

FROM WRITTEN UTOPIA TO AUDIOVISUAL DYSTOPIA. THE SERIAL AND CINEMATOGRAPHIC ADAPTATIONS OF *THE TYPESCRIPT OF THE SECOND ORIGIN*

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ABSTRACT

Following the recent cinematic adaptation of Manuel de Pedrolo's novel (*Mecanoscrit del segon origen*, 1974), this article undertakes a comparison of the various adaptations

for the big and small screen. The series, produced by TVC and shown from 1985-1986, was directed by Ricard Reguant. It is composed of 7 episodes and had Manuel de Pedrolo himself as script writer. The 2015 film *Segon origen*, directed by Carles Porta and Bigas Luna, has a running time of 102 minutes. The starting point for this comparison will be its assignment to the science fiction genre as a utopic or dystopic product. Comparisons will be drawn with other audiovisual and literary products, as well as the original 1974 *Mecanoscrit* novel. The methodology used is to compare these two cultural productions, especially in regard to issues of myth, genre, intertextuality and adaptation.

1. INTRODUCTION¹

Shortly after the inauguration of Televisió de Catalunya (the first Catalan Television broadcaster), the writer and lover of science fiction Manuel de Pedrolo received a proposal to convert his most well-known novel, *Mecanoscrit del segon origen* (Typescript of the Second Origin), into TV3's first drama series. Pedrolo had recently rejected Bigas Luna's proposal to adjust the novel for the cinema, and he immediately agreed to work with Reguant and the brand-new Catalan television industry.

Following *Segon origen* (Second Origin, 2015), the latest cinematographic adaptation of Manuel de Pedrolo's novel (Typescript of the Second Origin, 1974), a comparison can be drawn between the small and large screen adaptations of *Typescript*². The series, produced by TVC and shown in 1985-1986, was directed by Ricard Reguant and is comprised of 7 episodes, with Xesc Barceló working as script writer under the supervision of Manuel de Pedrolo himself. The 2015 film *Segon Origen*, by Carles Porta and Bigas Luna, has a running time of 102 minutes and was produced by Antàrtida Produccions and Ipso Facto Films, with a contribution from Televisió de Catalunya and 30% from the United Kingdom (Second Origin UK Ltd).

The novel narrates the story of a white 14 year-old girl, Alba, and Dídac, a black 9 year-old boy from a little village in Catalonia. They become the two only remaining humans on Earth after they accidentally survive an alien holocaust that eradicates life on the planet. Alba and Dídac's main struggle is to survive in a post-apocalyptic world, escaping physical hazards, but they also try to preserve culture and save the human species. This has been an important novel for several generations in Catalonia as it has been compulsory reading on school curricula for years.

This article's aim is to test the following proposal: If we compare two different productions, both based on the same novel, they will probably maintain the same main theme or myth. Our main argument is that they will maintain it but it is also possible that the form in which the theme or myth is communicated changes, due to the 30 years lapse between the different works, amongst other factors (such as authorship, production conditions and formats). Another important

question is whether myth is updated or copied in these two cultural productions. That is: if a theme or myth is transmitted without updating, that will be just a copy (significant, level of expression), not a real update. Otherwise, myth can be transmitted with a real updating (significance, level of content)³.

The methodology used is to compare these two cultural productions, especially regarding the following issues: myth, genre, intertextuality and adaptation. Scholars such as Brunel, Duch, Ginzburg, Gubern, and Watt (myth and literary themes), Ryan (genre), Genette, Lévi-Strauss and Greimas (intertextuality); Stam, Hutcheon and Leitch (adaptation) define the theoretical background from which this analysis is made. Comparison is based on both diachronical and synchronical perspectives, in order to distinguish between generic marks, intertextuality, myth and recurrence themes.

Themes in cultural productions can be divided into: generic recurrence themes, intertextual recurrence themes, transmission recurrence themes and mythical recurrence (Tous-Rovirosa 2008: 220). We can divide recurrence into Mythical Recurrence, Thematic Recurrence, or Generic Recurrence. As stated by Ryan (1979), Generic Recurrence can also be divided into Compulsory Generic Recurrence, Optional Generic Recurrence or Independent Generic Recurrence.

Through this analysis we will be able to define which of these typologies are being used by each of the analysed works and what can be inferred from these uses.

In order to compare the two works, science fiction as a utopic or dystopic form will serve as the starting point. The texts will be examined alongside other audiovisual and literary products⁴ and the original *Typescript* novel of 1974⁵.

2. CONTEXT OF PRODUCTIONS

Before starting with the comparison, it is important to describe the conditions of production. As we are discussing film (*Segon origen*) and television (*Mecanoscrit del segon origen*), we cannot study it without reference to subsequent and other directly related items. The two audiovisual productions

1 This article has benefited from Josie Swarbrick's translation.

2 As the TV series and Pedrolo's novel are homonymous, we will refer to the TV series as *Mecanoscrit del segon origen* and to the novel as *Typescript* (because this latter has been translated into English).

3 Saussure *apud* Greimas and Courtés, 1982: 375-378; Hjemslev *apud* Eco, 1990.

4 Such as the film *Los últimos días* (David and Àlex Pastor, 2013), the series *Battlestar Galactica* (Sci-Fi, 2004-2009) and the novel *Fin* (David Monteagudo, 2009) and the film of the same title (Jorge Torregrossa, 2012).

5 The translation used in this paper is Sara Martin Alegre's edition and translation of the *Typescript of the Second Origin*, published by Institut d'Estudis Ilerdencs of the Diputació de Lleida, 2016.

were made thirty years apart from each other. When comparing two different audiovisual productions such as a television series and a film, one can run into some difficulties, which in this case are accentuated by the time that separates the two works. Regarding economic and technological resources, there is a great difference between the two productions. In an interview (Busquets 2015), Reguant mentions that Pedrolo insisted on using “the aliens”, which due to the production conditions of the time implied an added difficulty – as can be seen in the resulting episodes. The director would have preferred a “nuclear disaster” (Reguant 2010). Consequently, it is important to remember that this is a series produced by TVC, 9 years before the release of *Poblenou* (1994), the channel’s first serial. *Mecanoscrit del segon origen* was Televisió de Catalunya’s first drama series, shown in 1985, one year before the production and release of TV3’s first sit-com *Carme i David, Cuina, Menjador i Llit*, directed by Orestes Lara with a script by a famous Catalan writer, Terenci Moix (Martínez 2008).

The seven thirty-minute episodes were shown on Sundays at 9pm by TV3, from December 1985 to February 1986. The budget was 15 million pesetas (approximately 90,000 euros) and it was filmed on video over a period of seven weeks, with unknown actors, aside from the collaboration of Maria Fernanda Gil in the epilogue. In the casting process to find the main actress to play Alba, one of the most emblematic characters in Catalanian culture, all 200 hundred participants were rejected, including the now acclaimed actresses Lidia Bosch (well known because she participated in Spanish TV series such as *La Hermandad*, *Águila Roja*, *Los Serrano*, *Médico de Familia*) and Ariadna Gil (main actress in, for instance, the movies *El laberinto del fauno*, *Alatriste*, and *Belle Époque*). Àgueda Font was discovered by chance, when she was still studying at the Institut del Teatre. Dídac was played by Guillem d’Efk (son of the Mallorcan singer with the same name), and Moisés Torner played the same character as an adolescent. The decision was made to dub the actors due to their lack of experience.

Regarding to the locations, the ruined town of Belchite, near Zaragoza was chosen. It was destroyed during the civil war and is often used in North-American productions. Scenes were also shot in Sant Carles de la Ràpita, Sant Miquel del Fai, Caldes de Montbui, Mallorca and L’Escala, among others. The fact that the producers ‘took advantage’ of a real fire for certain scenes gives an idea of the filming conditions of the time.

Reviews of the series were generally not very positive, but its impact on the media was considerable. At the time, the

media gave considerable coverage to TV3’s first outing as a producer (Baget Herms and Victor Amela in *La Vanguardia*, Ramon Miravittas and Joaquim Coca in *El Periódico*, among other journalists and television critics). Ratings figures are not available, because TV3 did not start measuring audiences until 1991. Following the broadcast, the front covers of one of the best-selling books in Catalonia showed scenes from the film. The series was repeated twice: on TV3 (1987) and on City TV (2003). The format was conceived as a mini-series (3 half-hour episodes), but in the end it was decided to make a short-lived series.

When Ricard Reguant met with Manuel de Pedrolo, the author considered the adaption of the novel to a series a good idea. He was not surprised, precisely because he had just rejected Bigas Luna’s proposal about directing a science fiction film based on *Typescript of the Second Origin*. Ricard Reguant explains why:

Bigas Luna wanted to make the film in Spanish (there would be no other way to finance it) and Pedrolo didn’t like that at all, he was very pro-Catalan. So when I suggested making a series for TV3 in Catalan, the first to be produced by TV3, he said yes immediately (Reguant 2016)⁶.

Just as Reguant explains, aside from the financial issues, script supervision was included in the negotiations with Pedrolo, as well as the choice of the protagonist and other specifics like the aforementioned aliens, in order to remain faithful to the novel. Today, “faithfulness” is a controversial and in some ways obsolete concept according to several scholars of adaptation (Stam 2000; Hutcheon 2006, Leitch, 2008), but it was an important issue for the writer. Our perspective is close to Hutcheon’s point of view, as she states that adaptations are creative and interpretive acts: “Deliberate, announced, and extended revisitations of prior works” (Hutcheon 2006: xiv). Our interests here are even more closely aligned with Stam’s questions:

Film adaptations can be seen as a kind of multileveled negotiation of intertexts. Therefore, it is often productive to ask these questions: Precisely what generic intertexts are invoked by the source novel,

6 “En Bigas Luna volia fer la pel·lícula en castellà (d’altra manera no l’hauria pogut finançar) i això de cap manera li agradava a Pedrolo, que era molt catalanista. De manera que quan jo li vaig fer la proposta per a TV3 i en català, la primera sèrie produïda per TV3, em va dir que sí de seguida”.

and which by the filmic adaptation? Which generic signals in the novel are picked up, and which are ignored? (Stam 2000: 67).

Manuel de Pedrolo was against an adaptation of the *Typescript* into Spanish because he was very pro-Catalan and his literary *oeuvre* was censored for decades by Franco's dictatorship. However, he was especially interested in Reguant's proposal because it came from TV3. That very year, shortly after the success of *E.T.*, Bigas Luna created another series for TV3, *Kiu and his friends* (*Kiu i els seus amics*, 1985), about a group of five children that become friends with an alien (1982). It was composed of 17 half-hour episodes, which were shown on Sundays at 9pm, from the 6th of October 1985.

Bigas Luna's film project, which had been rejected by Pedrolo, is in fact *Segon Origen*, which finally materialised thirty years after their conversations. Interestingly, it was co-produced by TVC. The filming conditions and production had little to do with those of the earlier television series. In *Segon Origen* the aliens are only referred to at the beginning of the film, even though Carles Porta used sophisticated special effects, unlike Reguant's production. In fact, in the film it is not aliens who destroy Earth, but the humans themselves: "nowadays what people are worried about is climate change, tsunamis, nuclear explosions... things that exist much more in the actual imaginary of people today", Porta affirmed (Salvà 2015). The director, who continued the project started by Bigas Luna following his death, was quite faithful to Luna's original idea but not to his intention to make a 3D film (Llopart 2014, 2015). Furthermore, he opted for a more realistic style than the original filmmaker intended. While Bigas Luna asserted that "*Segon Origen* will be my science fiction debut and I want it to be magical", Porta favoured realism: "As much realism as can be found in the apocalypse, of course." (Llopart 2015). The film is a United Kingdom-Spain co-production, and is technically ambitious. All of the actors were cast by Bigas Luna, with the exception of 'the man', played by Sergi Lopez, who was chosen by Carles Porta.

3. THE SCIENCE FICTION AND HORROR GENRES

The science fiction and horror genres have been understood as arising from periods of societal crisis. Both genres have experienced surges of popularity in the wake of war, such as in the 1960s, during the Cold War, or after 9/11 (Tous-Rovirosa

2009). There is a relationship between reality (war) and audiovisual narrative (science fiction). The science fiction and horror genres allow the creation of metaphors to interpret reality. Things that are unintelligible, strange, unexplainable, and alien become a metaphor for the enemy, and they tend to be interpreted in a Manichean way, an apt reading strategy for the oppositions of wartime (Frank 2011: 159-62). However, that is not the case we have here. Audiovisual and literary products such as *Los últimos días* (2013), and to a certain extent *Battlestar Galactica* (2004-2009), the novel *Fin* (2009) by David Monteagud, and the film of the same name by Jorge Torregrossa (2012), to mention a few recent and familiar examples, show humanity destroyed by an external force, an alien danger against which there is little chance of fighting back (a generic marker of science fiction).⁷ One aspect of the Apocalyptic science fiction genre⁸ is the destruction of the present in order to propose a better future (utopic) or a worse one (dystopic). There is an important difference to be observed here between the two productions, since the tone of the TV series (*Mecanoscrit del segon origen*), as with that of the book, is utopic (after the destruction one couple can create a new world), while the opening of the thriller starring Sergi Lopez introduces a dystopic tone in the film (*Segon origen*), as we will see below.

The notion of intertextuality seems to be essential when we face these issues. Amongst other scholars, it has been studied by Barthes (1968), Genette (1982), and Kristeva (1966, 1996), and it can be defined as the process through which quotes and recurrences establish a certain relationship with themes and their referents (Tous-Rovirosa 2008: 34). As we are also dealing with myth, we must bear in mind Lévi-Strauss's statement that myths appear as intertextual objects in the texts (Greimas-Courtés 1982: 228).

Although presented differently as a result of the different filmmaking technologies and resources available to the television series and the film, ruined cities and villages appear in both. Each, for example, features a ruined and uninhabited Barcelona. The statue of Christopher Columbus, and Güell Park in the series and the Eixample in the film, are devastated. The main Catalunya square is ruined in both cases, and the motorway is completely blocked by all the cars that stopped there when at the moment of catastrophe. Columbus is al-

7 Alba, in the series, successfully confronts the aliens (episode four), using force, specifically the supersonic pistol that also appears in the novel.

8 This is the subgenre in which the *Typescript* productions are included. The Post-Apocalyptic subgenre focuses on the devastating effects of the catastrophe, but with a humankind that has been completely modified.

so employed as a symbol of the destruction. In *Mecanoscrit del segon origen*, the 1980s series, Columbus and some of the ruined buildings were models built by Agnès Ricart. The arrival of the protagonists in a Barcelona strewn with abandoned cars and corpses was filmed on Icària Avenue, and the run-down shops in Catalunya square was in fact the El Corte Inglés department store, requisitioned to shoot extra scenes of destruction. In the film *Segon origen*, the ruined landscapes are particularly recognizable – the Seu Vella de Lleida, Diagonal Avenue, the Camp Nou football stadium and Catalunya square. Filming was carried out in Lleida (Salvá 2015) and in Tarragona (for the coastal scenes).

The initial setting of the TV series is rural, whereas the film includes both both rural and urban settings. Like the novel, both come to an end by the sea. Porta introduces Menorca into the plot of the thriller in the film. The combination of urban and plant debris, as well as various scenes of the ruined city, evoke images from *Los últimos días* (2013). Just as *Battlestar Galactica* (2004-2009) presents a clear confrontation between cylons and humans, in many audiovisual productions the origin of the apocalypse is not so clear, as in *Segon Origen*. The Pastor brothers' film begins with a mysterious pandemic and in the two versions of *Fin*, its origin is never made clear.

In both versions of *Typescript*, the TV series and the film, the areas of destruction and chaos generated by invasion (as in *V* or *Falling Skies*), as well as flight from present-day cities, also represent generic markers (Ryan 1979) of science fiction. In H.G. Wells's novel *The War of the Worlds* (1898) the humans barely have time to run away, evacuating their cities in a disorderly fashion. Wells describes the chaos and flight in a literary fashion. This recurrent devastation of cities leaves deserted, desolate, ash-covered scenes, whether in real life⁹ or in many fictional representations such as, for example, Steven Spielberg's 2005 of *The War of the Worlds* and the television series *Falling Skies* (2011-2015), which shows the destruction of Boston. The city as a symbol of civilisation (for example, in both versions of the series *V*) and of technological progress (for example *Person of Interest*, 2011-2016), is the key site for destruction and annihilation by invaders as a generic marker of science fiction. Both productions, *Segon origen* and *Mecanoscrit del segon origen*, also share nature holding the promise of escape and new life (which is a thematic recurrence of the apocalyptic fiction as a genre).

9 For example, in journalistic images taken on the eleventh of September (11-S).

As has been mentioned, aliens do not appear in the film, whereas in the TV series Alba physically confronts them, eliminating them with the “supersonic pistol” that also appears in the novel. As explained by Carlos Scolari (2005), aliens as a recurrent figure in science fiction are characterised by their superiority to humans, and are their antagonists. They appear in multiple and diverse audiovisual productions, like both *V* (1983-1985; 2009-2011), the original *Battlestar Galactica* (1978); *The X Files* (1993-2002), the homonymous mini-series (2016) and *Falling Skies*. The radical difference between the two species, as well as the intrinsic evil of the alien, as opposed to the absolute goodness or angelisation of human beings¹⁰, makes communication impossible and justifies human cruelty and evil. In *Segon Origen* there are no aliens. Instead, in Carles Porta's dystopic project, it is the human being – “the man” with no name played by Sergi Lopez – who is the antagonist, the anti-hero who confirms the human being's lack of goodness. And it has got exactly the same meaning as the alien in Frank's interpretation, related to science fiction (Frank 2011: 159-60)¹¹.

The scenes featuring aliens in the 1980s series serve to reinforce the protagonist's status as heroine thanks to her skills that we have already explained (like the attempted rape), and how she finds a way to survive (Robinson Crusoe's myth, see Watt 1999; Duch 2000b). From among the recurring alien characteristics in science fiction (a genre that Pedrolo knew well), the aliens in the TV series stand out for their total lack of communication and powerful supremacy, despite their unhappy ending. In other words, the aliens and the survivors never establish any kind of dialogue beyond aggression. The aliens do not appear in the series until episode four, when Alba is forced to shoot one in self-defence. Just as in their other depictions across the 1980s series, their appearance in this scene is quite rudimentary in terms of technical craft. As Reguant states, Pedrolo was unyielding in negotiations with him and Xesc Barceló: “He liked the flying saucers and all the paraphenalia of science fiction” (Reguant 2010). Compared with the wide variety of aliens that can feature in science fiction (see Hockley 2001, Scolari 2005, Tous-Rovirosa 2013b), those of *Typescript* (in the novel and the TV series) respond to a monolithic model: there is no communication with the

10 The plot is reversed in *Avatar* and *District 9*, two politically correct films that turn a critical eye to the human being, from ecological and anti-racist points of view.

11 “In a society immersed in the movie mythology of *Invasion of the Body Snatchers*, *Alien*, *Predator*, *Independence Day* and *The X-Files*, the meaning of the term ‘alien terrorist’ oscillates between ‘extra-terrestrial parasite’ and ‘foreign enemy’ without any sense of absurd” (Jackson 2005: 71, in Frank 2011: 60).

survivors. According to Zygmunt Bauman's categories, the aliens' strategy towards the humans in the series is one of annihilation or invisibilisation (making them disappear from the imaginary), rather than one of exclusion (an emic strategy) or assimilation (phagic strategy) (Bauman 2008). The military confrontation arises from incommunication and a lack of assimilation and dialogue. In the film "the aliens" are only mentioned at the beginning, when the mechanic says to Dídac: "They're coming to find us. And this time it's for real". It's also the first explanation that he gives for the catastrophe, but Alba disregards it: "I don't believe that". The *alien* as a recurrent character is depicted in the film as the enemy (Sergi López featuring "the man", as we have explained above), and he is shown as a dangerous stranger and to Alba and Dídac.

As both a literary work and television serial, *Typescript* adheres to the generic regularity by which aliens are superior to humans in numbers, strength and ability. As seen in the widespread destruction depicted in these works, the fight between humans and aliens is always uneven and favourable to the aliens. In this case, the superiority of the aliens is accompanied by a total ignorance as to why this annihilation has been carried out and by whom- in the sense that there is no deepening in the figure of the aliens. In the TV series and the film – just as in the aforementioned *Battlestar Galactica*, *Falling Skies* and the fundamental *War of the Worlds* (as the first narrative of an alien invasion on Earth) and as a generic mark of the science fiction genre, human beings only have time to flee in a disorganised fashion, to evacuate the cities and avoid as best they can the complete annihilation of the population. The aquatic environment as a fortuitous resource that saves the protagonists from certain death, along with some other survivors, is a variant on the genre brought to the fore by Pedrolo, and is reiterated in the TV series and the film *Segon Origen*.

4. SURVIVORS OF CATASTROPHE AS A GENRE: APOCALYPSIS

A primordial anthropological topic in the apocalyptic science fiction genre (which begins from catastrophe as a starting point) is the potential human capacity to confront invaders using available science and technology (echoing the myth of Prometheus). This theme is reproduced in the series and the film, but with a focus on the use of technology in order to ensure the survival of the species. In both,

Alba and Dídac have to learn to live in a new world, since the old one is in ruins, and in order to do so they have to develop technical abilities that assure their subsistence and well-being, in their daily life (food, refuge, clothing) and in unforeseen circumstances. For example, in both audiovisual productions, the protagonists are injured (Alba breaks her leg and Dídac catches measles) and they are forced to find a way to solve these problems to survive.

With its technical, problem-solving abilities, human beings manage to overcome animalism in narratives such as Robinson Crusoe and the Prometheus myth (Duch 2000b, Watt 1999). These stories present an optimistic exaltation of human capabilities, as is made clear in the two audiovisual productions. In Porta and Bigas Luna's film, expanding the text into a thriller gives cause for the use of the very same theme in the context of a different threat. The danger is no longer external, but is instead, with clear reference to the Doppelgänger¹², internal. This suggests that an internal capacity of human beings is capable of destroying humanity or returning it to an animalistic state, as occurs with the men who try to rape Alba in the series' sixth episode and with the character played by Sergi Lopez in the film. In these unscrupulous characters, clearly designed to be antiheroes in Proppian terms, technical capabilities and progress become harmful to the human race. Regarding the protagonists, they are quite clearly modern heroes, survivors of a catastrophe who carry out exceptional feats like surviving the annihilation of the species and then perpetuating it. It is important to make a distinction between modern and postmodern heroes since the function of the hero in modern narratives is unambiguous and explains the facts as they are. In the change from modern to postmodern tales, the ability to explain "everything" is fractured¹³. In the sense that myth confers a way of understanding human beings, its function is to legitimate and promote social cohesion¹⁴. The traditional narrative, which frequently updates these myths, recovers and reiterates their social and legitimating function, producing a story in which the hero is erected as a potential mirror with which the reader or viewer can identify.

12 Literary theme from the universal culture of fantasy and science fiction.

13 We have already developed this question in Tous-Rovirosa (2009). "Dexter y la figura del héroe en la narrativa estadounidense. ¿Un héroe posmoderno?", In Traperó, Patricia. *Dexter: ética y estética de un asesino*. Barcelona: Laertes.

14 "The myth, on the margins of the enormous quantity of literary and ritual forms that it may adopt, always leads to a founding and legitimating undertaking". (Duch 1995: 51).

Actually, a utopic reading of both audiovisual versions of the *Typescript* includes the survival of the protagonists and the perpetuation of the species. From an anthropological point of view, this is clearly linked to the myth of Prometheus, in which he steals fire from the Gods in order to give it to men, who were just as or more defenceless than animals. The heart of the Robinson Crusoe and Prometheus myths is the human being overcoming its animality through the development and use of technical skills. The presence of this myth can be observed in *Segon origen* and *Mecanoscrit del segon origen*, as well as in other television productions, such as the American television series *Lost* (2004-2010) or the film *Cast Away* (2000), just to mention some few examples. In these productions, humans are helpless, and are forced to develop the technical skills that come to define them.

All these productions (*Robinson Crusoe*, 1719; *Lost*, *Mecanoscrit del segon origen*, *Segon Origen*) are situated closely to the myth of Prometheus and progressiveness, as opposed to the myth of the good savage and primitivism. The *Robinson Crusoe* theme is used in favourable historical contexts as an allegory for the “ideology of progress”, of “overcoming animal instinct” (Duch 2000b: 187). It is no coincidence that Ian Watt considers *Robinson Crusoe* to be one of the myths of modern individualism (1999).

5. THE EVIL THRILLER (DYSTOPIA)

The “second part” of the film is a thriller which is introduced in the novel and the series, and fleshed out in *Segon origen* with the appearance of “the man”, the character played by Sergi López. From their boat, the series’ main characters see a survivor on the coast. When they get closer, they realise they have fallen into an ambush set by three survivors willing to rape Alba. Dídac is left behind and he cannot protect her. Violence and sexual violence are repeated in the film, accentuated by the kidnapping of their son Kai. The reduction of the time passed in the first part of *Segon origen* and the lengthening of the second part is one of the substantial differences that can be observed between the series and the film. Dídac’s death, which in Luna and Porta’s film is linked with the thriller genre (tragic death), is also different from that of the series (accidental death, chance event). The possible annihilation of its own species puts the human in its most basic and instinctive state when faced with survival, justifying animality in order to fight back against this

danger. One way or another, the person who is attacked is transformed. The lack of understanding legitimates cruelty; for the society that is victim to this attack, the danger of animalisation justifies its response (which may be disproportionate). The monolithic discourse is based on a Manichean framework and the rejection of alterity, which embodies evil and danger for the protagonists.

In the proposed utopia (presented by the TV series), the thriller section is another obstacle in the fight to survive. In the dystopic proposal (presented by the film), the thriller section is lengthened and Dídac’s death at the hands of “the man” changes the meaning of the film: the species will persevere in spite of itself. In order to fully understand the meaning of the film’s thriller aspect, given that the story is more strongly framed within the science fiction genre, we make reference to the “situations” established by Scolari (2005: 68-70). These are the Robinson Situation and the Kingdom Situation. In the first case, the protagonists find they are isolated, at the mercy of some external danger. The Other (the enemy, the danger) is outside. Irrational forces erupt within. In the Kingdom Situation it is an internal danger; there are no boundaries between the enemy and “us”. We are in the Other’s house, as in the case of *Bram Stoker’s Dracula* (1992), or the Other invades us, which serves as a beginning in the science fiction genre that we are analysing. In both cases, the film and the TV series, the danger is external. We assume that these concepts come from the Doppelgänger, as it has been explained by scholars such as Gubern (2002) and Brunel: “All the works studied have at their core this strange sense of another presence [...] the name used by those who see themselves” (Brunel 1992: 343).

6. THE PASSING OF TIME: DIFFERENCES IN FORM AND CONTENT

The differences in form between the two audiovisual productions are mostly found in their audiovisual language and narrative tempo. The audiovisual language of *Segon origen* is rather more sophisticated. The film features cuts between close ups, mid shots and wide shots throughout. Some special effects, in particular, such as the post-apocalyptic landscape (fires, storms) are elaborate. In the 1980s series *Mecanoscrit del segon origen* there is less variety and alternation between shot types. The editing is also less sophisticated than in the film. The dialogue is extremely concise, with great economy of language. The style is synthetic

and the verbal exchanges brief, evoking Pedrolo's literary style¹⁵.

Another substantial difference is the acceleration of the passing of time in the film in relation to the book, which not only condenses the action but also lengthens the aforementioned thriller plot. The dialogue and action are quicker and more frenetic than in the TV series, which reflects the changes in audiovisual production during the 30 years that separate the series and the film. One surprising fact is that Reguant's version is full of what we now call "music video fragments" (Tous-Rovirosa 2008). These are scenes in which the action of the protagonists is shown accompanied by music, with no dialogue. This can also be observed in the film *Mission: Impossible* (1996) and in the film *When in Rome* (2002), and throughout the television series in the franchise *CSI*¹⁶. The aforementioned sequences in the music video style, however, as well as those used in the analysed television series use a different treatment of the passing of time (as they are slower, more languid), as *insérts* (Casetti-Odin 1990), as they are also known, tend to have a frenetic pace.

When Dídac dies in the series's seventh episode, Alba cries as she pulls him out of the ruins. She cleans him and holds a vigil. She puts their son Marc next to him. All she says is: "It's already spring", before she utters the well-known sentences about her continuation of the species through her own son¹⁷. Reguant stated that they had to "eliminate some fragments" (Amela 1985) in the series, in reference to the abundant dialogue of the novel, in order to give priority to the action.

When it comes to content, the source is the story itself, and therefore the works must have several things in common. The age difference between the two protagonists is maintained, although the ages are slightly changed. Alba's 14 years in the book are made 20 in the film (she is no longer a virgin,

nor olive-skinned), and Dídac's 9 are made 10. The key scenes of the novel are unchanged. At the very beginning, some boys make racist threats and attacks against Dídac and Alba has to jump into the water to rescue him because she knows he cannot swim, something that saves them both from death when Earth is destroyed. In the TV series, the main characters have several different ideas about why they have survived (being underwater) whereas in the film they do not mention it. Dídac's mother's body is found by Alba, who then consoles the boy in both cases. Both of the birth scenes occur at night, though the child's name is changed (Marc/Kai).

One of the novel's key themes is which values must be preserved for later generations: art, culture (episode six of the series); freedom (for Alba's character this is in relation to her body, in both versions); the lack of religion (in the series this is made obvious by their criticisms of the chapel's sermons, for example). The values mentioned in the film have been brought up to date in line with worries about the environment: Alba's father is carrying out investigations into climate change ("if you look after nature, nature will look after you") and Dídac's mother works in an eco-shop selling locally sourced products.

In regard to the faithfulness of the adaptations to their source material, it is important to bear in mind the extent to which some scholars of adaptation – but not all of them – consider the concept rather obsolete (Stam 2000; Hutcheon 2006; Leitch 2008). Although it cannot be developed in detail here, our starting point in relation to this interesting issue is the greater similarity of the TV series to the novel, relative to the film. The thematic similarity coincides with the use of myth in this case. Or, using Ginzburg's words, if we analyse the isomorphism of certain themes, we can state the updating of myth (Ginzburg 2003: 54). That is: the TV series *Mecanoscrit del segon origen* presents a greater thematic similarity with the novel and this coincides with a similar updating of the myth. Needless to say, it does not necessarily have to be this way. Actually, the different updating of the myth in each cases highlights Hutcheon's statement: adaptations are "second without being secondary" (Hutcheon 2006: 9). As we can see in this case, the film is introducing new themes.

So, the series can be considered to be more similar to the novel than is the film because the film includes new scenes and themes not found in the book. These include: the meeting between Alba and her father in the cave; her father's work, and the resulting preoccupation with nature and environment; the visit to the Camp Nou (FC Barcelona's football stadium, emblematic of Barcelona); and the "second part" of the film, containing its thriller aspect.

15 Series: "Alba: We'll go to the forest and sleep there. Tomorrow...tomorrow we'll come back". Dídac: "Yes Alba. Tomorrow".

Novel: Alba: "Never mind... What shall we do now?" (...) Dídac: "There must be some at the petrol station in the village. Shall we go?". Parcerisas has written about Pedrolo's important role in introducing the North-American novel to Catalonia. As a translator, in 1974 Pedrolo had translated 22 related works of North-American literature, such as *The Postman Always Rings Twice* and *Parallel 42*. "If you consider all the North-American authors that Pedrolo translated, you can see that practically a third of everything that had been published in Catalan up to the end of the 1960s had come through him (Parcerisas 2007: 47).

16 *CSI: Crime Scene Investigation* (2000-2015), *CSI: Miami* (2002-2012), *CSI: New York* (2004-2013).

17 "And I, Alba, an eighteen-year-old mother, watched Marc crying in his cradle and thought that I would be just a thirty-year-old woman when he turned twelve. I fervently wished at the bottom of my heart that he was as precocious as his father Dídac. If he was, I could still have a few children by my child..." (novel).

The father-daughter relationship is also a variant on the original, along with the actual character of the father himself. In the film, both characters speak in subtitled English. It is important to bear in mind that *Segon origen* is a Spain-United Kingdom co-production and the main actress (Rachel Hurd-Wood) is English. As well as the preoccupation with the environment and technology (the use of mobile phones, for example), the use of the English language is a variation introduced to the film as part of its themes being updated to the 21st century. In the film, Alba is Dídac's English teacher, and does not hide her strong accent when she speaks Catalan. Father and daughter have a good relationship. Alba cannot say goodbye to him as she would have liked, and he becomes a relevant presence/absence in the film, since she cannot accept losing him. This is an important difference in comparison with the series, in which the two characters are physically and spiritually alone. This absence connects with the recent television fashion for themes related to the telemachy and is a highly relevant theme in television fiction as well as in cinema and literature. Therefore, it can be attributed to the time elapsed between the two productions and the need to update the material. The search for the father, a recurrent theme in the history of literature can be observed throughout the history of European culture¹⁸ and in contemporary serial productions, such as: *House* (2004-2012), *Lost*, *E.R.* (1994-2009), *Grey's Anatomy* (2005-), *Brothers and Sisters* (2006-2011), *Gilmore Girls* (2000-2007), *Six Feet Under* (2001-2005), *Mad Men* (2007-2015), and *Dexter* (2006-2013) (see Tous-Rovirosa 2013a).

In the cinematic adaptation sexuality and desire is portrayed in Alba and Dídac's loving relationship. Their discoveries related to their own bodies and to their sexuality acquire a nuance that is very particular to Bigas Luna, showing his mark as the writer of *La teta i la lluna* (1994) and director of *Jamón, Jamón* (1992). Specifically, this can be observed in a focus on sexuality that is non-existent in the novel and the series, in which sexuality is brought up in the most natural way possible – from the very beginning Alba and Dídac bathe together, and casually talk about what makes men and women different from each other. There were some difficulties when filming the bathing scenes at the lake in Reguant's

TV version¹⁹. There is an affection felt by the two characters which will later lead to a sexual relationship, which comes about in the sixth episode, at the beach, in the sea (Dídac: "Don't you think I'm old enough?"), using elegant close-up shots. It is an idyllic setting, with a combination of nature, innocence and sexuality that evokes productions like *The Blue Lagoon* (1980), *Lost* or the Brazilian soap *Pantanal* (1990). In *Segon origen*, as part of bringing the story up date, the loss of innocence is introduced in as a theme. Furthermore, some scenes on the beach in Barcelona as well as the thriller part in Menorca suggest hell in paradise²⁰ reinforcing the dystopic tone of the film thanks to the contrast between the landscape and the action. It is important to apply Ryan's (1979) division of generic regularities in order to accomplish the analysis. Compulsory generic regularities coincide with the aforementioned "generic marks" ("generic specificity" as stated by Neale 1980; "architextuality" in Genette's typology of intertextuality), and include ruined cities and villages, and the survival and perpetuation of the species. Then we can observe in both productions some optional and independent generic regularities, such as the birth of their son; violence and sexual violence (rape); kidnapping; Dídac's death (tragic in the film; accidental in the TV Series); racist threats and attacks; Alba's swimming-bath to save Dídac; and values to future generations. Like the main characters of the *Typescript*, these optional and independent regularities give originality to the novel and to each of the analyzed audiovisual productions, beyond the genre in which they are included.

7. CONCLUSION

As we have examined in this paper, the main theme of the novel and the TV series is given changed form in the film *Segon origen* in order to remain an updating of the story's central myths. Changing its form, it makes available a closer to it contemporary audience (see Hutcheon 2006: 107).

The film *Segon origen* introduces new topics (in comparison to the TV series' main ones) such as the perpetuation of the species despite the nature of human beings themselves, Dídac's tragic death, hell in paradise, the concern about environment and climate change, and telemachy. Some of these

18 *Moon Palace* (1989) by Paul Auster; *Austerlitz* (2001) by W. G. Sebald, *Perceval ou le Conte du Graal* (Chrétien de Troyes, 1180); *Telemachus Adventures* (Fenelón, 1699); Clemens Maria Brentano, German romanticist; Walter Scott, English romanticist; the character Stephan Dedalus, in *Ulysses* (James Joyce, 1922), who is searching for the ideal father, the artist, but ends up finding he is a "vulgar advertising agent"; *Pedro Páramo* (Juan Rulfo, 1955).

19 As Reguant explains, nudism was not allowed by the forest ranger who accompanied them during the shooting (<http://ricardreguant.blogspot.com.es/2010/05/1984-mecanoscrit-del-segon-origen.html>).

20 As in the Science Fiction film *The Island* (Michael Bay 2005).

new issues present a dystopic proposal, while some others are due to topical interests (environment, climate change) and current trends in contemporary audiovisual narrative (telemachy). So, the myth is updated but also modified: in both productions Alba and Dídac survive and perpetuate the species, thanks to its industriousness, but the story is explained using different moods (utopic and dystopic). As in this case, the use of cultural references has aimed to construct one specific audience (Tous-Rovirosa 2008). We have also observed that an important generic marker of science fiction – the presence and superiority of aliens – disappears in the film: for Luna and Porta, the danger is not external but internal to human beings. By contrast, in the novel and the TV series the danger comes from the outside, from outer space.

The generic markers of science fiction are shared to a great extent by both productions: an apocalyptic setting (in the TV Series, only rural; in the film, both urban and rural), the Doppelgänger, the Kingdom situation, chaos and destruction, and flight from the cities. Science fiction as a genre enables a Manichean framework, and a lack of understanding of, and distance towards, the Other. The novel and the TV series *Mecanoscrit del segon origen* fit into these generic markers through the figure of the alien, while the film proposes a post-modern interpretation of the main recurrence theme, without becoming a post-apocalyptic fictional product.

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