The Adaptation of *Homeland* from Screen to Page: Challenges of Two Novelizations Based on the Television Series

A Adaptação de *Homeland* do Ecrã à Página: Desafios de Duas Novelizações Baseadas na Série Televisiva

Ricardo Sobreira*

KEYWORDS: Adaptation Studies, American Literature, Novelization, *Homeland*, Andrew Kaplan.

PALAVRAS-CHAVE: Estudos da Adaptação, Literatura Americana, Novelização, *Homeland*, Andrew Kaplan.

1. Introduction

What are Andrew Kaplan's *Homeland: Carrie's Run* (2013) and *Homeland: Saul's Game* (2014)? Are they unknown novels which were adapted into the hit television series *Homeland*, starring Claire Danes? In fact, these books are novelizations of the Showtime serial drama, which ran for eight seasons, totaling 96 episodes, from 2011 to 2020. The term novelization gained some critical attention recently and, according to Baetens (2018), it can be used to refer to certain works which "translate into book form, generally as novels, a preexisting cinematic work, original or otherwise" (Baetens, 2018, p. 1).

Homeland (2011-2020) was an American espionage thriller developed for television by Howard Gordon and Alex Gansa. This Showtime and Fox Television production was based on the Israeli series *Hatufim* ("Prisoners of War") (2010-2012), created by Gideon Raff. The American series starred Claire Danes as Carrie Mathison, an intelligence officer with bipolar disorder, who works in different CIA operations to fight terrorism both domestically and abroad (Hurwitz, 2014). The cast also included Mandy Patinkin, Damian Lewis, Amy Hargreaves, Maury Sterling, Rupert Friend, F. Murray Abraham, Timothée Chalamet, James Rebhorn, Navid Negahban, Hugh Dancy, among many others.

* Universidade Federal dos Vales do Jequitinhonha e Mucuri (Diamantina, MG, Brazil) and Universidade de Lisboa (Portugal).

Our focus for this paper will be on the categories of transformation in terms of the adaptation from the screen to the page present in Kaplan's books *Homeland: Carrie's Run* and *Homeland: Saul's Game* (for brevity, we will henceforth use the acronyms *HCR* and *HSG*, respectively). Therefore, our interest is to investigate the diegetic, narratological, and psychological transformations made by the novelizer when he transposed *Homeland* from the television to the novels.

The analysis carried out here focuses on the intricacies of a literary transposition from the showing mode to the telling mode. More specifically, the intention is to shed light on an apparently under-researched literary genre (the novelization) by proposing a reading based on Adaptation Studies concerning these literary and audiovisual interflows in our contemporary era of media convergence (see Griggs, 2018). As we shall see in more detail shortly, the two prequel novels (*HCR* and *HSG*) by Kaplan[1] attempt to find literary solutions to incorporate characteristics transposed from the adapted series *Homeland*. Elements such as the character treatment, the style, the themes, and the concept appear to have been adapted in the novelized prequels not only to suggest new associations involving the diegetic universe but also to construct a form of transmedia storytelling[2] among both the books and the TV show. We shall briefly investigate, in the discussion section, certain aspects of the novels *HCR* and *HSG* such as, for instance, the backstories, the peritextual domains, the visual or verbal pretexts, and the figures of speech.

In terms of method, the analysis of the novelizations produced by Kaplan, working together with the *Homeland* showrunners, was carried out by identifying patterns of character treatment and universe expansion in conjunction with plot associations. The proposed model for analysis draws upon theories from Adaptation Studies and Narratology (Jenkins, 2006; Cléder & Jullier, 2017; Baetens, 2018; Reis, 2018). Specifically, the narratives created

[1] Andrew Kaplan (1941-) is a bestselling author of spy thrillers such as *War of the Raven* (1990), *Scorpion* (1985), *Scorpion Betrayal* (2012), *Scorpion Winter* (2012), *Homeland: Carrie's Run* (2013), *Homeland: Saul's Game* (2014), *Blue Madagascar* (2021), among others. He is a former journalist and a war correspondent who served in the U.S. Army and the Israeli Army (Raab, 2014, p. 50).

[2] According to Jenkins, transmedia storytelling involves a story that "unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole" (2006, pp. 95-96). To achieve that goal, "a story might be introduced in a film, expanded through television, novels, and comics" (Jenkins, 2006, p. 96).

by Kaplan, which materialized textually in a critical sequence of transposition processes between the source television show and its novelizations, were examined through narratological analyses and interpreted by means of insights from Baetens's categories of transformation (2018, pp. 74-75). However, before going any further into the discussion on Kaplan's *HCR* and *HSG*, we would like to present next a very brief notion of novelization used in this study to avoid any terminological conflicts.

2. Conceptual Framework

Some commentators have criticized the theory of transmedia storytelling (Jenkins, 2006, pp. 95-96) on the grounds that it presupposes a relative waning of both medium and genre specificities since it has a tendency of "blurring the spaces between texts and platforms" (Corrigan, 2017, p. 33). Of more interest to this paper, though, is the compatibility of the *Homeland* show and its prequel novels, among other products of the same franchise, in such a way that a sense of transmedia storytelling is created. Our belief is that such artistic convergence between performance and print does not necessarily entail a minimization of the importance of the medium and genre specificities of each product analyzed separately.

Novelization "is undeniably a form of adaptation" (Baetens, 2018, p. 45). It tends to be commonsensically understood in basic terms as "rewriting of a film as a novel" (Clüver, 2017, p. 473). But other examples of novelization might also include the adaptation of television shows or videogames to the verbal (written) medium (Clüver, 2017, p. 459). Hutcheon and O'Flynn believe that

> The most commonly considered adaptations are those that move from the telling to the showing mode, usually from print to performance. But the flourishing 'novelization' industry today cannot be ignored. Like the readers of earlier popular 'cineromanzi' or 'fotoromanzi,' the fans of *Star Wars* or *The X-Files* can now read novels developed from the film and television scripts (2013, p. 38).

These literary products totally or partially derived from film, television, or other audiovisual cinematic work, are difficult to categorize. Whatever their formats and their modalities, the transformation of film or video into text "has not really stabilized into a lexicon yet, neither in our thoughts nor in our

collective imagination" (Cléder & Jullier, 2017, p. 308; Translation ours).[3] Depending on the specificity of the adaptive process involved, the terms to identify this genre, which seems to be a bit "*dé-généré*" – to borrow Cléder and Jullier's pun (2017, p. 308) – are numerous: "*ciné-roman*", "derivative novel", "tie-in book", "photo-novel", among others. Although Andrew Kaplan's *HCR* and *HSG* do not fit comfortably into the conventional novelization category at first sight, the inclusive definition suggested by recent studies (Cléder & Jullier, 2017; Baetens, 2018) covers both *Homeland* prequel novels.

Given the complexity of a definition, Clüver believes that novelizations "recast configurations in other media such as film and television and even videogames to fit the dimensions of a novel, adjusting the transmedial[4] elements realized in the source text to their own conventions and their objectives" (2017, pp. 472-473). As a result, if the source, for example, "contained dialogue, it may be included. In the case of films, this may often involve the expansion of a film script, which may in turn have been based on a novel or short story, so that *novelization becomes a case of multiple intramedial adaptation*"[5] (Clüver, 2017, p. 473; Emphasis added).

It is important to question the common-sense assumption that novelizations are a kind of "reverse adaptation" (Baetens, 2018, p. 1). Despite their similarities, adaptations from the telling to the showing mode and novelizations involve different processes which incorporate distinctive aspects and techniques. In very inclusive terms, an adaptation from the telling to the showing mode, as a recent researcher pointed out, is "the *audiovisualization* of written words or symbols

[3] "ne s'est pas vraiment stabilisée dans un lexique, ni dans la pensée ou l'imaginaire collectif" (Cléder & Jullier, 2017, p. 308).

[4] The term "transmedial" refers to transmediality, which (together with the concept of intermediality) functions as a key term "in defining adaptation today, opening up adaptation studies more visibly than ever to its impact and influence in performance studies, music, […] and numerous other social and cultural platforms" (Corrigan, 2017, p. 32; For an extended argument on this topic, see also Reis, 2018, pp. 520-522). Both transmedial and intermedial adaptations emphasize "the material differences and compromises that shape both the movements of texts between various media (as those texts move between books, computers, videogames, […] and other devices)" (Corrigan, 2017, p. 32).

[5] An intramedial adaptation implies a transfer of material, content, or influence between the same or a similar media (For an extended argument on this topic, see Ingham, 2017, pp. 325-333; Clüver, 2017, pp. 464-512; Elliott, 2020, pp. 29, 57-69). Examples include music reworkings and remixes, cover songs, film remakes, abridged classics for children, among many others.

/ drawn images / musical compositions / moving images / abstract images / mind images / objects in all their forms" (Kaklamanidou, 2020, p. 14; Emphasis added). A novelization from the showing to the telling mode, on the other hand, constitutes a "pathway from film to book, […] fundamentally a transmedia passage from filmic to fictional narrative" (Baetens, 2018, p. 135). For this and other reasons, we may conceive of novelizations, a recent study claims, through

> the terms of 'the novel' as a structuring interpretive framework: a persistent, and quite possibly traditional, concept of media that may be employed, not necessarily to 'improve' or 'revise' the adapted source but to legitimize it through a particular media paradigm. […] My point here is that conceptions of the novelization as merely the rewriting of screen narrative into prose narrative may overlook the particularity of 'the novel' as a process, and even as an ontology, and not just a commercial object or simply another narrative platform among many (Archer, 2014, p. 216).

As the next section will explore in more depth, Kaplan's *Homeland* novelizations involve different literary techniques to transpose into the written medium significant portions of the audiovisual aspects and nuances of the television show.

3. Discussion

The basic premise of this specific American show is that, while following a lead in a prison in Iraq, the brilliant but "erratic" CIA Agent Caroline Anne Mathison (a.k.a. Carrie) learns from an arrested Al Qaeda bomb maker that an American soldier has been "turned". A few months later, Sgt. Nicholas Brody (played by Damian Lewis), a marine who had been missing for eight years and presumed dead, was found, and freed from a compound belonging to the world's most wanted terrorist, Abu Nazir (Navid Negahban). Although she cannot prove it, Carrie has a "gut feeling" that this Brody character is the turned soldier. The problem is to convince her superiors, especially her mentor Saul Berenson (Mandy Patinkin), to launch an investigation (Hurwitz, 2014, p. 44). Once the whole Brody's dramatic arc is over by the third season, Carrie "wants only one thing: to prevent terror against American citizens" (Hurwitz, 2014, p. 14) during new (and more politically correct) missions in Afghanistan

and Pakistan (Season 4), Germany (Season 5), USA and Russia (Seasons 6 and 7), and Afghanistan (Season 8).

Apart from Hurwitz's sort of "making-of" book *Homeland Revealed* (2014), Andrew Kaplan's books *HCR* and *HSG* are the first official attempts at adapting an immensely popular show such as *Homeland* into the novel form. The primary sequence of events in both books is rather similar because, in general, the protagonist Carrie Mathison struggles to put a stop to simultaneous terrorist attacks in several parts of the globe. *HCR* develops a more linear story, while the second novel, *HSG*, tends to be more fragmentary, as we shall see in more detail shortly.

Published in 2013, *HCR* purports to tell a story that happened in 2006, "before Brody" (Kaplan, 2013, p. 3). After barely surviving an ambush coordinated by Hezbollah operatives in Beirut, Carrie has difficulties to convince her CIA station chief in Lebanon that a terrorist plot is set in motion as they speak (Kaplan, 2013, p. 37). Back to the George Bush headquarter building in Langley, Virginia, she is transferred to the Intelligence Analysis Division as a form of punishment for violating interagency policies. While running surveillance data, Carrie manages to uncover an Al Qaeda plot to assassinate the Vice-President of the United States during a fundraiser at the Waldorf Astoria Hotel in New York. As she investigates how the terrorists will access the hotel through its fitness center, Carrie realizes that Abu Nazir's attacks are never simple, that he has a "signature" in his *modus operandi*, and that the taking out of the Vice-President has been planned as a mere diversion from the real target: the bombing of the Brooklyn Bridge (Kaplan, 2013, p. 117). Thanks to Carrie's stubborn pursuit of the truth, both terrorist attacks are prevented, but now she must go back to Lebanon and Iraq to examine a few information inconsistencies leading to her "expulsion" from the Beirut CIA Station (Kaplan, 2013, pp. 145-146). After surviving a new ambush at an abandoned porcelain factory in Ramadi, Iraq – caused in part by a complex network of double agents who constantly hide their true identities –, Carrie is convinced that the Al Qaeda is planning to assassinate the Iraqi Prime Minister al-Waliki and to invade the governmental center of the Coalition Provisional Authority at the Green Zone of Baghdad. She devises a last-minute plan to protect the Iraqi Prime Minister and then helps to coordinate the battle against the Al Qaeda *mujahideen* (Kaplan, 2013, pp. 303-311).

The second novel, *HSG*, was published in 2014, and it narrates a story set in 2009, "one year before the Arab Spring" (Kaplan, 2014, p. 5). In it, Saul Berenson devises an elaborate plan to expose a double agent who is leaking

secret intelligence to the Al Qaeda terrorist organization controlled by Abu Nazir. This plan ultimately involves Carrie being arrested and tortured in Iran. Under brutal interrogation, she reveals crucial information to the enemy (Kaplan, 2014, p. 253). After blaming herself for having disclosed "actionable intel" to her cruel torturers, Carrie learns that all the operation was staged by Saul to convincingly pass false intelligence to whoever is leaking American secrets to Al Qaeda. Once Carrie finds out what the terrorists' next target is, she must risk her life again to stop an attack on the Imam Hussein Shrine in Karbala, Iraq, that "would prompt violence across not only Iraq, but the entire Muslim world, with an end game impossible to predict" (Kaplan, 2014, pp. 183-184). Here again, Abu Nazir repeats his "signature" of multiple simultaneous attacks to create a diversionist tactic (Kaplan, 2014, p. 275). This book is a bit more fragmentary than *HCR* because it is permeated by flashbacks which recount events that happened before the novel's primary sequence of events to fill in crucial backstory involving Carrie, Saul, Brody, and even Dar Adal.

Andrew Kaplan subverts and challenges the traditional "industrial" novelization stereotypes by going deeper than the TV series into the main character's problematic psyche. The idea, expressed in the cover of the first book, for example, was to produce "an original prequel novel" which would tell "how it all began" on the Showtime hit series created by Gansa and Gordon. Instead of describing the episodes of the TV series, as most "*livres dérivés de film*" (Cléder & Jullier, 2017, p. 309) tend to do, the *Homeland* novelizations opened the possibility for the artistic creation of a whole new self-sufficient narrative line that could even generate future audiovisual installments.

Initially, Kaplan was hired to produce a novel that would function as "an original prequel" to season 1, but in view of the international positive reception[6] he ended up creating two novels with independent stories which shed some light into Carrie Mathison's intimacy. Rather than falling into the usual category of a "glorified" version of a script, Kaplan's *Homeland* prequel novels emulate "true" literature, always with an informed reader in mind. Kaplan asserts in a YouTube interview that he would not have accepted reworking a screenplay:

> My instinct is always on these kinds of things, especially a tie-in book, to say no. Because most times [these] books, […] they're usually pretty mediocre. Nobody thinks very much of them. If I were to do it, that's not what it would be. […]

[6] Andrew Kaplan's *HCR* was "a big bestseller (five times, the No. 1 thriller, No. 1 political novel, and No. 1 movie tie-in on Amazon)" (Raab, 2014, p. 51).

> First of all, this [*HCR*] is an original novel. […] I knew it would only work if it was going to be a really good thriller on its own. Stand alone as an original thriller. I was going to be using some characters from the show. There's going to be a lot of characters like Fielding and so on that I invented. And circumstances like her [Carrie] being in Beirut and so on and a lot of her background that I invented (Martinson, 2013, 00:03:33-00:11:09).

Kaplan's *Homeland* novels present, thus, a clear separation between the publisher's peritext – represented here by the front and back covers, the title page, the genre indication, the editorial information, among others, – and the text itself. While the peritextual domain or zone clearly references the show, including its televisual logo stylized as *HOMƎLAND* and shots of the main actors characterized exactly as in the audiovisual production, the text itself does not explicitly mention its connection with television, which might indicate that these books can be enjoyed by readers, even if they did not watch the *Homeland* TV series. As it is typical in more commercial novelizations, the marketing strategy benefits from associating the book with a hit show or movie. It is no different in the case of *HCR* and *HSG*. Both books bring in their front covers official Twentieth Century Fox posters and artwork featuring the glamorous Hollywood stars from the TV series: the 2013 novel includes Claire Danes; the 2014 book includes both Claire Danes and Mandy Patinkin.

Unlike conventional novelizations, what Kaplan's two novels share, despite their differences, is the fact that they do not see themselves as the show's double. Instead of faithfully reproducing the plot and the dialogues from the television series, they were conceived of as something separated from it. Except for a brief sequence in Chapter 38 of *HSG*, which closely follows a 2008 drone strike that killed Abu Nazir's young son, Issa, together with several other children in a *madrassa* in Aqrah, Iraq (Kaplan, 2014, pp. 312-315) – something that had already appeared as a flashback on the episode 9 of the first season of *Homeland* –, the books work as an expansion of the series' universe.

As Kaplan's interviews so far suggest, one might infer that *HCR* and *HSG*, as Baetens (2018, p. 150) would put it, use the *image* as a generator. Unlike conventional novelizations, his *Homeland* books were not properly based on the TV show scripts. With only about four months to write *HCR*, for example, Kaplan seems to have transposed what he *saw* on the TV show:

> I just got a phone call from my publisher just a couple of days before last Thanksgiving and totally out of the blue […] he said: I've got a proposal for you

> that, you know, we've been negotiating some time with a studio, with Showtime, with the people who do *Homeland*, and we'd like you to do it. […] And then he made it worse because he said, you know, the other thing is that we've got a very very very tough deadline which is you've only got about four months to write it. [...] First, I hadn't even seen the show (Martinson, 2013, 00:02:32-00:04:23).

After being hired to write the first novel, Kaplan saw the first seasons of the television series and "sat down with the showrunners, the people who do the *Homeland* show" (Martinson, 2013, 00:11:33-00:11:41) to discuss an outline of the book he was producing. A similar circumstance took place during the production of the second novel, *HSG*. Kaplan had to come up with a backstory for the character of Nicholas Brody "*before any of the scripts for the TV show's Season 3 had been written*" because the series creators "gave [him] advance notice that the Brody character would be killed off in the Season 3 finale" (Raab, 2014, p. 50; Emphasis added).

As most novelizations rework television or film screenplays, one might say that many of these novelized books have a verbal pretext, which is the script (Baetens, 2018, p. 45). But this does not seem to be the case with Kaplan's novels because they transpose directly from the TV audiovisual content. The author refused to do a tie-in book as a reworked script. Instead, he adapted some of the television characters into a standalone original literary thriller. For the second novel, the scripts had not been written yet.

When it comes to novelizations, intramedial adaptation might occur if the novelizer, for example, writes a novel by transposing or reworking a film or show script. In this case, the adaptation process takes place within the same or similar art form, medium, or genre (i.e., written script – written novel). If the novelizer, however, ignores the film or TV scripts and transposes directly from an audiovisual source (such as a movie or a television show), an *inter*medial adaptation might take place because the creative interflow occurs between different art forms, media, or genres (i.e., audiovisual work – written novel). It is clear he chose not to repurpose a verbal pretext when he transposed the characters and situations from the showing to the telling mode. For this and other reasons, one might say that Kaplan's books involve a transmedial process, in which a considerable portion of the images and the audiovisual content of the TV show is literarily reimagined and gets transposed from the screen to the page.

Although he is working in a different medium, the character treatment, the style, the themes, and the concept of *HCR* and *HSG* do not differ

fundamentally from the *Homeland* TV show. The literary reincarnations of Carrie Mathison, Saul Berenson, Nicholas Brody, to cite but a few, receive a smooth textual treatment. The author not only seems to capture their distinctive characteristics, but he also adds a few layers textually as well as metaphorically. In *HCR*, the act of running is associated with the heroine to suggest her constant struggle to stay alive, to remain sane in an insane world, and to do her job (Kaplan, 2013, pp. 215-216). The metaphor – and this is a point to which we will need to return – permeates the whole book. The same holds true for the following novel, *HSG*, in which the game is a recurring metaphor which defines the masterly way Saul Berenson can play the innumerous variables of his espionage missions.

A certain style predicated on tension and action that we often associate with the *Homeland* show is approximately maintained in the novels. A laconic, tough style with lots of clues and cliff-hangers, typical of a more "literary" type of detective novel and spy thrillers, contribute to produce tension and action in the books in much the same way as in the TV series.

Although the novels are very inventive in terms of new missions and characters' backstories, they manage to refunction many of the themes concerning war on terror, international espionage, digital surveillance, and Islamic extremism present in the serial drama. For this and other reasons, one might say that Kaplan's novels construct, when it comes to literary imagination, a transmedia universe that is very reminiscent of the whole concept of the TV show.

In terms of their transposition from screen to page, Kaplan's *Homeland* novels basically present – to borrow Baetens' insights (2018, p. 74-75) – three categories of transformation: diegetic, narratological, and psychological. And we shall examine each one of these next:

3.1. Diegetic Transformation

As for the first category, Kaplan's novels expand the show's diegetic universe considerably. New characters, locations, and situations are added. As is usually the case with prequels, the stories created by Kaplan in the books precede that of the first season of *Homeland* by focusing on events that occur before the beginning of the TV series. Except for occasional flashbacks like the ones of Nicholas Brody's captivity in seasons 1 through 3, or the one involving Saul Berenson and Anna Pomerantseva on episode 11 of Season 8, the events narrated in the TV show cover the period from 2011 to 2020. The *Homeland*

novelizations, *HCR* and *HSG*, narrate events that take place in 2006 and 2009, respectively.

As a storyteller, Kaplan was able not only to verbally transfer some of the show's characters from the TV screen to the pages, but also to "invent" entire biographies and extensive backstories to them. Very early in the process, Kaplan realized that doing a hit television series like *Homeland* is like "a runaway train […] just going a thousand miles a second", and that "these characters just sort of are there" every week on the screen, which implies that the background for these fictional beings had not been properly developed yet (Martinson, 2013, 00:11:51-00:12:29). As Kaplan puts it, what "the show doesn't tell you [,] the book does" (Raab, 2014, p. 51). Part of the interest in novelizations such as *HCR* and *HSG* was precisely to provide viewers and readers with some clarification on characters' motivations and on complex plot points of the serial drama. According to Hutcheon and O'Flynn, "fans of films enjoy their novelizations because they provide insights into the characters' thought processes and more details about their background. And, after all, that is what novels have always done well" (2013, p. 118). Kaplan explains how he created for instance a backstory for Carrie's father, Frank Mathison (played on TV by James Rebhorn):

> The father... the way he is in the book is partly my invention and partly my working with the showrunners of *Homeland*. What has to be understood is that […] the thing about a show like *Homeland* is it is both a prestige show for the studio and Showtime and Fox and it's also a hit show. […] They're just working as fast as they can to do the script of the shows that they're doing. *A lot of the background for the characters was never really created*. So, for example, you know, where does she [Carrie] live, what her middle name was, where she went to school, where did she go to high school, you know, when did […] her bipolar first manifest itself, her mother... *None of this had been created*. Her father had been on the show in a couple of instants, there was a couple of references to the fact that she had inherited her bipolar disorder from him […]. But, other than that, *there really wasn't anything*. Where did they [The Mathison family] come from? Where did they live? *There was none of that. So, I created all that* (Martinson, 2013, 00:11:14--00:13:41; Emphasis added).

The genesis of these novels involves (re-)creation and co-authorship in relation to the preexisting TV series. In fact, the books aim at dealing with some of the indeterminacies from the televisual production in a purely creative

manner. In Kaplan's books, new characters are also created such as Davis Fielding, James Abdel-Shawafi, Warzer Zafir, Ryan Dempsey (Kaplan, 2013, pp. 347-350), Marion Brody, Alan Yerushenko, Tal'at al-Wasi (Kaplan, 2014, pp. 323-327), among many others.

Nicholas Brody's period as a prisoner of Abu Nazir, briefly shown through flashbacks in the first seasons of *Homeland*, is literarily expanded in the Chapters 3, 9, 16, 27, and 38 of *HSG* (Kaplan, 2013, pp. 20-29, 78-87, 154-161, 233--240, 309-315). These chapters also cover part of the backstory of the U.S. Marine Sergeant Brody, who was rescued from a compound belonging to terrorist Abu Nazir. As evidenced by the *Homeland* showrunners, Nicholas Brody is a combination of two characters, the returnees Uri and Nimrod in the original Israeli show *Hatufim* (Hurwitz, 2014, p. 11). Conceived of as just one character in the American adaptation, however, the dubious Brody is described as "a damaged man with a secret, a skilled liar from whom the truth may never be known" (Hurwitz, 2014, p. 11). Kaplan believed that "the show had never touched on his past or adequately addressed what caused Brody, a United States Marine, to become a jihadi terrorist" (Raad, 2014, p. 50).

Kaplan's second novel, *HSG*, diegetically expands, thus, the situations that were not completely explained in the TV show like, for instance, Brody's past. The narrative explains why he was raised in Bethlehem, Pennsylvania, after his family moved from Twentynine Palms in the Mojave Desert in California, where Brody was born. It also narrates the beginning of his relationship with Jessica, when he was a shy high school jock, and how his best friend Mike Faber was constantly revolving around the couple (Kaplan, 2014, pp. 20-22). The novel also helps to understand how Brody became such a damaged man. His father, Marion "Gunner" Brody, an abusive alcoholic, used Brody's mother, Sibeal, "for a punching bag" (Kaplan, 2014, p. 26). On one occasion, he banged "Brody's head by his hair against the floor, again and again" (Kaplan, 2014, p. 26). Constantly abused, a twelve-year-old Brody held a "gun with both hands less than three inches from Gunner Brody's head, trying to get up the guts to squeeze the trigger" (Kaplan, 2014, p. 27). A few years after his father's accidental death (Kaplan, 2014, p. 238), the so-called "dot-com recession […] killed what few jobs were left" and Brody was forced to find employment with the military because "nobody was hiring anyway" (Kaplan, 2014, p. 157).

Even the events involving Brody's captivity that are audiovisually shown in flashback on the *Homeland* series deserve a slower narrative detailing in *HSG*. In the book, Kaplan gives an expansive account of Brody's daily life under the terrifying violence of his captors (2014, p. 79). The narrative provides

the reader with a suffocating description of Brody's "tiny concrete cell that he called his tomb, because he came to think of himself as dead" (Kaplan, 2014, p. 81). Devoid of any hope of ever getting back home, Brody becomes a Muslim because he "didn't want to be alone" (Kaplan, 2014, p. 83). But he is so weak and damaged at this point that he tries to commit suicide by slitting his wrists with a piece of barbed wire (Kaplan, 2014, p. 158). His relationship with Issa Nazir seems to bring some optimism to Brody, who starts to see the young kid almost as a son. But then the child is brutally taken from him with the American bombing of the *madrassa* (Kaplan, 2014, pp. 312-315). Kaplan's *HSG* adds a few new layers diegetically as well as subtextually by contributing a more complete and coherent explanation to Brody's decision to attempt to perpetrate a terrorist act on American soil.

It is also interesting to notice how certain diegetic aspects of Kaplan's novels are subsequently incorporated in later seasons of the *Homeland* show. Carrie's mother, for example, left the Mathison family in the Chapter 5 of *HCR* (2013, p. 58). This story evoked in the novel is "resumed" in the season 4 finale of the TV show, in which Carrie, after 15 years of separation, tracks down and confronts her estranged mother. Dar Adal's homosexuality, which is narrated in the Chapter 12 of *HSG* (2014, p. 117), reappears in the episodes 7 and 9 of season 6. The show suggests that Dar Adal recruited Quinn not only because of his military abilities but also because the old CIA Black Operations Team Chief of Staff fell in love with Quinn's beauty and youth. How far this attraction is properly sexual will be an active question. These examples help to create a stronger sense of transmedia storytelling (Jenkins, 2006, pp. 95-96) because they show how diegetic transfers seem to occur between TV and book, and vice-versa. The story unfolds back and forth across both media platforms with each different text making significant contributions to the *Homeland* franchise as a whole. That being said, we now try to investigate, in what follows, the narratological transformation of the Showtime series from the showing to the telling mode.

3.2. Narratological Transformation

On the surface, Kaplan's novelizations *HCR* and *HSG* are plot-driven and easy to read like the popular television show they are based on, but, underneath their entertainment façade, there are narratological similarities with twentieth--century traditional forms of spy fiction. In view of *Homeland* being often marketed as a sort of espionage thriller, the showrunners and the publishing

house decided to hire a novelist whose previous literary production belonged in this subgenre. Kaplan's novels could be said to follow this influential lineage of spy fiction to the point of textually evoking the best-selling authors to whom his novelizations might be somewhat tributary. In *HCR*, for example, Agatha Christie and John le Carré are explicitly mentioned: "The lobby of the Palmyra Hotel in Baalbek was filled with palms, antiquities and dusty furniture left over from the French colonial era. It smelled of mold and could have been lifted intact from an Agatha Christie novel" (2013, p. 176); "Remember those Brits from Cambridge who turned out to be KGB spies – Philby, Burgess, Maclean – were all gay. The stuff of John le Carré novels" (2013, p. 338).

Unlike these traditional novels, which almost invariably project tough male heroes, Andrew Kaplan's *HCR* and *HSG* focus on a more complicated female protagonist. Transposing the main character from the screen to the page might have been challenging since Claire Danes's multi-awarded performance as Carrie Mathison is complex. The expressiveness with which Danes inhabits this role seems tricky to articulate in words. In his fiction, Kaplan, however, uses rhetorical devices or figures of speech such as synesthesia and similes to represent Carrie's feelings and perceptions in terms of physical sensations: "Her skin tingling like electricity was running through her." (2014, p. 256); "Her skin was tingling. Prickling, like when your foot falls asleep. […] She rubbed the skin on her arms to try to make it stop tingling. […] She looked around the stall like a trapped animal" (2013, p. 76). In other passages, Kaplan uses literary symbols like the wind and the sea to intimate how a multitude of conflicting ideas revolve inside her mind: "The wind whipping her blond hair about her face, and behind the rolling sea" (2014, p. 91). Other portions of the text focus metonymically on parts of her body to convey the sense of agony the character often experiences: "She put her face in her hands. […] It took every bit of her self-control not to break down sobbing" (2013, p. 85); "But she couldn't concentrate. She felt humiliated, sick to her stomach. […] Sitting on the [toilet] lid, her face in her hands, it was all she could do to keep from screaming at the top of her lungs" (2013, p. 75-76).

As mentioned above, Kaplan also creates recurring metaphors in his books to add a few more layers of meaning to his characters. On the TV show, Carrie (played with tearful desperation by Claire Danes) feels enormous guilt whenever someone she cares about gets killed. Kaplan uses metaphors such as "Carrie is Death" to try to verbally recreate this overwhelming sensation of guilt and grief: "I'm death, she thought. I bring death to everyone I touch" (Kaplan, 2013, p. 270).

On television, Carrie runs to maintain a good physical and mental health. In *HCR*, running is more metaphorical, and it represents her constant struggle with time and danger: "Hard to believe it had been less than two months since it had all started with Nightingale's attempt to kidnap her in Beirut. […] As if she were on a run, where time seemed both compressed and endless simultaneously" (2013, p. 209). Within the metaphorical logic created by Kaplan, the same trope of Carrie relentlessly "running for her life" (2013, p. 74) is also transferred to the following novel, *HSG*: "Without thinking, she turned and ran. Carrie, the 1,500 meter runner, raced down the street on bare feet faster than she'd ever run in her life" (2014, p. 288). Once again, her running from her pursuers is associated with time, and she is simultaneously that same girl from Princeton and the troubled CIA agent.

But the central metaphor that dominates the second novel is the game. Kaplan's narrator constantly focuses on the war games people play in the front. Characters are often playing games, which can be more literal, such as Brody playing Super Mario Brothers on Mike's Nintendo (2014, p. 22), as well as an asset Saul had pitched from the Israeli Mossad, a one-legged Syrian Kurd, Orhan Barsani, "who sat in his shop all day, smoking an apple-tobacco *shisha* and playing *tawla*, a form of backgammon, with his fellow merchants, and anyone else he could sucker into playing, because, as rumor had it, he never lost" (2014, p. 36). Or, sometimes, the games Saul play are metaphorical and very suggestive of the control he exerts on his opponents: "That's the thing with Saul, you never know. […] He plays the game" (2014, pp. 319-320); "But what I've been trying to tell you both […] is that when it comes to this game, we three are amateurs. We are not the genius Saul is" (2014, p. 179).

But like most spy thrillers, the hero invariably displays a persistent habit of surviving, which, narratively, guarantees the protagonist's longevity under multiple reappearances and reincarnations in successive titles of the same series. Despite all the violence, the commotion, and the physical torment Carrie endures in *HCR*, she is always more or less "operational" for the next narrative, *HSG*, and the following televisual installments. In much the same way as in the TV show, rather than following a predetermined function, the other recurring characters are often ambiguous and unreliable. They are usually playing a game of multiple interests. Kaplan's narratives present a whole lot of them, sometimes with more than one identity, and serving more than one political faction, which further complicates the plot (2013, pp. 347-350; 2014, pp. 323-327).

Except for a few flashback chapters in *HSG*, both novels present a linear intrigue, which unfolds in much the same way as in a conventional detective

novel. In general, Carrie's work consists in investigating certain crimes or attacks involving assets and other liaisons to the CIA, while gathering enough information to put a stop to a future catastrophe about to be caused by a plethora of possible enemies. The narratological dominant of Kaplan's two *Homeland* novels is epistemological. That is, Kaplan's detailed narrative of Carrie's undercover spy activities deploys deductive strategies that engage with and foreground questions related to the gathering and the analysis of intelligence. Each chapter of the novels starts with a precise location and a time reference such as "Hart Senate Building, Washington, DC. 29 July 2009. 01:27 hours" (Kaplan, 2014, p. 221), which present specific situations and suspenseful episodes related to the construction of an enigma. The narrative then proceeds with Carrie's analysis of evidence, surprising revelations, and a conclusion.

Kaplan's extensive experience in the U.S. and Israeli Armies (Raab, 2014, p. 50) has given him a vast background knowledge not only of the Middle East geopolitical circumstances but also of the procedures involving espionage and warfare. The verisimilitude of the narrative is constructed through a detailed description of real places and of credible situations. The locations, the food, the clothes, the tribal ideologies, the different religious groups and languages, and the historical backgrounds are well-researched and accurate. Details such as the chemical composition of explosives in, for instance, a hexamethylene triperoxide diamine (HMTD) bomb (Kaplan, 2013, p. 121), or the specific software used to send a top-secret message from a warzone back to the CIA through the United States Department of Defense's secure intranet system (JWICS) are incorporated into the narrative (Kaplan, 2014, p. 14). These technical minutiae collaborate to present the reader with a narrative representation that is comparable to the diegetic universe viewers find in the TV show.

In both *Homeland* novels, the narrator presents an omniscient point of view. This perspective helps to transpose a similar sense of factualness that can be found in the televisual production. Kaplan's use of the all-knowing third--person narrator enhances the sense of objective reliability and truthfulness of the plot. The narrator's potentially illimited knowledge of the story places him in a position of transcendence from which he can select what is pertinent to the story and discard what he judges irrelevant to the comprehension of the plot (see Reis, 2018, pp. 180-181). Such a capacity is adequate to the *Homeland* novels which combine, as noted earlier, elements of spy thriller with detective novel, and even psychological novel.

Kaplan's often-detached narration, written in an objective style filled with paratactical sentences, which prompt narrative expediency and action,

incorporates much of the sense of danger and suspense viewers experience when they watch the televisual Carrie struggling to turn disorganized intelligence into "actionable intel" for decision-makers at the top of the CIA "food chain". The dynamic narrator in both *HCR* and *HSG* sometimes can expand his omniscience to narrate events taking place in a heavily bombarded village in Afghanistan and then immediately move to report details from a whispered conversation between politicians in Washington, DC. Sometimes he can even take a more subjective approach, through a combination of free indirect discourse and implied interior monologue, and venture inside the minds of characters to probe their psychological experiences, as we shall see in the next section.

3.3. Psychological Transformation

Finally, the third category of transformation from screen to page, as devised by Baetens (2018, pp. 74-75), is psychological. With the help of the *Homeland* showrunners, Kaplan constructs his literary narratives with several passages containing character motivations and psychological clarification.

Alex Gansa and Howard Gordon, the creators of *Homeland*, needed "a cable-worthy character" that was different from Jack Bauer, the male protagonist on their previous TV drama, *24* (2001-2010) (Hurwitz, 2014, p. 11, 14). They came up with a female character, Carrie, "but there was nothing that anchored it" (Hurwitz, 2014, p. 14). They needed to find "something to make her richer or deeper" and this would have to be one of "these bigger--than-life pathologies" to presumably catch the attention of viewers. However, Showtime had already "successful shows about a drug addict, a multiple personality, and a serial killer" (Hurwitz, 2014, p. 14). After going "through every possible pathology", on suggestion from Gansa's wife, "the concept of a bipolar disorder was added" because "being bipolar excused her unbalanced and erratic behavior" (Hurwitz, 2014, p. 14).

As mentioned earlier, Kaplan felt that there were aspects of Carrie and the other characters that were not fully developed or even created. The show did not explain much about her condition and how did it start to manifest. Given the action-packed plot, all these aspects of her illness were a bit vague in the television series. Kaplan felt that Carrie had deeper aspects that were worth exploring in his literature because "anybody who's watched the show know that Carrie Mathison, a CIA operations officer with bipolar disorder, is a very troubled person" (Martinson, 2013, 00:06:16-00:06:30).

As novelizations usually do, Kaplan's novels also go deeper than the TV series into the protagonists' mind generally, and into Carrie's psychology specifically. Unlike the show, which does not elaborate much on the heroine's mental disorder on the early seasons, the first novel offers a somewhat clearer diagnosis:

> Her nerves felt taut as a violin string, though that didn't mean anything. She couldn't always trust her feelings, because there were times when she thought her nervous electrical system had been put together by the same idiots who built the Washington, DC, power grid. Bipolar disorder, the doctors called it. A psychiatric mood disorder characterized by episodes of hypomania alternating with depressive episodes, as a psychiatrist once recommended by the student health center back at Princeton, had described it. Her sister, Maggie, had a better definition for it: "Mood swings that cycle from 'I'm the smartest, prettiest, most fantastic girl in the universe' to 'I want to kill myself'" (Kaplan, 2013, p. 6).

In *HCR*, especially, the narrator investigates the struggles of a person suffering from a serious condition who is assigned to carry out intricate missions in one of the most dangerous territories in the world (2013, p. 234). To make matters worse, looking for professional help would result in her losing her job. In other words, if she discloses her medical condition to get prescriptions for the clozapine that she is secretly taking, she instantly loses her CIA top secret clearance (2013, pp. 50,57). In the tensest moments of the narrative, in which she cannot take her medication, the narrator shows how Carrie relives her traumas, how she is visited by voices, and how she suffers with terrible nonsensical dreams filled with guilt:

> Midnight. She woke up bathed in sweat from a bad dream. For a moment, she wasn't sure where she was. […] The sound of gunfire in the distance reminded her. She was back at al-Rasheed Hotel, Baghdad.
> In her dream, her father had been in the [porcelain] factory in Ramadi. They had cut off his head. He was standing there, covered in blood, holding his head in his hands, and it was saying to her, "Why won't you see me, Carrie? If Mom loved you, she wouldn't have gone away and never said good-bye. She would've contacted you. But I stayed and look what you did to me."
> "Please, Dad. I'm sorry, but please. You're scaring me with that head," she cried. He put the head on his neck and said, "Listen to your dad, princess. How is anyone ever going to love you if you won't talk to the one person who does?"

> Right when he said that, [the terrorist second-in-command to the leader of Al Qaeda in Iraq] Abu Ubaida came up to her in the *souk* with his knife, saying, "Now it's your turn, Carrie. Such a pretty head." […]
> […] Leave me alone, Dad, she thought. I'll be nice and talk to you when I get back, I promise. But right now, I've already killed too many people and I'm about to kill some more, so please let me sleep. I need it so badly and this crazy disease you gave me doesn't make it any easier, but I guess you know all about that, don't you?
> Maybe we both need redemption (Kaplan, 2013, pp. 287-288).

The omniscient narrator describes how her nightmares are a kind of surrealistic fusion of her worst childhood memories and the barbaric images she experienced while working for years – sometimes covered from head to foot in a black chador – in a violent portion of the Middle East, a territory where women were called *sharmuta* ("whore") if they "showed someone any part of [their] arm above the wrist, even accidently" (Kaplan, 2014, p. 230), and where men bet on the maximum number of steps that a freshly decapitated body can take before falling. The "body not knowing [it] is dead" yet (Kaplan, 2014, p. 232).

The terrible images, however, are not confined only to her dreams. In fact, she can experience worst horrors when she is painfully awake: "But she couldn't fall asleep […]. She could feel depression moving in on her like a storm on a TV weather map that's heading toward you" (Kaplan, 2013, p. 297). In *HSG*, for instance, Carrie is arrested, tortured, and sentenced to death, while incarcerated in Dastgerd Prison in Isfahan, Iran. After being waterboarded repeatedly, the narrator describes how she feels the disturbing symptoms of her untreated medical condition:

> When she sat up, she felt strange. Her skin tingling like electricity was running through her. She'd gone too long without her meds. She found herself staring at a crack on the wall. It was growing bigger. She could see into it, as if with a microscope. All kinds of things, bugs, bacteria the size of her hand, were crawling out of it. […] She could feel them swarming all over her body. They were feeding on her, like a million tiny needles. She tried to shake them off, but couldn't.
> It's not real, some part of her brain insisted. She was going crazy; the thing she had feared the most, even more than torture, since the day back at Princeton, when she learned of her disorder (Kaplan, 2014, p. 256).

But not everything is just a disturbing nightmare in Carrie's mind. Most of the time, nothing can cloud the sharpness of her intellect. Kaplan uses atmospheric images to symbolically suggest her psychological lucidity:

> *The afternoon sun was bright on the window* behind him [Saul], its reflection nearly obscuring the view of the courtyard between the George Bush Center and the old headquarters building, a few staffers sitting outside in shirtsleeves. Strange weather, she thought, *her mind suddenly noticing everything. Something is about to happen* (Kaplan, 2013, p. 71; Emphasis added).

As contradictory as this may seem at first glance, Kaplan's narratives also showcase her immense ability to disrupt the most complex terrorist plots. The way the narrator shows Carry's multifaceted mind "racing" (Kaplan, 2013, pp. 159, 242, 273), "reeling" (Kaplan, 2014, p. 55), constantly "onto something" (Kaplan, 2013, p. 117), "bouncing all over the place like a pinball" (Kaplan, 2013, p. 325), and "firing on all cylinders" (Kaplan, 2014, p. 198) when she is cognitively analyzing secret intelligence helps to consolidate her complexity as a TV-derived character reincarnated verbally on Kaplan's literary pages. When her condition is treated and her "meds [are] okay" (Kaplan, 2013, p. 117), it is almost as if she has a psychic perception of what is going on beneath the surface:

> That night, having a margarita at the bar in the Phoenicia Hotel, Carrie took out the print of Fielding's body and tried to spot what was wrong with it. The image had been shot from above, from the hidden ceiling camera, and behind. A body and a gun. What was wrong with the image? For one thing, it wasn't the way she was used to looking at Davis. How was she used to looking at him? She reoriented the image in her mind as it would be if she were facing him. And then she saw it (Kaplan, 2013, p. 321).

In Kaplan's narratives, a certain emphasis is placed upon Carrie's seeing things that other people are not exactly capable of perceiving: "Didn't they see what was going on? Missing files, a possible terrorist attack, and she was the only one who'd spotted it and now they were getting rid of her? (2013, p. 73). Her vision seems to be used metaphorically to indicate how she perceives herself and how she can direct her intellect to save other people's lives: "We do good. Without us, the country's blind. Doesn't matter how strong you are if you can't see" (2013, p. 279). As our examples so far suggest, even afflicted by a psychological disorder, the literary Carrie is still capable of multiple complex cognitive

processing while simultaneously analyzing disparate intelligence in several languages from many sources and formats retrieved from different databases and from undercover assets on the field.

These are some of the diegetic, narratological and psychological transformations made by Kaplan to construct a sense of transmedia storytelling which extends from the TV show to his novels, and possibly beyond.

4. Conclusion

In conclusion, it is important to mention that not everyone approves of novelizations. As Hutcheon and O'Flynn point out, "for many they are simply commercial grabs, unmitigated commodifications, or inflationary recyclings" (2013, p. 119). Writers and publishers of this kind of fiction usually estimate, according to a study, "that 1 or 2 percent of the total audience [of a movie or a TV show] will buy the book, so a show that draws two million viewers might sell 20,000 paperback copies" (Alter, 2015, p. 1). It can be a very lucrative undertaking for hired authors and publishing companies, which in part causes the genre to gain a bad reputation. However, when it comes to Andrew Kaplan's official novelizations of the Showtime hit television serial drama *Homeland*, the author proposed a few artistic solutions to avoid some of the less flattering aspects of this popular genre.

In our earlier discussion, it has been noted that, apart from a few fleeting contact points with the TV show's plot, both *HCR* and *HSG* prequel novels present readers (even if they are either *Homeland* viewers or not) with much novelty. Both books develop untold backstories of the main characters, namely Carrie, Saul, Dar Adal, and Brody. Kaplan's books represent therefore an artistic novelizing expansion of the TV series. Considering that the novels investigated here constitute novelizations of a serial drama, we moved on to consider some specificities that might characterize this popular literary genre. This segment, as Archer (2014, p. 223) would put it, tried to highlight the role of novelization not as redundant reproduction but as a form of interpretive adaptation and critical reading.

In our discussion section, we examined how Kaplan uses rhetorical devices or figures of speech such as synesthesia, similes, symbols, metonymies, and metaphors in a creative way to narratively treat aspects such as characters' transmedia "reincarnations" and motivations as well as the overall televisual concept of the TV show. More specifically, we focused on the three basic

categories of transformation (diegetic, narratological, and psychological) evoked by Baetens (2018, pp. 74-75). Even working in a completely different artform, medium and genre, Kaplan's narratives retained and recreated key elements of the characters and the situations represented in *Homeland*.

By now we hope that some grounds have been provided to support the contention that *HCR* and *HSG* do not transpose the plot or rework the show's script, as most intramedial novelizations do. Based on the author's books and interviews, there is some apparent validity to the general statement that Kaplan's novelizations are intermedial adaptations in which fictional content moves from an audiovisual medium to a completely different, written one. As Cléder and Jullier would put it, the characters' adventures get transposed artistically from one medium to another due to what, in a rather general way, theorists call transmedia storytelling (Cléder & Jullier, 2017, p. 37).

As often is the case with adaptations from print to performance, a few commentators believe that the written verbal language of novelizations also seems to lack the liveliness and the flexibility of an audiovisual production (Cléder & Jullier, 2017, pp. 320-321). Kaplan's *Homeland* novelizations *HCR* and *HSG* seem to have found a way to consciously avoid the redundancy (and the comparison, for that matter) that a reworked script might present. Instead of struggling to imitate, to recreate or to repeat the story already told by the television program, he invested in a form of critical work (see Archer, 2014) in relation to the audiovisual material. His writing involved different processes of analysis, selection, assembly, reassembly, reformulation of the preexisting audiovisual content of the show (Cléder & Jullier, 2017, p. 324), which materialized verbally under the guise of character creation, diegetic expansion, narratological inventiveness, and a relatively deeper psychological exploration of the fictional beings.

On a final note, it is relevant to observe that the verbalization of an audiovisual production, write Cléder and Jullier, "involves a work of selection, interpretation and incorporation into another, henceforth, textual environment" (2017, p. 325; Translation ours).[7] Apparently operating on this same premise, Kaplan's critical work of selection, interpretation, incorporation, and invention executed on the audiovisual material resulted in two novelizations that creatively contribute to the narrative world of *Homeland*.

[7] "implique un travail de sélection, d'interprétation et d'incorporation à un autre environnement désormais textuel" (Cléder & Jullier, 2017, p. 325).

Works Cited

ALTER, A. (2015). As Seen on TV, Novelizations Sustain Fans and Gain Respect, *The New York Times*, Jan 5, p. 1, A.

ARCHER, N. (2014). A Novel Experience in Crime Narrative: Watching and Reading The Killing, *Adaptation*, v. 7, n. 2, pp. 212-227.

BAETENS, J. (2018). *Novelization*: *From Film to Novel*. Trans. Mary Feeney. Columbus: The Ohio State University Press.

CLEDER, J. / JULLIER, L. (2017). *Analyser Une Adaptation: Du Texte à l'Écran*. Paris: Flammarion.

CLÜVER, C. (2017). Ekphrasis and Adaptation, in: Leitch, T. (ed.), *The Oxford Handbook of Adaptation Studies*. New York: Oxford University Press, pp. 459-476.

CORRIGAN, T. (2017). Defining Adaptation, in: Leitch, T. (ed.), *The Oxford Handbook of Adaptation Studies*. New York: Oxford University Press, pp. 23-35.

ELLIOTT, K. (2020). *Theorizing Adaptation*. New York: Oxford University Press.

GRIGGS, Y. (2018). *Adaptable TV*: *Rewiring the Text*. London: Springer Palgrave McMillan.

HURWITZ, M. (2014). *Homeland revealed*. San Francisco: Chronicle Books.

HUTCHEON, L. / O'FLYNN, S. (2013). *A Theory of Adaptation*. 2. ed. New York: Routledge.

INGHAM, M. (2017). Popular Song and Adaptation, in: Leitch, T. (ed.), *The Oxford Handbook of Adaptation Studies*. New York: Oxford University Press, pp. 324-339.

JENKINS, H. (2006). Searching for the Origami Unicorn, in: Jenkins, H., *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, pp. 93-130.

KAKLAMANIDOU, B. (ed.) (2020). *New Approaches to Contemporary Adaptation*. Detroit: Wayne State University Press.

KAPLAN, A. (2013). *Homeland: Carrie's Run.* New York: William Morrow Paperbacks.

KAPLAN, A. (2014). *Homeland: Saul's Game*. London: HarperCollins.

RAAB, J. (ed.) (2014). From *Scorpion* to *Homeland*: Meet Andrew Kaplan, *Suspense Magazine*, Calabasas, CA, v. 060, October / November, pp. 50-52.

REIS, C. (2018). *Dicionário de Estudos Narrativos*. Coimbra: Almedina.

Videos Cited

Homeland. Performance by Claire Danes, Damien Lewis, Mandy Patinkin *et al*, Showtime, 2011-2020. Prime Video, https://bit.ly/3dmZ1qi.

MARTINSON, C. "Connie Martinson Talks Books with Andrew Kaplan." *YouTube*, uploaded by Connie Martinson, 1 Oct. 2013, https://youtu.be/v5xdtutoYb4.

TITLE: The Adaptation of *Homeland* from Screen to Page: Challenges of Two Novelizations Based on the Television Series

ABSTRACT: This study aims at discussing how Andrew Kaplan's novelizations *Homeland: Carrie's Run* (2013), and *Homeland: Saul's Game* (2014) verbally construct a transmedia storytelling (Jenkins, 2006) process between literature and the Showtime television series *Homeland* (2011-2020). The analysis, thus, centers on how both tie-in books operate diegetic, narratological, and psychological transformations (Baetens, 2018) on the preexisting material of the show. The discussion seems to suggest that, rather than reworking the TV script, Kaplan's novelizations use image as the generator to invent new characters, to expand the diegetic universe, to create extensive backstories, and to provide new insights into the characters' thought processes. The study provides some grounds to support the contention that Kaplan's critical novelization practices involve a relatively greater deal of creativity, selection, reformulation, interpretation, and co-authorship than most similar titles of this popular literary genre.

TÍTULO: A Adaptação de *Homeland* do Ecrã à Página: Desafios de Duas Novelizações Baseadas na Série Televisiva

RESUMO: O presente estudo objetiva discutir como as novelizações *Homeland: Carrie's Run* (2013) e *Homeland: Saul's Game* (2014), de Andrew Kaplan, constroem verbalmente uma narrativa transmidiática (Jenkins, 2006) entre a literatura e a série de televisão *Homeland* (2011-2020). A investigação enfoca, portanto, como ambos os romances adaptados do seriado do canal Showtime realizam transformações diegéticas, narratológicas e psicológicas (Baetens, 2018) do conteúdo preexistente do programa de TV. A discussão parece sugerir que, em vez de reelaborar o roteiro televisivo, as novelizações de Kaplan valem-se da própria imagem como fator gerador para inventar novas personagens, expandir o universo diegético, criar histórias de fundo e detalhar os processos psíquicos dos seres ficcionais. O estudo reúne subsídios que permitem afirmar que o processo de novelização crítica empreendido por Kaplan envolve criatividade, seleção, reformulação, interpretação e coautoria em graus relativamente mais elevados do que a maior parte dos títulos similares desse gênero literário popular.