

Modes of Adaptation: Black Representation in Maurice Leblanc's *Arsène Lupin, Gentleman-Burglar* and Netflix's *Lupin*

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Abstract

Adaptation refers to adapting literary works (short stories, novels) into another medium (play, film, television series). Adaptation elongates the survivability of the text. The primary concern of adaptation is fidelity, the degree to which a film reflects the original work, theorists suggest various approaches, perspectives and concepts to understand the original source and the adapted work. Dudley Andrew's Modes of Adaptation is taken for the analysis/study. Dudley Andrew classifies three modes of adaptation. 'Borrowing' denotes the exact imitation of the work as a film. 'Intersecting' converges the text with the contemporary world and 'Transformation' treats the literary work as an outline and weaves a similar story without affecting the originality of the source work. In the novel, *Arsène Lupin, Gentleman-Burglar* (1907), a crime novel, Maurice Leblanc narrates a story of a thief, Arsène Lupin, who commits robbery without any traces or evidences using his wit. The *Lupin* series (2021), broadcasted on Netflix, is a modern-day approach of Arsène Lupin. In the *Lupin* series, Assane Diop, the protagonist, steals a necklace in the auction, which lets him to face various consequences. The paper focuses on racial discrimination in the series and compares Maurice Leblanc's *Arsène Lupin, Gentleman-Burglar* and Netflix's *Lupin* series through the lens of Dudley Andrew's Modes of Adaptation.

Keywords: crime thriller, film adaptation, fidelity, modes of adaptation, racial discrimination

1. Introduction

Crime fiction has its origin in 19th century by the work of Edgar Allan Poe's *The Murder in the Rue Morgue* (1841). Crime fiction is sub-divided into locked-room mysteries, crime thrillers, police procedurals, historical crime fiction and so on. As S. S. Van Dine rightly points out, readers always have an equal chance of solving the mysteries (most often murder mysteries) as detectives in the novel. Writers try to involve readers in the process of investigation to figure out the culprit. But in Crime Thrillers "apart from detective story ... its focus on the crime, rather than its investigation" (Scaggs, 2005, p. 107). Crime Thrillers make the shift of crime act from locked-rooms to the mean streets (areas noted for crime and violence) and the narration focuses on gangsterism and hard-boiled detectives. According to Martin Priestman, Crime Thriller lacks the "moral safety-net of detection" (quoted in Scaggs, 2005, p. 112). In Crime Thrillers, "there is often no detective, or, when there is, he or she plays a secondary role" (quoted in Scaggs, 2005, p. 107). Crime fiction emphasises on various themes such as unemployment, racism, suppression and many more. Crime fiction is capable of adapting to variety of themes, across cultures and even as a movie. "The exponential growth of interest in the last two decades of the twentieth century in the reworking of detective fiction, and its classic Anglicized variant" (McCaw, 2011, p. 2-3) denotes the growth of crime fiction in adaptation. Crime fiction plays a vital role in adaptation in the form, of short stories/novels into movies which gives an international recognition to both the authors and directors. The paper focuses on Black Protagonist and Dudley Andrew's Modes of Adaptation in Maurice Leblanc's *Arsène Lupin, Gentleman-Burglar* (1907) and Netflix's *Lupin* (2021) series.

2. Methodology

Dudley Andrew's *Concepts in Film Theory* (1984), explains various concepts related to film studies in relation with

Formalism, Structuralism, Semiotics, Psychoanalysis, Adaptation and Hermeneutics. In adaptation, Dudley Andrew discusses adapting literary works (novels) into another medium (motion picture) and classifies adaptation into three modes such as 'Borrowing' denotes the exact imitation of the work as a movie. 'Intersecting' converges text with the contemporary world and 'Transformation' treats the literary work as an outline and weaves a similar story without affecting the originality of the source work.

2.1 Adaptation

Eliot says, "No poet, no artist of any art, has his complete meaning alone" (quoted in Slethaug, 2014, p. 13). It explains that any work of art produced by an artist may be an inspiration or sparkle of the prior work. Adaptation refers to adapting literary work into another medium. Adaptation prevents the decrease of classical or notable works by making them available as movies to people of the world. More than 50% of the Hollywood movies are adapted works. Adaptation studies deal with the comparison between authors and adapters/directors by highlighting the works (novel and adapted work). The primary problem with adaptation studies are fidelity and authenticity. Fidelity exemplifies how much the literary work are reproduced as a movie. The difficult task is that the entire novel cannot be adapted into film due to time restrictions. Authenticity illustrates the originality of the work because of the replication of the novel, the problem lies in whether the credits should be given to the authors or the adapters/directors. Theorists put forth distinct approaches, theories and perspectives to overcome these problems such as intertextuality, contextuality, dialogism, palimpsest, hermeneutic approach, structuralist approach, semiotic and so on. The paper deals with the Borrowing, Intersecting, Transformation of fidelity in Maurice Leblanc's *Arsène Lupin, Gentleman-Burglar* (1907) and Netflix's *Lupin* (2021).

3. Adaptation in Crime Fiction

Crime fiction/novels are widely accepted by all the people for the elements of thrill, deduction, observation and logical reasoning. Through adaptation, directors/adapters decide to replicate these components in visual narratives. Diverse crime novels have been adapted into movies (from big screen to television series). The adaptation in crime fiction exemplifies whether the directors/adapters do justice to the literary works taken for adaptation. To mention, some of the adapted characters are Hercule Poirot, Miss Marple, Sherlock Holmes, James Bond, Philip Marlowe, Tom Ripley and others. In such a way, Arsène Lupin is a famous fictional character which has been translated from French into diverse languages and modified according to the respective culture's ethics and values. It has been adapted into big screen and series. Some of the critical theories, approaches, diverse perspectives about crime fiction and various adaptation of Arsène Lupin are discussed below.

David Drake's "Crime Fiction at the Time of the Exhibition: The Case of Sherlock Holmes and Arsène Lupin" (2009), traces the origin and evolution of both Sherlock Holmes and Arsène Lupin. It gives the similarities and dissimilarities between Holmes and Lupin. It illustrates the time differences between Holmes and Lupin. The author concludes by addressing the similarities between Sir Arthur Conan Doyle and Maurice Leblanc.

Samah Selim's "Fiction and Colonial Identities: Arsène Lupin in Arabic" (2010), discusses the social and literary context of Hamza's translation of Arsène Lupin as *The Charming Thief* (1910). It deals with two aspects of translation such as 'domestication' and 'foreignization' which are incorporated in the translation of Hamza. It narrates the social context as colonized Egypt, which transfers Arsène Lupin as a Robin Hood, steals from the rich and gives to the poor. It explains the literary context, which has only myths and stories of Egypt, people are aware of the literariness through translated works.

Neil McCaw's "*Adapting Detective Fiction: Crime, Englishness and the TV Detectives*" (2011), narrates the history of adaptation and its evolution in Detective fiction. It illustrates the timeless adaptation of various fictional detectives, which focuses on themes and their uniqueness. It recalls the adaptation of Sherlock Holmes, Miss Marple, Inspector Morse, Jack Frost, Brother Cadfael and a few contemporary web series. The author concludes by ensuring the role of Detective fiction towards the nature of crime and Englishness.

"*Sherlock and Transmedia Fandom: Essays on the BBC Series*" (2012), in the book, illustrates the similarities and dissimilarities between Sir Arthur Conan Doyle's Sherlock Holmes and BBC's *Sherlock*. It denotes the transformation of 19th century, Victorian age Holmes to the 21st century, Postmodern Sherlock and also the industrialized to modernized London. The book concludes with transmedia multiplicity and distinguishes the relationship between canon and fan engagement.

Emma Bielecki's "Arsène Lupin: Rewriting History" (2014), associates Lupin with figures in history, nationality, myth and fiction. It explains the conflict of nationality Frenchness over Englishness and the description of London over Paris through narratives. It illustrates the character, Lupin as a timeless and ageless character like the Hercules, mythical hero. It compares the protagonist with a historical figure. The author concludes, Lupin as a trickster and compares him with Hermes, the Messenger of God.

Mark Aldridge's *"Agatha Christie on Screen"* (2016), exemplifies the chronological adaptations of Agatha Christie's works. It classifies the screen adaptation, as rare to frequently available. It tries to explain Agatha Christie's perspective and new approaches towards the adapted works. It analyses whether the alteration of the novels is accepted by the author. It views the acceptance of adaptation in European countries and the rest of the world. The author concludes that the impact of Christie's novels failed to achieve through adapted works.

Laurence Raw's "What Can Adaptation Studies Learn from Fan Studies?" (2017), defines fan studies and compares both adaptation and fan studies. It discusses the nuances such as religiosity, fan scholar and aca-fans related to fan studies. It explains the contrast and similitude between adaptation and fan studies. The author concludes that fan studies should be given special focus and treated as a serious subject for research discussion.

"Patricia Highsmith on Screen" (2018), in the book, deals with Highsmith's adaptation and novels. It examines the dualism in her works and the relationship between Highsmith and Alfred Hitchcock. It discusses the queer elements in the novels and adapted works. It addresses the mythological intertextuality and cultural transaction in her works. The book concludes with the interviews of the directors of Highsmith's adaptation.

W. R. Burnett's *Little Caesar* (1929), Mario Puzo's *The Godfather* (1969), Nicholas Pileggi's *Wiseguy* (1985), Aya de Leon's *Uptown Thief* (2016) are some of the well-known Crime Thrillers, deals with the mindset of mafia heads, thieves, perpetrators and illustrates the happening of the mean streets, which has also being adapted as a film. These are some of the works that exemplify the adapted series, examine authors and their works (novels and its adaptation), adapted works in crime fiction and also address the origin and matrix of Arsène Lupin's character from France to worldwide. The research paper discusses the uniqueness of Maurice Leblanc's *Arsène Lupin, Gentleman-Burglar* (1907) and Netflix's *Lupin* (2021) through Dudley Andrew's Modes of Adaptation and also the racism in the series.

3.1 Adaptation of Arsène Lupin

Maurice Leblanc's Arsène Lupin has been translated into distinct languages and cultures. Through the evolution of Film Adaptation, Arsène Lupin is adapted from a literary text to big screen. The famous adapted works of the character, Arsène Lupin are listed out and explained in brief.

Lupin III (1967), Japanese manga series, illustrated by Monkey Punch, published in *Weekly Manga Action*. Lupin III, grandson of Arsène Lupin. He steals most unique and valuable things in the world. Before that, Lupin III sends a card to the owner to convey his interest towards the desired things. He forms a team in contrast to Arsène Lupin, teammates are Daisuke Jigen (marksman), Goemon Ishikawa XIII (swordman), Fujiko Mine (Heroine) and as a team, they commit robbery.

Arsène Lupin (2004), movie, directed by Jean-Paul Salomé. Arsène Lupin's moral code is to steal from the rich and lawbreakers. As the movie progresses, he battles a secret society, to find the secrets of the lost treasure and Mehdi.

Lupin III: The First (2019), an animation movie, directed by Takashi Yamazaki, animated by Marza Animation Planet and TMS Entertainment, loosely altered from Monkey Punch's *Lupin III*. Lupin III and his team race against Nazi treasure-hunters to find and destroy the Eclipse, power generator of a highly advanced mechanism developed by Mesopotamian civilization, which in the wrong hands will destroy the entire world.

Lupin series (2021), is a modern approach and compiled adaptation of Maurice Leblanc's 17 novels and 39 novellas of Arsène Lupin. Hubert Pellegrini stages the necklace's robbery against Babakar Diop to get an insurance. Assane Diop, the protagonist, steals the necklace after 25 years from Hubert Pellegrini to prove his father's innocence, Babakar Diop, which led his loved ones' lives at stake.

Few notable adaptations of Arsène Lupin, which do not follow the storyline of Maurice Leblanc's works because the plot is loosely bounded. The directors grab the characteristics of Arsène Lupin and narrate a different story. This paper illustrates the racial discrimination in the series and focuses on Dudley Andrew's Modes of Adaptation in Maurice Leblanc's *Arsène Lupin, Gentleman-Burglar* (1907) and Netflix's *Lupin* (2021).

4. Modern-day Lupin

Arsène Lupin, Gentleman-Burglar (1907) by Maurice Leblanc, a collection of nine short stories, first published in the French magazine *Je sais tout* (I Know Everything) (1905) and then in English (1907), narrates a story of a burglar, Arsène Lupin, commits random robberies without any particular motives. Arsène Lupin disguises himself with numerous names to commit heist and escapes from the police.

Lupin series (2021) broadcasted by Netflix, produced by Gaumont Film Company, directed by Louis Leterrier, narrates the story of Assane Diop, influenced by Arsène Lupin, who steals a necklace in the auction to prove his lost father's innocence, Babakar Diop, against Hubert Pellegrini, which eventually led to face various consequences.

5. Borrowing

‘Borrowing’ denotes the exact imitation of the source text as a motion picture. It focuses on the main plot of the literary work and shrinks the sub plot, which does not have any influence over the main plot due to time restrictions. The directors/adaptors declare that it is a replication of the source text and acclaim the authors. Borrowing examines the replication of Maurice Leblanc’s *Arsène Lupin, Gentleman-Burglar* in Netflix’s *Lupin* series.

“Arsène Lupin after all is a self-chosen pseudonym” (Bielecki, 2014) which is derived from Latin, ‘Arsenius’ means ‘male’ and ‘Lupus’ means ‘wolf’, which situates Lupin for his cunning, team coordination and execution of a plan. Similarly, a voiceover in the series says, “Arsène Lupin is a lone wolf. who from time to time calls upon his friends who may have questionable morals, but infallible loyalty” (Leterrier, 2021, 39:02-13). Assane Diop is a loner, steals the necklace with a temporary team and double-crosses them, occasionally meets his friends which reflects with a visual resemblance.

Arsène Lupin “the man of thousand disguises” (Leblanc, 1907, p. 2) changes appearance according to his intention as “chauffeur, detective, bookmaker, Russian physician, Spanish bull-fighter, commercial traveler, robust youth, or decrepit old man” (Leblanc, 1907, p. 2) to commit robbery and to escape from the police. Likewise in *Lupin*, Diop also disguises himself as “janitor”, “rich man”, “food delivery man”, “IT guy”, “reporter” and “police official” (Leterrier, 2021) to steal, escape and excavate the truth hidden behind the necklace.

Leblanc’s “The Queen’s Necklace”, the necklace in the novel and the web series belongs to “Marie-Antoinette, Queen of France” (Leblanc, 1907, p. 48). Lupin as a six-year-old child robs the necklace. The police suspect and kept Lupin’s mother under surveillance for the robbery. But as a “child, being free, could easily go to a neighbouring city, negotiate with some dealer and sell him one diamond or two diamonds, as he might wish, upon condition that the money should be sent from Paris, and that proceeding could be repeated from year to year” (Leblanc, 1907, p. 56). Lupin scatters diamonds from the necklace and sells it with a condition that the money should be sent from Paris in instalments. He commits the heist to take care of his ill-health mother.

Similarly, Diop examines the necklace through his friend, Benjamin says that, “necklace has never taken apart” (Leterrier, 2021, 01:41-44). Diop decides to take the diamonds and give them to the people, who helps him to prove his father’s innocence. Youssef Guedira, police detective, fan of Arsène Lupin. Guedira is the only person from the beginning, who associates Assane Diop with Arsène Lupin but his higher officials do not believe him.

In the novel “Madame Imbert’s Safe”, Ludovic Imbert is attacked by a companion of Lupin. He shouts for help. “[T]he man who was smothering him with his weight arose to defend himself against an unexpected attack. A blow from a cane and a kick from a boot; the man uttered two cries of pain, and fled, limping and cursing” (Leblanc, 1907, p. 83). Arsène Lupin rescues Imbert. The attack has been executed to befriend and steal from Imbert.

In *Lupin*, Benjamin attacks the accountant of Hubert Pellegrini and runs with the briefcase. Diop helps the accountant to chase Benjamin. But both, Diop and Benjamin are on the same side which the accountant is unaware. They take the copy of the files and Diop returns the briefcase to the accountant.

6. Intersecting

Lupin series is a modern approach of Maurice Leblanc’s Arsène Lupin. Contemporary film technology may seem to replicate the setting of the novel’s timeline. But “Intersecting is used to create an adaptation, the original text is preserved in its truest form as the differences in both media are respected” (“Examining”, 2003). It tries to modernize the work in reference to the contemporary technological world by replacing a steam engine with bullet trains, low-powered motor-cycle with superbikes, manpower with computers and many more. *Sherlock* (2010), series, modernized version of Sir Arthur Conan Doyle’s character, Sherlock Holmes. It projects the 19th century setting into the 21st century, Sherlock as a consulting detective, a techie guy and Dr. John Watson as a veteran doctor, Watson’s journals become website and blogs. In a similar manner, *Lupin* series, modernizes Maurice Leblanc’s Gentleman-thief, Arsène Lupin. ‘Intersecting’ illustrates the contemporary technology and old-fashioned techniques between Arsène Lupin and Assane Diop.

Maurice Leblanc’s Arsène Lupin of the early 20th century, mechanised Paris retells through Louis Leterrier’s Assane Diop with present-day scenarios and technology. Arsène Lupin communicates through letters, personally and through the newspaper for his larcenies. Assane Diop take advantage of technology like mobile phones, creates fake websites, hacks the websites and CCTV’s.

In the novel, Ganimard, police inspector, insists that, “Lupin doesn’t employ ... old-fashioned methods. He is a modern cracksman, right up to date” (Leblanc, 1907, p. 18). Even while Maurice characterizes Lupin, as a modern-man with an innovative method and person who “think outside the box”. There is a reference in the series, “Lupin is always one step ahead” (Leterrier, 2021, 38:48) in a way that, Diop always thinks from others’ perspectives to act in opposite to

overcome the crisis like Lupin. Diop kidnaps Commissioner Dumont, interrogates him in an underground tunnel of the same place (Commissioner's office) and throws a mobile and sim card to misguide the police officials.

"Lupin was a man of a thousand faces and indeed part of the challenge to the reader of the tales is to 'spot' Lupin who appears under various names and in numerous guises" (Drake, 2009, p. 114). The identification of Lupin is undetectable until he declares himself in every chapter. Lupin misuses the identity of dead men, who is identical to himself such as, "Bernard d' Andrézy", "Baudru Désiré", "Guillaume Berlat", "Raoul", "Jean Daspry", "Grimaudan", "Horace Vermont" (Leblanc, 1907). Marius Jacob serves as one among the models for Leblanc to characterize Arsène Lupin. He was an anarchist and a clever burglar, commits various heists using contrast identification.

The "ability to operate under false identities and move through different countries, without being tracked ... exposes the laxity in exercising the surveillance powers" (Dey, 2015, p. 885) explains how the lawbreakers manipulate the society with the help of technology. Leterrier's Diop uses technology to create fake identities using websites or producing forged documents such as, "Luis Perenna", "Paul Sernine", "Max" (Leterrier, 2021) most of the time it is an anagram of "Arsène Lupin". Lupin serves as a model for Assane Diop to change his specification.

The tunnels are used in both novel and series. "Lupin has recourse many times ... frequently uncovering long-forgotten tunnels and secret passages" (Bielecki, 2014). Lupin utilizes tunnels and underground passages to loot valuable things from ancient Castles and old buildings. In the novel, "Sherlock Holmes Arrives Too Late", Lupin in the disguise of Horace Vermont becomes friend with Georges Devanne, owner of William's Tower. While in the Tower, all the guests discuss the book "Chronique de Thibermesnil" and its copy in the "National Library at Paris" (Leblanc, 1907, p. 101) which was robbed by him. Through Father Gélis, one among the guests, hears about the two quotations, the visits of Henry VI and Louis XVI, which sets a foreground to decipher the tunnel route to escape. He steals ancient furniture of Kings as a cursory and in-depth valuable collection of diamonds, watches from William's Tower. "Arsène Lupin passed quickly from one piece of furniture to another, examined each, and, according to its size or artistic value, he directed his men to take it ... was carried to the gaping mouth of the tunnel, and ruthlessly thrust into the bowels of the earth" (Leblanc, 1907, p. 104) which states their exit through the tunnel. Novel describes the experience of the characters in the tunnels. But in the movie, audience can visually experience the grandeur of the tunnels, old buildings and monuments.

The tunnel used in *Lupin* series is The Catacombs of Paris, an underground gallery and ossuary of Parisians, only certain areas are open to the public. Diop and Benjamin on a visit to Catacombs as school kids, borrow the full-fledged map of Catacombs and the map which has an access to the public. Diop has deciphered the map, used the forgotten tunnels and found a new exit out of the Catacombs. After many years, he was falsely accused for the murder in his flat and chased by the police. Diop and Benjamin to escape, descends into the Catacombs of Paris. They use the long-forgotten passage and make their way out from the passage and police. But the police officers could not figure a way out of the tunnels.

7. Transformation

Dudley Andrew's term, 'Transformation of fidelity' refers to "the reproduction in cinema of something essential about an original text" (Andrew, 1984, p. 100). It treats the source text as a skeleton and weaves a similar story without affecting the fidelity and authenticity of the work (source text and adaptation). Sometimes it might be one of the short stories, developed as a full-fledged main plot for the adapted work. The adaptation projects the author or the character to a 'religiosity' state, follows blindly the fictional characters in their own life. Julius Verne's *Journey to the Center of the Earth* (1864), the adapted work in 2008 as a flick, views Verne as a scientist and his novel as a fact. 'Transformation' exemplifies the association between Arsène Lupin and Assane Diop. "Raoul" is the original or childhood name of Arsène Lupin. As a fan of Arsène Lupin, Diop named his son "Raoul".

Leblanc's "The Queen's Necklace", transforms into the main plot for *Lupin* series. It is the first robbery of Arsène Lupin, when he was six years old named "Raoul". The Detective or police do not find the necklace but keep track of his mother. Lupin recalls and picturizes, "the life of the mother and child down there in the country" (Leblanc, 1907, p. 56) to the people gathered several years later. "[T]he illness of the mother, the schemes of and inventions of the child sell the precious stones in order to save his mother's life, or, at least, soothe her dying moments. Her illness overcomes her. She dies" (Leblanc, 1907, p. 56) which was the intention of Lupin, when he steals the necklace at the age of six.

In contrast to the novel, Babakar Diop, father of Assane Diop, moved from Sengel for a job and better living with his son to Paris, framed for the theft (necklace) and murder in the prison by Hubert Pellegrini. Assane Diop, influenced by Arsène Lupin, came to know about the return and auction of the necklace. He decides to steal the necklace. Diop utters, "Arsène Lupin isn't just a book. He's my heritage. My method. My path. I am Lupin" (Leterrier, 2021, 44:35-46). When he (young boy) was in the hostel read Arsène Lupin's novels over *The Bible* which picturizes Diop's beliefs to the audience. In a course of time, Assane Diop follows the pattern of Arsène Lupin and steals the necklace from the auction with a temporary team.

In the novel, “Arsène Lupin in Prison”, Ganimard arrests Arsène Lupin and dumps him in the “Prison de la Santé” (Leblanc, 1907, p. 11). While in the prison, through his companions’ disguise as subordinates of Ganimard, he steals the valuable portraits and sells in the black market from Baron Cahorn’s Malaquis Castle. The communication between Arsène Lupin and his companions is undetected by the officers in the prison. Because he communicates with them through eggs. Lupin asks Ganimard, to break, “the egg-shell with the blade of a knife” (Leblanc, 1907, p. 22) which “contained nothing but a small piece of blue paper” (Leblanc, 1907, p. 22) a telegram from his companions about the Cahorn affair had completed.

In *Lupin*, after examining the necklace, Benjamin “guarantee ... necklace has never been taken apart” (Leterrier, 2021, 01:41-44). When Diop came to know that the necklace was not broken and forges as a necklace again. “Assane convinces one of these inmates that despite a lack of any resemblance” (“Love”, 2021). To know the truth, Diop enters the prison, in the place of Djibril Traorè, prisoner. “Lupin is a thief and a confidence man, but he is also a detective, skilled in interpreting clues and solving riddles” (Bielecki, 2014). In following Lupin’s pattern, Diop in search of clues finds out “*The Confession of Arsène Lupin*” (Leterrier, 2021, 31:40) novel with ciphers, a secret message, in Etienne Comet’s cell (prison mate of Babakar Diop). By cracking the cipher, Diop realized that his father was falsely accused by Commissioner Dumont and Hubert Pellegrini. Clues, ciphers, riddles and symbols are common in Crime/Detective fiction. In Dan Brown’s Robert Langdon series, symbolist, to solve murder mysteries deciphers various riddles, symbols, ciphers and reveal secrets related to religion and secret societies.

In the novel, “The Escape of Arsène Lupin”, Arsène Lupin escapes from the court with his wit in medical sciences. He “worked eighteen months with Doctor Altier at the Saint-Louis hospital” (Leblanc, 1907, p. 35). He disguises himself as “Baudru Désiré” in the court and the officers in the prison, even Ganimard assumes that he is not Arsène Lupin. The judge releases him and orders the police to find Arsène Lupin. After being released from the court, Lupin clarifies the trick done in the court to Ganimard,

Appearance? That can be modified at will. For instance, a hypodermic injection of paraffine will puff up the skin at the desired spot. Pyrogallic acid will change your skin to that of an Indian. The juice of the greater celandine will adorn you with the most beautiful eruptions and tumors. Another chemical affects the growth of your beard and hair; another changes the tone of your voice. Add to that two months of dieting in cell 24; exercises repeated a thousand times to enable me to hold my features in a certain grimace, to carry my head at a certain inclination, and adapt my back and shoulders to a stooping posture. Then five drops of atropine in the eyes to make them haggard and wild. (Leblanc, 1907, p. 35)

The boon of medicine field helps in both for the production and also for the destruction of the society. Medical sciences are often employed with crime and detection. For instance, Sir Arthur Conan Doyle uses various anaesthetic agents such as chloroform, opium and morphine in his novels. “Anaesthesia in Indian Detective Fiction: the curious case of Byomkesh Bakshi” (2021), explains the myths and misconceptions about anaesthesia and the use of procaine, which makes unresponsive to the desired part of the body.

In *Lupin*, a vocal proclaims the escape of Diop, “Of all the arts, illusion is probably the most subtle. It always requires a minimum of finesse. And usually, a good dose of courage. And finally, no matter what tactics are used, and by all means necessary, it’s the outcome that matters” (Leterrier, 2021, 41:48-42:25). Diop after getting the cipher and the solution for it, decides to leave the prison. He fakes his suicide by hanging himself using a basketball net for safety and takes tablets to lessen his pulse. On the way to hospital, he escapes from the ambulance. Both in the case of Lupin and Diop, they decide to be in the prison for a particular reason and escape when their work is done. Both in the novel and series, prison is shown as a visiting place.

7.1 Black Protagonist

Leblanc never reveals the true identity or physical appearance (particularly white or black) of Arsène Lupin. Readers are also unaware of his real physical appearance because of his thousand guises and numerous names. Whereas in *Lupin*, Leterrier portrays Assane Diop as a Black Protagonist and depicts hatred between Whites and Blacks. In the beginning of the season one, first episode, The Louvre Museum is cleaned by “custodial staff, we encounter Black and Brown men” (“Love”, 2021) as a first insight to take part with racism throughout the series.

In the auction scene of *Lupin*, Assane Diop as “Paul Sernine” wins the necklace. The Auctioneer says, “I wasn’t expecting someone like you as a buyer” (Leterrier, 2021, 25:16). When Diop stresses it, he fabricates to envision an old-age millionaire. The Auctioneer’s expression reveals an unconscious hatred toward Black people.

In the prison, Diop and “other Black people as prisoners or blue-collar employees” (“Love”, 2021) work-for the police officials and their fellow prisoners whereas white prisoners enjoy their sentence in the prison. Diop gets his lunch with saliva spit in front of him by the police officer and a warning, “Bogdan hopes you enjoy your meal. He’ll tuck you in

tonight” (Leterrier, 2021, 34:14-23) which reflects the racial discrimination and prophesize the death or murder attempt of Diop in the prison.

After Babakar Diop’s death, Anne Pellegrini, wife of Hubert Pellegrini, funded Assane Diop’s education in the topmost school in Paris as an “anonymous donor” (Leterrier, 2021). On the First Day of School, Diop is bullied by his fellow students for his colour as,

Look at this. Where are you going?

I think he’s lost.

See his costume? Kind of looks real. Where’d you get it?

I didn’t know they let janitors through here. (Leterrier, 2021, 47:05-25)

They both mock Diop and criticize him for his colour and appearance in the school uniform. Benjamin warns them and becomes friend with Diop. This specific scene visualized the audience, how racism is strongly rooted even among students.

In school days, Claire, wife of Assane Diop, becomes friends with Diop and Benjamin. Claire thinks to buy a new violin for herself but does not have sufficient money. Diop suggests to rent it for the program. The owner disagrees, when he saw Diop with Claire and refuses to rent the violin because Diop is black. The owner utters,

But not for you.

Why not, yeah why not.

Because you are in my shop it’s my decision ...

Racist. (Leterrier, 2021, 06:22-39)

Both Benjamin and Diop decide to steal the violin and gift it to Claire for her performance. The owner complains about Diop to the principal and tries to expel him from the school. This incident explains how colour difference is spread across the society.

Though the *Lupin* series, plays with racial discrimination from one side. On the contrary perspective, it heightened the Blacks above Whites. By the Black Protagonist, Assane Diop in terms of knowledge, being optimistic, thinking out of the box, consistency and so on. Diop becomes an uncatchable and untraceable person by the police officials. He played by his own rules and overcomes unexpected obstacles or problems from the heist. He never minded the racism imposed on him or feel inferior instead focused on his own goals and succeed in them. Some of the characters like the Auctioneer, Hubert Pellegrini and police official in the prison reflect the hate towards Blacks. But most of them such as Benjamin, Claire, Guedira and Fabienne Beriot treat Blacks equally.

The larcenies are well-planned, well-structured and committed in precise timings in both the novel and series. Lupin and Diop have their own moral codes and ethics exhibited throughout the works. Dudley Andrew put forth Modes of Adaptation to focus more on fidelity, authenticity and less on similarities between the novel and adapted work. ‘Borrowing’ represents the similarities between the works, which are retained to give the exact experience to the audience. ‘Intersecting’ bends the novel with present-day technologies, scenarios and crisis. ‘Transformation of fidelity’ grasps the crux of the novel, which serves as an inspiration to the adaptors/directors and narrates a different story.

8. Conclusion

This research paper compares and examines Dudley Andrew’s Modes of Adaptation in Maurice Leblanc’s *Arsène Lupin, Gentleman-Burglar* (1907) and the adapted work, Netflix’s *Lupin* (2021). Adaptation elongates the survivability of the work of art. Retellings, Rewritings and Reworkings of the classical or notable works with present-day scenarios will help the people to understand the source texts and often associate them with their own crisis. “Two texts, originating and adapted across different forms, are obviously going to be different in many ways” (McCaw, 2011, p. 7). The work of art in diverse fields will be distinguished in various aspects, even if it is an adapted work, they exhibit their own uniqueness, genuineness, flaws and restrictions. In recent days, the audience are attracted by the adapted works, and inspire to read the original text.

This paper also focuses on racial discrimination in Netflix’s *Lupin* (2021). In *Lupin*, “race plays a central role throughout the show” (“Love”, 2021). It depicts the conflict between Whites and Blacks. The paper tries to heighten the Blacks above Whites. It illustrates the traditional Whites and optimistic Blacks. These works can also be analysed in the aspects of Fan studies, Transmedia Fandom and can be interpreted in different adaptive strategies. The paper brings out the racial discrimination perspective in Netflix’s *Lupin* (2021) and the uniqueness of both the work (novel and series) through the lens of Dudley Andrew’s Modes of Adaptation.

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