

A Study of Linda Hutcheon's Theory of Adaptation in 'Ààre Ajagunbadé': An Adaptation of William Shakespeare's *Macbeth*

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Abstract

This paper delved into the process of adapting the play, 'Ààre Ajagunbadé,' from William Shakespeare's Macbeth. By employing Linda Hutcheon's 'Theory of Adaptation' in which she posits that "an adaptation is a derivation that is not derivative, a work that is second without being secondary. It is its own palimpsestics" (72), we engaged in an in-depth analysis of 'Ààre Ajagunbadé'. We also explore the Yorùbá cultural elements embedded in the play. The paper takes the adapted text as a basis for assessing the success of the adaptation while also highlights its limitations. A comparative analysis was also conducted, contrasting William Shakespeare's Macbeth with 'Ààre Ajagunbadé'. The examination revealed both differences and similarities between the two plays, owing to the cultural variables. It became evident that 'Ààre Ajagunbadé' significantly contributed to the comprehension of Macbeth among the students and actors at Performing Arts departments of Kwasu and AAUA. In conclusion, this paper recommended the consideration of adapting Western plays into different traditional and cultural settings, be it Greek, Shakespearean, or any other Western work, as a means to enhance the understanding of the texts. Furthermore, the paper recommended to drama students interested in understanding similar adaptations, utilizing the strengths and addressing weakness of the endeavour.

Keywords: Adaptation, Ààre Ajagunbadé, William Shakespeare, Macbeth, Linda Hutcheon's theory of adaptation, reimagining, appropriation.

Background

The timelessness and germaneness of William Shakespeare's plays have made them relevant and pertinent to the socio-cultural, economic, religious and political situations of the society throughout history. Indeed, Shakespeare's stories and themes remain a rich source of inspiration and influence for playwrights across the globe to re-enact them in different socio-cultural settings. Hillman (7) reveals that

all over the 20th and 21st centuries, the writings of Shakespeare have been frequently adapted and revived by new arrangements in scholarship and performance. His dramas are widespread and are studied, performed, and reinterpreted through different ethnic and political frameworks everywhere the world.

Therefore, numerous playwrights across the globe have adapted Shakespeare's plays to suite their socio-cultural contexts. As a matter of fact, Gerzic and Aidan (21) assert that "Shakespeare has been adapted throughout the centuries to make his stories fit with the tastes and fashions of the contemporary environment." Hence, his plays have continued to evolve to resonate with the trends of present era. Similarly, Fischlin and Fortier (1) opine that Shakespeare plays have consistently undergone adaptations for many centuries; they aver that "for almost four hundred years, playwrights have been taking Shakespeare's works and remaking them, in an overwhelming variety of ways, for the stage." Thus, playwrights continue to find innovative means of interpreting Shakespeare's plays for the stage.

Many of these adaptations have been staged in their different cultural milieu while numerous of them have been adapted into different languages across the globe. For instance, Soenarto and Bambang (566) affirm that "as a literary text, *Macbeth* has been translated to almost all languages in the world and adapted into various cultural contexts from time to time." While Walter Blege adapted *Macbeth* into the Ewe language of West Africa, *Shakespeare fe Makbet*, as rewriting, "and the Bureau of Ghana Languages is the publisher of the target text meant for Ewe language audience in Ghana, (cited in Agbozo, 43)", similarly, Solomon Plaatje "translated Shakespeare's works into an African vanacular (Setsewana) in the early twentieth century... Kofoworola (218)"

Fischlin and Fortier (1) describe Shakespeare himself as an adapter, "taking existing materials from various sources and crafting them into 'new' artistic creations. Hutcheon (1) posits that adaptation "has always been a central mode of the story-telling imagination and deserves to be studied in all its breadth and range as both a process (of creation and reception) and a product unto its own." She sees adaptation as cultural artifacts which are derived from other texts but are not less in value or derivative. They are repetition of a familiar story but not replications (1),"

The adaptation of 'Ààrẹ̀ Ajagunbadé' started as a workshop at the Department of Performing Arts' Studio, Kwara State University, Malete, Nigeria (KWASU). The workshop, which started on the 26th of January, 2015, was initiated by the late Professor Abiola Irele and it

was convened by me. We formed a team and decided to work with some undergraduate students of the Department of Performing Arts. Forty students were in attendance as we began with the play reading of William Shakespeare's *Macbeth*. However, the students complained bitterly about the complexity of the language of Shakespeare and wanted us to choose another text. Soenarto and Bambang (570) elucidate that "in terms of verbal language, the curious techniques and expressions used by Shakespeare to deliver his characters' thoughts and feelings in *Macbeth* can be viewed as a complex and dynamic system." In the same manner, Hansen (2-3) avers that "like most communication networks, Shakespeare is complex. Whether you examine one metaphor, one prop (like a letter), one play, or his entire oeuvre, at every level Shakespeare unfolds in surprising and intricate ways. This complexity of Shakespeare's language made us decide on how to make the students understand the text.

Therefore, on the second day, we thought of how best to help the students fall in love with Shakespeare. Hence, we decided to show Orson Welles' film version of the play in which they enjoyed and confirmed that it aided a tremendous understanding of the play. Hence, after watching, we commenced with an analysis of the film, it was an eye-opener to the students as they were eager to read the text now. We began the play reading of *Macbeth* on the fourth day and had a robust scholarly conversation on the text.

The students decided to stage the play as their practical project for the semester and it came out beautifully. By the first week of May 2015, the university authority unanimously agreed to have *Macbeth* staged as the convocation play, while I, being an artistic director and the second resource person at the workshop, was given the mandate to direct the play. As the play director, I held a meeting with the Vice Chancellor of the university, Prof. Abdulrasheed Na'Allah who expressly stated his concern about the audiences' comprehension of the Shakespearian play. The VC felt that a straight interpretation of *Macbeth* might be strange to the university community audience who as at then had not had any encounter with any Shakespearian performance. He suggested that the classic should be dramatically transported to Nigerian soil. Hence, this is what gave birth to the adaptation of *Macbeth* to 'Ààrè Ajagunbadé' to salvage the situation. This aligns with Hutcheon's theory of act of appropriation, that is borrowing from other texts to make a new one, (Hutcheon, 35).

Theoretical Framework: Linda Hutcheon's Theory of Adaptation

Linda Hutcheon, a renowned literary theorist has made significant contributions to the literary world through her adaptation studies. In her monograph: *A Theory of Adaptation* (2006), Hutcheon (72) opines that “an adaptation is a derivation that is not derivative, a work that is second without being secondary. It is its own palimpsestics.” In other words, she is of the opinion that adaptations are more than derivative of the original work but creative acts that can exist independently with a new perspective, meaning and interpretation. It is art creating art, literature creating literature. Hutcheon’s theory of adaptation is important and relevant in understanding how adaptations work. The theory states that adaptation can be presented in different media such film, television, theatre, opera, music, video games, and amusement parks. According to her, an adaptation must meet three criteria completely; these three criteria are explained below:

First, an acknowledged transposition of a recognized other work or works. Second, the story must be a creative and interpretive act of appropriation/salvaging ... – appropriating means borrowing from other texts to make a new one while salvaging means that act of saving an old text from being forgotten, or paying homage to a previous text. Thirdly and finally, an adaptation must be an extended intertextual engagement with the adapted work, (Hutcheon, 35).

From the quotation above, the following key elements make Hutcheon’s adaptation theory distinct:

- i. acknowledged transposition of a recognized other work or works should be acknowledged. This means that the work which is to be adapted is an existing work and it must be acknowledged as such;
- ii. creative and interpretative act of appropriation/salvaging. In the process of adaptation, the adaptor who is the creator engages in a creative (borrowing elements, characters, themes among others from the original material which he or she uses as a foundation to make something new), and salvaging which involves the idea of preserving and giving credit to the original material. By doing so, the original work will not be forgotten as it is saved from obscurity by reimagining it in a new way.
- iii. extended intertextual engagement with the adapted work. This means that an adaptation is not just a mere replication of the original material but rather, a creation of an extended intertextual discourse. The adapter engages with and references the original work, recognizing it as a point of departure for reinterpretation.

Drawing from Linda Hutcheon's adaptation theory, it is evident that adaptations are not to be considered as just simple reproductions of existing texts but rather intricate acts and arts of interpretation, creativity, and engagement with the original material. Hence, in her view adaptations are inter-textual discourse between the source material and the new creation, giving a new perception and adding value to the literary genre. Many adapters, scholars and critics have found Linda Hutcheon's adaptation theory very helpful in understanding the complex nature of adaptations and how to relate to original materials.

While adapting Femi Osofisan's *Restless Run of Locusts* into an operatic text and production, Ikibe and Olalusi (135-153) affirm the importance of Hutcheon's adaptation theory to their work as it guides them throughout the creation. From the different explanations of Hutcheon in trying to drive her point home, it is clear that the definition of adaptation is not misunderstood. It is a recreation of an existing literary work.

Hutcheon's theory also incorporates metafictional elements as she discusses "Narcissistic narrative" (Hutcheon, 1). In her book: *The metafictional paradox*, (1980), in her word, she opines that "metafiction," as it has now been named, is fiction about fiction- that is, fiction that includes within itself a commentary on its own narrative and/or linguistic identity, (1)," it is the textual self-awareness, (1). In adaptation, this can translate to as self awareness; a situation where the adapted text overtly acknowledges its status as a work of art. Thus, the adaptation will highlight its own interpretive process. These self-reflexive and self-awareness qualities are the characteristics of many postmodern adaptations. The importance of intertextuality in adaptations is also emphasized in Hutcheon's theory. This refers to the influence of the original text on the new one; that is the relationship between the two different texts and how they reference each other. Hence, the new work relies on the source material while also establishing its own unique identity and its ability to stand independently from the original source.

Synopsis and Play Making of 'Ààre Ajagungbadé'

The play, 'Ààre Ajagungbadé' is deeply rooted in Yorùbá tradition; set in Ekùnpa Kingdom, the play demonstrates the venomous mental and catastrophic consequence engendered by over-ambitiousness and insatiableness of man who chooses evil over good as a way of fulfilling his desires for power. The play records the story of a fearless and courageous warlord of Ekùnpa Kingdom named Ààre Ajagungbadé. On his way from the battlefield on a historic day, Ààre

Ajagungbadé meets with a trio of witches whose prognostications bring about a destructive change in his life. The witches prophesy to him that he shall one day become the King of Ekùnpa Kingdom.

Overwhelmed by ambition and goaded to action by his wife who already has it all planned out, Ààre Ajagungbadé murders King Bádékú who is the king of Ekùnpa kingdom and takes the throne for himself. He and his wife are then conflagrated with guilt and paranoia, and they soon become tyrants as they imperiously run the government of the kingdom. He is forced to commit more and more murders to protect himself and his wife from suspicion and judgment. However, the evil that men do definitely will live after them; Ààre Ajagungbadé and his wife, Ìyààfin Ajagungbadé are soon met with nemesis as they are taken into the realms of madness, and death.

Adaptation of *Macbeth* to 'Ààre Ajagungbadé': Yorùbá Aesthetics and Cultural Contents as Veritable Elements

Macbeth is one of the most frequently adapted and performed of William Shakespeare's' plays, "and the productions of the play as theatre performances can be said to be uncountable, (Soenarto and Bambang, 566). Nevertheless, Shakespeare's plays usually pose a considerable challenge for modern literature and drama students. A significant factor contributing to this challenge is his use of the early form of the English Language, commonly known as Shakespearean language, which to some people, is often perceived complicated and complex. This linguistic complexity, in some cases, can act as a deterrent for students, as the case of KWASU workshop participants in 2015. Rather than enjoying reading the play, they prefer watching the film adaptation. However, with these plays going through cultural adaptations, students enthusiastically embrace and engage with the texts without hesitation.

In view of the above, the language employed in the adaptation of 'Ààre Ajagungbadé' is notably simpler compared to William Shakespeare's. Words and phrases such as 'seemeth', 'thou', 'thou art', 'didst', 'whence camest, have been replaced with 'seem', 'you', 'you are', 'did', 'where are you coming from?' This modification aims to ensure an easy understanding and straightforward comprehension of the play for the readers and theatre directors. This approach aligns with the adaptation theory of Hutcheon's extended intertextual engagement. It underscores that the adaptation of 'Ààre Ajagungbadé' goes beyond a mere replication of the original material, rather, it highlights the creation of an extended intertextual relationship. Hoenselaars (x) avers that "the adaptation or translation of Shakespeare is an art itself." Hence, the interpretation and significance of 'Ààre Ajagungbadé' goes beyond being derivative of the original work. Through the application

of creative choices employed and the cultural setting of the play, the adapted play exists independently, therefore, offering the source material a new perspective.

Whether as a live theatre performance or a film adaptation, Shakespeare's *Macbeth* has an enduring influence and importance in all its subsequent adaptations irrespective of the changes and variations that naturally occur in bringing the text to the stage or screen. Interestingly, Soenarto and Bambang (567) also aver that:

In spite of the unavoidable alteration, every production of *Macbeth* either as a theatre performance or a cinematic adaptation has a sensitive dependency on the initial condition, which is the dramatic text written by Shakespeare. Every production can be viewed as a repetition with a new variable of a textual system that becomes its initial condition, and these new variables will consequently result in the final product.

The above statement by Soenarto and Bambang emphasizes the significance of Shakespeare's text as the foundation upon which all adaptations of "Macbeth" are built. While each adaptation may introduce new variables such as the playwright/director's vision, setting, cultural contexts, the actor's performances, among others, it is still rooted in the original dramatic text, and this relationship between the initial condition and the new elements contributes to the diversity of the productions of *Macbeth*.

Moreover, there exist certain similarities in both texts: *Macbeth* features noble characters like Kings, Queens, Princes, Princesses, Dukes, Duchesses, Thanes, Lords and Ladies, similarly, 'Ààre Ajagungbadé' is characterized with noble figures from Yorùbá culture, such as Oba (King), Ààre (Warlord), Ìjòyè (chiefs), Baálès (Thanes), Olorì (Queens) and Omo Oba (Prince and Princess). This aligns with the Hutcheon's Theory of Adaptation, where the concept of 'appropriation' plays a significant role. The naming pattern of Shakespeare in *Macbeth* is borrowed and integrated into 'Ààre Ajagungbadé,' using the original material as a basis for the adaptation while embedding it with a unique perspective.

On the other hand, the substantial differences between the two texts predominantly stem from culture distinctions inherent in their respective settings. These disparities are rooted in the socio-cultural environments of both texts. For example, in the adaptation process of William Shakespeare's *Macbeth*, into 'Ààre Ajagungbadé', Yorùbá aesthetics played a major role. Although, the play was written in English language, it was however, culturally infused with Yorùbá nuances and tonal qualities, a deliberate choice on my part as the adaptor. This approach perfectly corresponds with Hutcheon's concept of intertextual engagement. 'Ààre Ajagungbadé' is not a

mere copy or replication of *Macbeth* but rather an extension of intertextual discourse. It therefore, serves as a point of departure for the interpretation and creative reimagining of ‘Ààre Ajagunbadé’.

Consequently, various elements of Yorùbá aesthetics, like proverbs, riddles, incantations, traditional rituals, and folk rites, are judiciously integrated into the new text. These are well employed with mixture of Yorùbá language in some of the lines and songs. Yorùbá proverbs and rhetorical expression are also immensely explored to convey messages among the characters. Additionally, the language also thrives on Yorùbá proverbs, which are translated into English, enhancing the depth and substance to the dialogue. Examples of the proverb/idioms/axioms in the play are listed in the table below:

Yorùbá Proverbs	English Translation
Ení mi kùkùtè ara rè ló n mì	One that shakes the tree-stump shakes himself
Ewùré n bínú, ó n fesè ralè, sé ó fé na olówó rè pa ni?	Yorùbá language: Goat is vexing and scratching his feet on the ground, does it want to kill its owner?
Akèrègbè ni yío so ibi tí a o fokún sí lorùn òun	It is the gourd that will show where to tie the string

Thus, some changes that reflect in the adapted version are inevitable; these changes are simply determined by the setting, language, plot, among others.

The use of Invocation and Incantations as a Point of Departure for Reinterpretation

In ‘Ààre Ajagunbadé’, characters render incantations through the uttering of words purporting to have magical power to eliminate their enemies. We explored invocation and incantation with some of the lines spoken by Ìyáàfin Ajagunbadé, she invokes the spirits of dark powers, rallying for spiritual support. This continues when she encounters the witches, summoning them by invoking their spirits with the following lines:

(a)

Ako’já aborí gbóngbó	The cat with a long dangling tail
ẹṣẹ abirù giilògìlò	One who enters the town in a mysterious manner
À-jà-yí-wòlú	The evil spirit that forces the child’s eyes to open forcefully
ẹbọra tí ranṣò lójú kankankan	One is capable of been invisible at will

Ayá-ní-mọrá, agánrán-ní-mòrun A force capable of plying heaven
 ẹyẹ nlá abẹnu gbàkògbàkò A big bird with a mysterious mouth
 Ìbèrù ò jẹ a roko ìdí àgbọn kúnná Fear that disallow one from clearing the weedy coconut
 tree
 ẹlẹjẹẹ à à fúnni jẹ Owners of promises that are usually eaten
 Òkàlòkáló tín gbé ni mì bí kàlòkàlò The swallow-being who swallow human beings like
 swallows
 Oníbàntẹ péléjá tín báni á jà láífowọ kan ni Owner of small charm-skirt who fights
 without a touch

(b)

Íyá à mi a-jú-bá-bá My passion the-flying beings
 ẹyẹ fínfín apá mìi ọtún The mysterious birds to my right hand
 ẹyẹ fínfín apá mìi ọsì The mysterious birds to my left hand
 ẹyẹ máfin-máfin The mysterious wild-birds
 Àárín ìlekè ayé lowà In the Centre of heaven and the earth
 Wón tinú ọgán fò wá'yé They fly out of the termite's anthill to the earth
 Won íí j'iyán, won íí jẹkọ They neither eat pounded-yam nor pap
 Àwọn la'jẹdọ èyàn ma bì They are the eaters of human livers without vomiting.
 ọdẹ s'apò yọ'ró, s'apò yọ'oògùn Hunter who dips hand into the charm-pause to bring out
 poison,
 Àròn nimojà s'apò yọ'oògùn The master medicine-beings who bring charms out of
 pocket
 Ejò a kọ'mọ léyìn yọ yọ lọ s'áwo Snakes who is accompanied by their young ones on
 secret expeditions

Éyin ni wón kólé ayé lé lówọ You are the beings on whose hands life secrets are placed.

In the same vein, Invocation plays a significant role in the scene where Ààre Ajagungbadé meets with the three witches to seek clarification on their previous predictions. Invocation is also used to summon the witches out of their coven in the first scene. Similarly, powerful warriors employ invocation in order to conquer their enemies, uttering words purported to possess magical powers in the scene where Ààre Ajagungbadé and the King's sons engage in battle.

In line with Hutcheon's theory of Adaptation, 'Ààre Ajagunbadé' represents an exploration of extended intertextual engagement with *Macbeth*. There is a huge point of departure from in terms settings, language, names, and cultural elements between the two texts. Hence, 'Ààre Ajagunbadé' is not a mere replication of *Macbeth* but rather, a creative interpretation and translation that engages in an extended intertextual dialogue with the original text.

Praise Singing and Chants as Departure Points for Reinterpretation in 'Ààre Ajagunbadé' Through the Lens of Hutcheon's Theory

In the adaptation process of 'Ààre Ajagunbadé', praise singing and chants are employed as key elements. This adaptation is examined within the lens of Hutcheon's theory of adaptation, which entails reimagining or reinterpreting the source text in a fresh cultural or creative context. Praise singing and chant are some of the Yorùbá cultural aesthetics. Isola (187) states the importance of praise singing, he says:

In general, the Yorùbá love rhetorics. This love is reflected in the fact that good orators are admired, and in the process of looking for good speakers...an akewi is invited to perform in the belief that well turned out phrases in prose and in poetry make the message more appealing to the hears, and the mind better inspired to receive it.

In scene three, the use of praise singing is evident as the Praise singer chants the praises of Oba Badeku, this is accompanied by the sweet melody of the sound of dundun (a yoruba traditional drum). Below is the example from the script:

Praise Singer:	Oba toto bi aro o	The king is clean like the dye
	Oba rere bi osun o	He is red like *osun
	Mo sun m'oba niwon egbeje	I am 140 feet close to the king
	Mo jina s'oba niwon egbafa	I am 120 feet away from him
	Kabiyesi Oba Badeku	Your royal majesty, King Badeku!
	Atobatele ko to dade	He was royal before wearing a crown
	Atobatele ko to joba	And kingly before becoming a king
	Akuro ti lomi tele k'ojo o to ro	The river bank was damp with water before the rain
	Bi mo ba ti ni o leyin mo le gb'geun loju	I could slap a masquerade knowing you are with me
	Bi mo ba ti ni o leyin mo le ko'osa laya	I could challenge the gods knowing you will support me
	Eru Oba ni moba	It is only the King I fear!
	Oba to to bi aro ooo	The king who is clean like aro!

Townsperson: Kabiyesi o. (14)

The chants used in the text enhance the overall spectacle of the play. Odedina, (144) avers that:

Praise singing is mostly oral poetry but for the reaction of the subject, which could be trancelike, ululation, boisterous dancing and throwing cash at the singer, a term called “spraying” in Yorùbá land. In theatre drama on the other hand, the actors adapt these praise singing to the environment which the drama is being staged, thereby indirectly involving the audience.

Praise singing and chants contribute immensely to the distinctiveness of “Ààre Ajagunbadé” and they exemplify the principles of adaptation as proposed by Hutcheon in her theory. As creative and interpretative act of appropriation/salvaging we simply borrowed elements of courtesy and respect as accorded the nobles such as Macbeth, Lady Macbeth, Banquo, Duncan, Macduff, among other as foundation to make a new way of according respect in the new play, oriki (praise singing) is judiciously explored.

Name as a Departure Point for Reinterpretation in “Ààre Ajagunbadé” Through the Lens of Hutcheon's Theory

The adaptation of “Ààre Ajagunbadé” relies heavily on Yoruba names as a foundational element. This adaptation is viewed through the lens of Hutcheon's theory of adaptation, which underscores the transformation of source material into a new creative context. The characters, places and other nomenclatures in the play are creatively and culturally named to play particular religious, spiritual or cultural roles in the play. For instance, the name Ajagunbadé literally means ‘He who fights to win the crown’ while the name ‘Bádékú’ means ‘to die with the crown.’ In the play, Oba Bádékú indeed meets his demise as a king who wears the crown. ‘Baale Ajiroba,’ is another example, his name signifies that his first daily duty is to see, visit or attend to the king. ‘Ijagbemi’ and ‘Ijadiran’ (Fight fits me- names for warriors), these names influence the characters who bear them, as they are both warriors in Ààre Ajagunbadé’s camp. These names are integral components in the reimagining of ‘Macbeth’ into ‘Ààre Ajagunbadé.’

The names have cultural, historical, or symbolic significance, and their reinterpretation within the adaptation process significantly impacts the storytelling and character development. For instance, the name of one of the two sons of Oba Badeku, ‘Obayemi’ (kingship perfectly fits me) leads him to become the King of Ekunpa Kingdom while his brother, Adeyemi- (crown fits me) gives him a full support. Other names with cultural meaning are: Aare (warlord), Jagunmolu (warrior), Osunbunmi (Osun gives her to me). Hence, the names of the characters influence their characterizations. The Yorùbá culture of name selection is explored to bestow the characters of

'Ààre Ajagungbadé' with meaningful names. This adaptation process explores Yoruba names as departure points to convey cultural nuances and historical connections in the play.

In line with the guidelines of Hutcheon's adaptation theory, *Macbeth* is acknowledged and recognized as the source material for the adaptation of 'Ààre Ajagungbadé', however, there is a creative and interpretative act of appropriation in the process of adaptation. We borrowed elements, characters and themes from *Macbeth* and used them as the foundation to create something new. 'Ààre Ajagungbadé' is a fiction about fiction, that possesses self-awareness as a text that acknowledges its status as a work of art; yet, it goes beyond being merely derivative of the original work and can exist independently with the new perspective, meaning and interpretation given to it.

Similarities and Differences of *Macbeth*'s Witches in Ààre Ajagungbadé's Witches Through the Lens of Hutcheon's Theory

The similarities in both sets of witches in *Macbeth* and 'Ààre Ajagungbadé' include the following: *Macbeth*'s witches are three in number but in 'Ààre Ajagungbadé', they are three principal witches and seven young witches all of whom are women; they possess supernatural abilities, they also cast spells and make mysteriously prophecies that have a profound impact on the events, character's decisions and the entire plot. With their powers, the witches bring doom to Scotland and Ekunpa Kingdom. Their first prophesy of quickly comes to pass convinces both *Macbeth* and Ààre Ajagungbadé, this eventually leads to the doom that awaits the kingdom as the murders of Duncan and Oba Bádékú are committed in the two texts; the witches in both texts wield influence and manipulate the major characters. They play a pivotal role in the downfall of *Macbeth* and 'Ààre Ajagungbadé'.

The differences in both play texts include the following: 'Ààre Ajagungbadé's witches are reimagined within a Yorùbá cultural context while *Macbeth*'s witches are firmly rooted in Scottish folklore. This cultural shift introduces unique rituals, symbols, and beliefs that impact the actions and behaviors of the witches; 'Ààre Ajagungbadé's witches incorporate Yorùbá elements such as rituals, chants, incantations and cultural symbols, which reflect the Yoruba cultural nuances of the adaptation. These elements however, absent in *Macbeth*'s portrayal of the witches.

It therefore, becomes evident in the context of Hutcheon's Theory of Adaptation that the reinterpretation of the witches in 'Ààre Ajagungbadé' serves to extend the intertextual engagement with *Macbeth*. The reimagining of the witches in "Ààre Ajagungbadé" also exemplify the theory's

core concept of 'appropriation.' Elements, characters, and themes from 'Macbeth' are borrowed and creatively reimagined to form the foundation of a fresh storyline enshrined in Yorùbá cultural context, offering a unique perspective and illustrating the richness and diversity of adaptation theory.

Conclusion

This paper has been able to analyse the adaptation process of 'Aare Ajagungbadé' through the lens of Hutcheon's Theory of Adaptation. The study also examined how the key elements such as Yoruba aesthetics, socio-cultural context, names among others are creatively and significantly reimagined within the purview of Yorùbá cultural context. The paper also highlighted both similarities and differences with the source material, *Macbeth*, especially with the names in 'Aare Ajagungbadé' which are culturally and symbolically christened, adding depth to the narrative and influencing characters' roles. The research examined the roles of the witches in both texts, in 'Ààre Ajagungbadé', they retain their supernatural nature, they are reinterpreted to incorporate Yorùbá elements, including incantations and rituals, reflecting the specific cultural nuances of the adaptation. The study demonstrates how 'Aare Ajagungbadé' serves as an extended intertextual engagement, acknowledging *Macbeth* as its source material, while offering a new perspective, interpretation and meaning, underscoring the concept of 'appropriation' within adaptation theory.

The paper has been able to underscore the transformative power of adaptation, revealing how characters, themes and plots can undergo a creative and interpretive act of appropriation to convey distinct cultural and thematic perspectives. 'Ààre Ajagungbadé' as an adapted play, stands as a testament to the adaptability of storytelling, underscoring the richness and diversity of adaptation theory and its ability to transform into a fresh narrative within evolving cultural contexts. The research reveals that adaptation in the arts is a skill that must be acquired or learnt.

Observation and Recommendation

It was observed in the course of this study, that many 21st century Literature or Drama students find Shakespeare's language challenging. This is however, not to say that Nigerian students lack the ability to understand the English Language, but to say that Shakespeare's language is complex and may need to first be translated into the modern British English Language before an easy understanding can take place. The adaptation enhanced the understanding of William Shakespeare's *Macbeth* by the students of both institutions Kwasu and AAUA. It was also observed that due to the national cultural variables in/of both plays, there exist a number

of differences in *Macbeth* and 'Ààre Ajagungbadé'. However, this did not distort the message of Ààre Ajagungbadé neither did it confuse the audience.

This study therefore, serves as a valuable contribution to the field of literature, drama especially. We recommend that scholars, researchers and students embarking in the unique process of reimagining and adapting literary works within different cultural contexts should study the process as examined in this paper. The study also recommends the following for easy comprehension of William Shakespeare's plays, either the original texts or their adaptation: at the workshop, an in-depth teaching and extensive discourse on the theme, language, character analysis and message of the play should be done;

- i. there may be a need for a workshop on the works of William Shakespeare, most especially on the play in focus:
- ii. students and actors may need to see a video of the play they intend to read and perform first if such exists;
- iii. there might be a need for a translator who will help in translating the old form of English such as 'thou', 'thee', 'thine', 'thane', 'nay', 'hey' and so on, to you, yours, hi or hello and so on; and
- iv. there may be a need for a speech director who take the actors on lines delivery session as well as pronunciation, enunciation, articulation, projection, elocution, diction among others.

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