in the film, trying to parallel what Borges said about Juliana's tendency to Eduardo: "but she couldn't conceal her preference, unquestionably, for the younger brother" (The Aleph and Other Stories, 2004, p. 17). Kimiai, in the adapted scene, picks up a cinematic strategy to leave the end of the shot open to free judgment on the mutual amorous feelings of Ghazal and Zeini. She just stares at him through the window, while Zeini, cutting the logs, is all of a sudden haunted by her smiling gaze (24:55- 25:14).

Archetypes in *Ghazal*

In seeking the way any story is adaptable to other forms of media, there are the undeniable roles and traces of archetypes which bring about similar patterns to a story and are found all over the world to be same. Apart from what can be seen as love or family in *Ghazal* to make it adaptable regarding archetypes, the most important and highlighted one is "fraternal rivalry" which is the focus of attention in both the adapted movie and the written story. From the time of Abel and Cain to many other stories of the same plot, people seem to be expecting such a rivalry when two brothers or even sisters (as in Cinderella though being step sisters) in the stories. Such a Cinderella subject matter (yet far less romantic) could arouse similar reactions from the audience; from one continent to another. This is the very especial feature of the archetypes which have made the stories seem to be analogous to one another more or less. Hojjat and Zeini or Criatian and Eduardo are not exceptions and such rivalry is not so far-fetched when the green eyed monster is tortured, from God's favor toward Abel's sacrifice and ignoring Cain's to Juliana-Ghazal who jeopardized a fraternal bond. Other archetypes within the story if not considered irrelevant, are do not bear leading role in the advance of the plot and the focal point is demanding the highest share, and revolving around fraternal rivalry.

Appropriation in *Ghazal*

In expanding the discussion on fidelity criticism, the focus was concentrated on finding clues in showing the way Ghazal kept the utmost proximity to the precursor. It is the time for unveiling the way the film is different from the text due to some contextual necessities. As Snyder puts, "an adaptation can be faithful to a novel and be a new 'meal' in a new medium, but I also think change, even drastic change, is welcome as well, if done thoughtfully, respectfully, intelligently." (2011, p. 225)

Apart from the changes associated with medium specificities, the most outstanding difference is seen in the endings. What one is exposed to in Borges's story is Juliana who is killed by the older brother, Cristian, declaring in cold blood: "today I killed her", (The Aleph and Other Stories, 2004, p. 18) while in Ghazal, the two brothers kill Ghazal in an act of spur-of-the-moment conspiracy and even Ghazal herself is content with her getting murdered. Whereas, Borges tries to convince the reader to believe in the way Cristian is responsible for the misery and he is the one who decides about getting rid of the afflicting misery himself. The complicity, although in a foolish way, is the emblematic of the Iranian virile tenet and principle based on which no friend or brother leaves the other alone in anything and these brothers are involved in a love together let alone a crime and the consequences.

Cyber Literature

The relation formed between a human and the computerized and digital machine empowers the machine as a transferring console for cultural and social codes and also to the human agent as the source of alive intelligence by whose choices a digital interaction in cyberspace is wrought about. In highlighting such a relation, Rutter and Bryce introduce the concept of "cyborg" as the modern term for both the human agent and the machine involved in such a cybernetic game play. "to describe digital game play as cybernetic though is to suggest a much more intense and intimate relationship between the human and the machine, and a relationship in which neither partner is dominant: player and software become part of the same circuit, they become a cyborg […] the term cyborg is most often used to refer to human beings with mechanical or electronic prostheses" (Understanding Digital Games, 2006, p. 143).

Our "brave new world" has turned out to be the scene of many changes in the form of literature which is not bound within the limits of papers any more. The term "cyber literature" makes sense in the scope of an online video game adapted from a short story. The readers of new forms of literature are demanded to take part in the world of virtual reality and accept the label of "cyber enthusiasts" in the apparatus of cyborgs.

The Phenomenon of Ergodic Literature

As an avid advocate of electronic literature, Espen Aarseth, the active scholar of video game studies, carried out his doctoral survey on the novel and coined the concept of "ergodic literature". Ergodic art was pertinently perused in the light of scrutinizing the combination of "ergon" and "hodos" in a germane and conductive definition. In his book, Cybertext: Perspectives on Ergodic Literature, Aarseth elaborates his famous coinage and writes about "using a term appropriated from physics that drives from the Greek words of ergon and hodos, meaning work and path" (1997, p. 1) focusing mainly on video games, he believes that a game is the outcome of physical action (work) which assumes functionality in a cybernetic Envisionment (path) and requires the direct involvement of the player in the game to accomplish its goal. Thus, the action is demanding energy, concentration and imagination through a series of links and hypertextual paths.

Where there is an unchallenged arena for the dictatorship of author, there comes a subjugated reader, who is but seminally a co-author himself but the tyranny of authorship, in Aarseth's words, composes a "player's pleasure of influence" and "the pleasure of voyeur" which is "safe but impotent" (ibid, p. 4). There is a dynamism of texts in a cybernetic environment and, thereupon, a struggle for the reader to get insight into this winding world of "spatiodynamic fallacy where the narrative is not perceived as a presentation of the world but rather as the world itself" (ibid). No wonder why a reader-cyborg is stuck in a zest for narrative control while being consumed as the mere solver of this "hypertextual labyrinth" which Aarseth defines as "ergodic aporia" (ibid, p. 79). Why aporia? What makes a reader get lost in a world with "alterity of narratives" (ibid, p. 7) when he/she, as a reader, is the only one who is to get rid of semantic ambiguities? Aarseth's answer to this question is somehow the answer to Alice lost in wonderland; "when you read from a cybertext, you are constantly reminded of inaccessible strategies and paths not taken, voices not heard […] you never know the exact result of your choices" (ibid, p. 3). The answer is both thrilling and terrifying at the same time, and one may feel that he/she is getting immersed in an overwhelmingly gothic and unknown world, while the pre-set rules for the games are like Ariadne's thread, helping to find the way out of the labyrinthine paths. "As the reader explores the labyrinth" Aarseth maintains, "she cannot afford to tread lightly through the text but must scrutinize the links and venues in order to avoid meeting the same fragments over and over again" (ibid, p. 78). This is what happens in a cybernetic magic circle or loop, namely, any link is a gate to other link and advancement is not achieved unless one starts from the inchoate steps and links to the very last stage so, as Aarseth confesses too, "the hypertext aporia prevents us from making sense of the whole because we may not have access to a particular part" (ibid, p. 91).

Borges and Hypertext as Labyrinthine Paths

Having brought up the labyrinthine feature of hypertexts, Aarseth, like two other famous critics, Lev Manovich and Janet Murray, finds a solid connection between these winding paths and links of hypertexts and the way Jorje Luis Borges is considered to be one of the precursors of hypertext. He uses the term "Borgesian structure of forking paths" as the definition for the labyrinth and hypertextual paths and he purports that one is submerged into a maze but he is not fully aware of the time he can dig himself out of this amazing new world. Ryan, accordingly, uses the term of "tyranny" when she talks about such a maze in a hypertext and believes that "[a]pproaching the text as a computer game, some readers—experience it as an imprisoning maze of secret pathways devilishly designed by the author to make them run in circles. Their goal is to navigate the system with a purpose, thus escaping the tyranny of the labyrinth master" (2006, p. 183).The cyborg is stuck in the "bewildering chaos of passages that lead in many directions but never directly to our desired goal" (Computer Game Studies, 2001, p. 6). Lev Manovich, also, draws an analogy between Borges' forking path and the way hyperlinks on the Internet are connected to each other like a map; "Jorge Luis Borges's story about a map which was equal in size to the territory it represented became re-written as the story about indexes and the data they index. But now the map has become larger than the territory" (The Language of New Media, 2001, p. 199). In closing the discussion of labyrinthine nature of hypertext, Aarseth propounds a quotation from Borges and wraps up the subject as "the book and the labyrinth [are] one and the same." (qtd. In 1997, p. 87)

Today, as "new media readers" or a cyber-enthusiasts, it seems less challenging for us to be accustomed to this "new way of writing and reading" if one is to get adapted to the development of texts in the modern world where games and cybernetic art are considered other forms of literary texts. In Aarseth's opinion, to evaporate meaning, every literary work or any work of art is bound to be traversed like a path to be discovered. This is the way he tries to define the action involved in what he calls ergodic literature when he finally gives in to define it as the kind of literature in which "non-trivial effort is required to allow the reader to traverse the text" (2001 p. 2). For Aarseth "cybertext shifts the focus from the traditional threesome of author/sender text/message and reader/receiver to the cybernetic discourse between the various parts in the textual machine" (ibid, p. 22). The time has come to claim that as the book is labyrinth, the computerized texts are labyrinthine ergodic books.

"The Intruder"

Released in January 1999, The Intruder was designed by Natalie Bookchin as an adapted "game of narration" from Borges's short story "La Intrusa" ("The Intruder"). It is a game consisted of ten separate classic games which contribute to the progression of the whole story. Having used the linear narrative and a narrator

voice over, this adapted game has been heralded as some assisting tool for reading a literary text in the community of hypertext art enthusiasts. Being a game in the service of narration or literature has given it the credit of being critically discussed as a game which is supplemented to Borges's short story, as Tiffany Holmes maintains, "demanding both manual dexterity and theoretical reading." ("Art games and Breakout: New Media Meets the American Arcade") Posing the question of aim and ontology, The Intruder raises the curiosity of whether art is utilizing game or other way round.

What counts here is that, if one takes a glance on The Intruder as merely a game, again the goal of the play alters, since the inclusion of Borges's story has something to do with the narrative, defined in association with the game proceeding. If only a game, each single game is the arena of defeating an opponent and thus gaining a point, but one does not accomplish the goals unless she/he forwards the narration through the interactive choices being made. This is what distinguishes this game from other games, namely, being under the domineering force of a literary text. Thus, there should be a distinction between the significance of playing and the advancement of the story. Apart from the fact that all of the ten games included in the collection are based on the classic Atari and arcade plus Pong games, each single game is aimed at being virtually associated with the piece of narration of the underlying story. For instance, as the short story in print describes the woman prone to be sexually shared between two brothers, the Pong game represents Juliana as the female avatar who replaces the ball being hit between the cyborgs. This is where the reader becomes a player or participant in the advancement of the plot, serving the place of one of the alleged brothers between whom the woman is batted.

Pong

In Pong game, two paddles are placed to bat the ball, reminding Borges's story in medias res when Juliana has already entered Nelsons' life, is shared between them. In this game of Pong, therefore, the ball, representing the shared Juliana, is not kept in the possession of any side of the players but rather being fluctuated in the frequency between both parties. Note that every time the ball is batted back and forth between the cyborgs (two side paddles), each player should be able to hit the ball and the reward is a piece of "narration" given by the computer system.

Catch Dropping Words

The second game, Catch Dropping Words, is where a virtual classic jar is placed within the screen and the player must be fast enough to grab the falling words from above. Any falling word is a small semantic component of the narrative sentences heard through the narrator's voice over. If the player is skillful enough, she/he can gather the right words at the right time so that the narrative voice can tell the story in its supposed way based on the main story which has been set as the background

of the screen. If the cyborg's dexterity is merged with his/her mental ability to send commands to hands in an orderly fast way, then the voice of the narrator is directed toward producing meaningful narrative trend, if not, however, the cyborg fails and the narrative story cannot be well understood.

Shoot Aliens

One may come to know the anachronistic way of arranging the games sequentially and temporally. If Bookchin wanted to arrange the games according to the real course of events in Borges's story, the game of Shoot Aliens, then, should have come prior to the Pong. This game of attacking even served the title of the story more suitably. It is interesting to monitor when the voice over narrator talks about Nelsons' life style, the game is switched to what suits the narration. For instance, in the third game which is the game of asteroids attacking two male avatars or icons placed near a cabin, the narrator talks about the way Nelsons were valuing their privacy and how they were hostile to intruders. That is why the cyborg is placed in the game, taking the role of the brothers to shoot the spaceships attacking from somewhere outside the earth, which stands for Nelsons' microcosm. Should any assigned asteroid like spaceship is shot, the cyborg is rewarded with the advancement of the plot through the voice over's reading of the "achieved" sentences.

Quick Draw

The fourth game is the arena of battle between the Nelsons, fitting to the general nature of most games, based on competitions and fights over a goal. Setting the narrator's voice on the sequence in which the two brothers discover their mutual amorous feelings for one single woman, Bookchin designs the game of "duel" between two male avatars to show such a hostility in a dramatized form of open fire duel. Noteworthy is the fact that because of the brevity and limitation, spatially and temporally, some details of the story are designed to be shown in the background of the game to boost the emotional efficacy of what befalls the characters in the game, and thus, serving the probable, though farfetched, immersion.

Jump

The fifth game seems to be signaling something more than a mere game. It exposes the cyborg to a dark jungle through which the Juliana avatar is running very fast. Her weary breathes are heard and she is represented in a black avatar running from some scary but seemingly eminent destiny. The player is to shoot her and each time she is shot by clicking the mouse, the narration forwards.

Hit Girl

The only salient difference between the first Pong game and Hit Girl is that the ball in the first one is substituted by a woman avatar or female figure in the second, next to some grossly nude parts of a female on the background which spices the erotic aura of the time when the narrator is talking about Juliana being shared by the two brothers; "from that night on, they shared her" (The Aleph and Other Stories, 2004, p. 17). In her paper "Electronic Literature: What is it?" N. Katherine Hayles, speaking about the Hit Girl, purports that as the cyborg takes on one side of the paddle, he/she becomes "a complicit in the story's plot".

First Road Trip

As Hayles describes the game, it "presents the user with two buttocks like circles with a hole between them, from which fall objects associated with women which the user tries to catch by moving a virtual bucket." Actually, the "buttock like circles" represent the private parts of a human body out of which the user is to capture or hunt some objects which belongs to and associate with Juliana; "They had her pack a bag with all she possessed, not forgetting the glass rosary and the little crucifix her mother had left her" (The Aleph and Other Stories, 2004, p. 18). An interesting point is how Bookchin has designed the picture of a bordello all summed up in a nude female private part. It signifies how Juliana's possible requirements are met only through the sexual canal of her body. Containing "handy cuffs" among the falling stuff might attribute to the crime the brothers have committed and the "bitten apple" along with a 'serpent" could associate with the concept of the original sin, being related to human sexual drives. It could also possibly be shown to vituperate the way in every fall, there is always a woman to blame. In this game, each time the cyborg is successful at capturing an object, the linear trend of the narrative proceeds and the voice over narration reads the lines in an orderly way.

Score Goal

In the eighth game, Score Goal, there is a football field on which the cyborg and computer opponent representing the Nelsons brothers are involved in a competition. But they compete over possession of land (field) which is symbolically suggesting Juliana. Holmes writes that "the field metamorphoses from skin (in the sixth game) into turf- the body becomes territory to possess in a game of football." Any player may expect to win in order to be rewarded by the advancement of the narration but when put in the game, he/she will probably get surprised that to catch a glimpse of any narrative word or hear the audible sound, he/she is to lose to the opponent and, ironically, when he is given penalty, the narrative voice over reads the rest of the narration. Bookchin writes that "the definition of success is not always apparent in these gaming interfaces. In some

games, a player must lose or receive a penalty to continue moving forward." ("The Intruder") No one single man can keep Juliana for himself, nor they can share her with each other any more for now it is "love" which is the real "Intruder". Thus, one party should surrender or the two should fight to death. By the time the player loses one point to his opponent, there is a penalty announced by the referee but, out of surprise, the narration proceeds and this is how "it should be", namely, losing the game of competition ironically in order to win a more valued objective: the advancement of the narrative thread.

Others

In game nine, "Others", there is emergence of female figure avatar again, running through a path replete with pits on the ground. The subversion of game logics (losing) happens again and the game's narration does not forward unless the poor woman is fallen into pits intentionally by the arbitrary act of the cyborg. Since in easing the brothers' tension imposed by Juliana's need and jealousy over her possession, "they preferred to vent their furies on others. On a stranger, on the dogs, on Juliana, who had brought discord into their lives" (2004, p. 18). Accordingly, Juliana is to fall into the pits since she is source of misery. The pits designed in this game are, it seems, the incarnation of Nelsons' fury and wanting in their lives.

Second Road Trip

The time has come for the cyborg to decide for Juliana's destiny when he finds himself on a helicopter acting as a sniper to shoot the target, Juliana. The sound of the helicopter is well heard along with the voice over and the narration proceeds once the fleeting target is locked on, representing Juliana running through a vast scope helplessly. The game signifies a "hunger game" and every time the target is hit, the narration advances. The story is approaching its end and one may see the urge of the computerized authority to command the execution of Juliana by a thumb down gesture. She acts as a scapegoat to be sacrificed for making the brotherhood reconfirmed. The name of the game "second Road Trip" signifies the time Eduardo and Cristian are so fed up with struggling with this mutual love. She has been on the road before but this time, the journey is toward her death and there is no coming back. Note that in the last game, unlike the previous ones, there is no triad any more, connoting that either the unity of two brothers is revived and resurrected in one single cyborg, or probably affirming how it was only Cristian who murdered Juliana.

Conclusion

Jorge Luis Borges's "The Intruder" is the story of a triangle love, entangling two brothers and a woman of ill fame. The story could be seen in the adapted film, *Ghazal*, with slight but incontrovertible changes in names and also the locality since the film has been transferred and transcoded from Latin America to Iran. It has been also transformed from the world of codex paper book to the realm of visual art and cinema which inevitably necessitates some alterations. The alleged transformation and transference were elaborated using the concepts of "medium specificity" and "contextual appropriation". It was considered to be of significance that in an adaptation both changes and similarities cannot be overlooked as they both bear important points signifying the way the adapting process can make a work close to or loose from the source story. Given that the survey has been looked upon as a comparative study, the focus on a comparative look at the similarities and differences was not unexpected and within the adaptation scope, the similarities signified "fidelity criticism" and the differences elaborated "contextual" regards.

Using Linda Hutcheon's seminal book, A Theory of Adaptation, the researcher put the survey in studying three modes of engagement in a story as "telling, showing and interacting". The effort, then, was concerted the way similarities to the source plot could prove how the fidelity criticism can be applied as an approach to study the film in the light of "adaptability". The writer, accordingly, tried to magnify matching points in both Borges's story and Kimiai's Ghazal which, if not the same, were similar to one another. Apart from the contextual bound and medium specificity changes, the way Masud Kimiai stuck to the source plot, showed that the film was both a "manifestation of change" and the "faithful" version of adaptation done in Iran. This amalgamation of contraries drove the writer to choose it as the most appropriate case study for surveying how an adaptation could be studied in the light of contextual changes while sticking to the literary text.

"The Intruder" is told to be a game of adaptation which borrowed the theme and plot from Jorge Luis Borges's short story "The Intruder". The story remained untouched, yet the medium was changed from paper to cyber space; the Internet World Wide Web, as an online game. The game is consisted of ten games, each one allocated to one single shot of the plot covering the whole story. The player was supposed to play the opponent role against one of the brothers to win the target, Juliana, and any phase of the love triangle was designed to be represented in one of the games. In that on line game, the player was not finished till the tenth game was done and Juliana got hunted. By drawing a comparison between the adapted game and the short story, the writer aimed to prove a textual tie between the two, trying to show that a literary adapted game could be studied like a text, being "remediated", "reformed" and "repurposed" form of literature.

In general perspective, what the writer tried to accomplish was showing a sort of "functional ludo-narrativism" approach which could cover both the exclusive and the unique narrative trend of the game as being linear and logos bound which is in clash with the interactive nature of the game; ludus. To put in Ian Bogost's words, the ultimate objective of studying comparative video games is to "explain how to understand the story, narrative and themes of video games were appropriate" (Comparative Video game Criticism).

all in all, an adaptation is and should be regarded an interpretation with hermeneutics of transcoded "second reading" carried out by either a movie director or a video game designer. Literary adaptations are, consequently, interdisciplinary translations, demanding serious attentions as independent texts.

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Summary

Borges's "The Intruder" Remediated: Adaptation to Silver/Cyber Screens

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The present article is a critical scene for studying Ghazal 1975, an Iranian film by Masud Kimiai and Natalie Bookchin's videogame, The Intruder 1999, both adapted from Borges's short story, "The Intruder". Exploiting Linda Hutcheon's A Theory of Adaptation (three modes of engagement in a story), the concentration is on showing how Borges's story, as a telling mode (print), is remediated into showing (film) and interactive (video game). Ghazal exercises both fidelity criticism and appropriation regarding contextualization and adaptability, whereas The Intruder is a game of narration and interaction simultaneously, where the significance lies at studying the game's "narrative mode" as a show case of Cyber Literature. The effort is aimed at scrutinizing how literary adaptations as forms of remediation are practically the manifestations of change in the storytelling narrative modes.

Keywords: Adaptation, Bookchin, Borges, ghazal, kimiai, "The intruder", the intruder