



Association  
of **Adaptation**  
Studies



St Anne's College  
University of Oxford

The 11th Annual Conference of the  
Association of Adaptation Studies

# ADAPTATIONS AND **HISTORY**



St Anne's College, Oxford, UK  
26-27 September 2016



[www.adaptation.uk.com/AAS2016](http://www.adaptation.uk.com/AAS2016)

• **CONFERENCE ABSTRACTS** •



## **ACEVEDO-MUÑOZ, ERNESTO R.**

‘Two *Grits?*’ Adapting the Western, understanding context, and negotiating satire in *True Grit* (1969/2010)’

Charles Portis' 1968 American Western novel, *True Grit*, has been the subject of two highly acclaimed movie adaptations: the 1969 version directed by Henry Hathaway -and scripted by the formerly blacklisted Marguerite Roberts- and the 2010 Joel & Ethan Coen box-office hit, for which the Coens themselves wrote the Oscar-nominated screenplay. The novel by Charles Portis is widely considered an American "classic," while its satirical tone -in the context of late 1960s America- requires careful analysis. I explore the ways in which, parting from the novel, both movies reflect upon visions of "Americana" in two distinct moments of historical crisis: Vietnam and the post-Bush conservative pull.

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## **ÁGÚSTSDÓTTIR, INGIBJÖRG**

‘Bothwell the Brave? Filmic Representations of the Earl of Bothwell and his Involvement in Mary Stuart’s Demise’

This paper discusses the ways in which James Hepburn, Earl of Bothwell (1534-1578), third husband of Mary Stuart, Queen of Scots, is represented in historical film and TV. Bothwell is either viewed as an ambitious, womanizing rogue, as a romantic figure or as a pragmatic and fiercely patriotic man. Importantly, his behaviour and actions are always assessed in relation to the troubled reign of Mary Stuart. Different filmic adaptations of Mary Stuart’s history are examined: *Mary of Scotland* (1936), *Mary Queen of Scots* (1971), *Gunpowder, Treason and Plot* (2004) and *Mary Queen of Scots* (2013).

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## **ANDREWS, HANNAH**

‘Are Biopics Adaptations?’

In making the case for the biopic as adaptation, Márta Minier (2014) suggests both that this theorization may appear ‘unorthodox’ and that biopics may in fact be adaptations ‘*par excellence*’, drawing on Thomas Leitch’s (2007) argument for the ‘based on a true story film’. In this paper, I will consider the case against biopic as adaptation, considering potential theoretical and ethical problems with such a conception. I will draw on a range of biographical film and television, but will focus on dramatizations of the life story of Alan Turing as my central case studies.

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## **ARETIN, DANIELA**

‘Dido on Stage in 17<sup>th</sup> and 18<sup>th</sup> Century Opera’

The mythological story of the Dido queen of Carthage has, in the 17<sup>th</sup> and 18<sup>th</sup> centuries, been adapted for the opera stage several times. In my paper I will demonstrate how the same story based on the identical source – Virgil’s *Aeneid* – is told in three very different ways. Each setting pays tribute to a specific place and time, and to a particular situation of performance, or to certain conventions of genre. This affects the plot and the dramatis personae as well as the question of a happy or a tragic ending.

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## **ARTT, SARAH**

'Shades of Frankenstein: *Penny Dreadful's* creatures and *Black Mirror's* android in the attic'

This paper proposes to examine recent adaptations of *Frankenstein* in both its Neo-Victorian and Science Fiction modes. Mary Shelley's creature is constantly mutating and adapting, informing even the most contemporary screen fictions in terms of how we view technology and the human. Recent television texts *Penny Dreadful* (John Logan, 2014-) and *Black Mirror* (Charlie Brooker 2011-2014) offer particularly fascinating examples of adaptations that evoke the history of *Frankenstein* on screen, depicting its creatures, as male and female, resurrected corpses, and fleshly androids. Themes such as the melancholia of the outsider, and technologies that strive to reproduce a compliant humanity are what link these depictions.

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## **BALESTRINI, NASSIM W.**

'History – Biography – Hip Hop: in Manuel Miranda's Musical *Hamilton* (2015)'

*Hamilton*, Lin-Manuel Miranda's Broadway hit based on Ron Chernow's biography *Alexander Hamilton*, has revolutionized the musical as historical drama. Miranda, a New Yorker of Puerto Rican descent, approaches this hybrid genre from a transcultural and contemporary perspective that places hip hop and poly-national culture at the center of Broadway. My paper, first, explores *Hamilton* as an intermedial artefact composed of verbal, visual, and aural elements. In a second step, I will apply theories regarding performative, relational, and positional life writing to elucidate Miranda's reinterpretation of a Founding Father and of meaning-making in long-standing master narratives and in 21st-century historiographic art.

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## **BASALDUA, SOPHIA**

'Adapting the Metropolitan Literature'

This paper will trace the adaptation of the urban novel as it begins with Stendhal, Balzac, Zola, and Flaubert, and ending with the early twentieth century Latin American novel *Sin Rumbo* and North American Avant-Garde novel *Manhattan Transfer* as adaptations in the same tradition. Adapting Franco Moretti's approach of distant reading, without setting aside close reading those texts, this paper will argue that thinking of Metropolitan novels as a genre and location of adaptation demonstrates the larger cultural imaginary surrounding metropolises and their representation in literature, as well as the striking consistencies present therein across traditional temporal and geographical division.

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## **BIGNELL, JONATHAN**

'Performing the Identity of the Medium: Adaptation and Television Historiography'

Television adaptations must negotiate their difference from their source and from other media, and thus perform their medial identity. Since early BBC TV adaptations in the 1930s, expectations that TV drama meant re-mounting theatre productions, or broadcasting dramatized classic novels, have coexisted with desires for new, medium-specific techniques and the need to invent aesthetics suited to the affordances of available technology. Television has wanted and needed to perform itself in order to find its identity, and adaptation has been a key means of doing so, through repudiation of practices of adaptation as much as through relay, repetition and remediation.

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## **BROWN, ALEXIS**

'Adapting History in Grant Gee's *Patience (After Sebald)* (2012)'

Upon reading W.G. Sebald's semi-autobiographical novel *The Rings of Saturn* (1995), artist Tacita Dean made a startling discovery. Woven into Sebald's account of the 1916 trial of Irish nationalist Roger Casement, she noticed a familiar name: the presiding judge who sentenced Casement to death was her great, great uncle. Director Grant Gee has said that "[e]veryone who reads the book seems to have this very strange experience of finding coincidences and connections to their own lives, travels and family histories." His film about the novel, *Patience I (After Sebald)*, becomes as much about the histories of those who read Sebald as it is about Sebald himself, and this paper examines how Gee adapts this polyphonous history in his film.

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## **BUBENÍČEK, PETR**

'Czech Literature on Screen under Siege'

My paper concerns film adaptations of literary works undertaken in Communist Czechoslovakia over the period from 1948 to 1955. I aim to show that not all adaptations produced by the state-controlled film industry were just artistically uninspired flops whose sole aspiration was to expound official ideology by other means. Although the Party apparatchiks strived to mold film adaptations according to the spirit of Marxism-Leninism, not every movie coming out of this ideological pressure cooker turned into a mere passive mouthpiece of doctrine emanating from high above.

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## **BURKE, LIAM**

'An Irish concern': John Ford's Irish literary adaptations'

In a 1954 letter to Katherine Hepburn, director John Ford tried to convince his one-time leading lady to star in his next production. In the message, which Ford signed 'Séan' in green crayon, the Irish-American filmmaker explains, 'I am doing three short films in Ireland this winter... for an Irish concern... the purpose being, I suppose, to foster the film production there'. The eventual film, *The Rising of the Moon*, capped off a forty-year process in which John Ford used film adaptation to negotiate his Irish-American identity. Few directors have garnered so much attention while remaining so aloof. In opening his exhaustive biography Joe McBride describes how "it is through his work [...] that Ford speaks to use most passionately and clearly". This paper argues that this view could be narrowed further to Ford's adaptations. Using archive material from AMPAS and the Irish Film Archive, this presentation will explore how the Irish literature Ford adapted to Hollywood films (e.g. *The Informer*, *The Plough and the Stars*, and *The Quiet Man*), as well as the many adaptations he filtered through an Irish lens (e.g. *The Grapes of Wrath*, *How Green Was My Valley*, and *Fort Apache*) provide unique insights into the enigmatic filmmaker.

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## **BUTLER, STEPHANIE**

'Doctor Who's Love Affair with the Second World War'

The Blitz's importance in British cultural memory is reflected in the rebooted series, *Doctor Who* (2005), which has devoted at least seven episodes, one short special, and a DVD collection to WWII.<sup>1</sup> This paper examines the series' adaptations of WWII as nostalgic reflections, and perpetuations, of what Angus Calder refers to as 'the myth of the blitz,' asking why this history continues to resonate with younger generations.<sup>2</sup> To what extent is revisionist history—even the chance to go back in time to kill Hitler—a factor in the enjoyment of these episodes?<sup>3</sup>

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## **CARROLL, RACHEL**

“Two men, so dissimilar”: Transgender, masculinity and marriage in George Moore's *Albert Nobbs* (1918) and its adaptations for stage and screen'

In a founding intervention in the field of transgender studies, Sandy Stone observed that “it is difficult to generate a counter discourse if one is programmed to disappear” (“The Empire Strikes Back: A Posttranssexual Manifesto,” 1987). Questions of visibility have continued to be a key concern for contemporary transgender historiography, especially in relation to cultural representation. In this context, this paper will examine the 2011 film adaptation of George Moore's 1918 novella, *Albert Nobbs*, which depicts two female bodied people living and working as men in a Dublin hotel in the 1860s. Simone Benmussa's 1976 stage adaptation, *The Singular Life of Albert Nobbs*, serves as a crucial bridge to the 2011 film adaptation in which Glenn Close reprises a role first performed in the Off Broadway premiere of Benmussa's play in 1978. This paper will explore the relationship between the 2011 film adaptation and its two source texts with a focus on masculinity, marriage and screen performance, investigating the extent to which “transgender capacity” (*Getsby*, 2014) can be recognised in twentieth century texts.

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## **CHALK, PENNY**

'MGM's *David Copperfield* (1935)'

This paper provides an examination of MGM's *David Copperfield* (1935), analysing the use of Victorian illustration in its adaptation process. To date the most current enquiries into production design during the Hollywood Studio Era include the work of Mark Shiel in *Art Direction and Production Design* (2105), and Christina Wilson in *Architecture in Film* (2013), yet both focus on the glamorous designs of contemporary films, rather than those set in a historical past. By looking at how the production designers of *David Copperfield* incorporated original illustrations into the film's production design, this paper argues that the use of visual paratexts enhanced the film's sense of authenticity whilst breaking down the false dichotomy that exists between the original and adaptive text.

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<sup>1</sup> The rebooted series has devoted at least eight episodes, a Christmas special, one short special, and a DVD collection to stories involving the Second World War, or at the very least special guest appearances from then-Prime Minister Winston Churchill during the war years or references to the blitz. The most notable of these stories include series one episodes nine and ten, 'The Empty Child' and 'The Doctor Dances,' series five episode three 'The Victory of the Daleks,' series six episode eight 'Let's Kill Hitler,' and the 2011 Christmas special 'The Doctor, the Widow and the Wardrobe.' The box set of DVDs released by the BBC devoted to the Doctor Who version of Winston Churchill includes episodes featuring him and a fictional memoir of his time with the Doctor.

<sup>2</sup> See Calder, Angus. *The Myth of the Blitz*. London: Jonathan Cape, 1991. Print.

<sup>3</sup> See, for instance, series six episode eight (rebooted), 'Let's Kill Hitler' in which Mel/River Song forces the Ponds and the Doctor to take her to Berlin (in the year 1938) so she can kill Adolph Hitler.

## **COBB, SHELLEY**

'Lone Scherfig's Coming-of-Age Trilogy: history and class in her British adaptations'

Danish director Lone Scherfig's *Italian for Beginners* (2000) was the fifth 'official' Dogme film and garnered her much international attention as an up-and-coming filmmaker. In 2002, Scherfig directed the Nick Hornby scripted adaptation *An Education* (2009), followed by the adaptation of David Nicholls' novel *One Day* (2011), and the *Riot Club* (2014) adapted from the play *Posh* by Laura Wade. This paper will consider Scherfig's authorial identity as a non-British British filmmaker as well as each film's narrative uses of British history to tell individual coming-of-age stories that ask larger questions about class and Britain's place in the post-war world.

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## **COELHO, ANA**

'A Study in... Pink? – Adapting Emma's screen image'

Jane Austen has become a complex cultural phenomenon, a composite and artificially homogenous figure built from her own scarce body of work and the numerous adaptations they have originated. This paper will discuss this phenomenon by analysing adaptations of Austen's *Emma* (1816), whose adaptability on screen has always been an issue, given the arguably non-empathizing nature of its heroine. Recent screen adaptations have struggled to transform *Emma* into a lovable character, much to the image of what the audiovisual media established as typical Austen. I shall analyse the strategies used by adaptations in defying the idea of Emma as a less suitable heroine for contemporary audience by focusing on the visual representation of the main character and taking into special consideration aspects such as costume, casting and characterization.

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## **COBELO, SILVIA**

'The history of *Don Quixote* adaptations in Brazil'

This communication provides a short detailed overview of the history of adaptations of *Don Quixote* in Brazil (1886-2016), coinciding with the history of Brazilian children's literature; the Brazilian society and educational trajectory during the last 130 years are shown through examples from a catalogue of 75 different versions (prose, comics and *cordel*). The talk ends with a synopsis of the marketing strategies from publishers to celebrate the 400<sup>th</sup> anniversary of Cervantes masterpiece (2005 and 2015), when several publications were released and new rewritings were sided by re-editions of older *Don Quixote*'s versions, with new paratexts and a repackaged graphic design.

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## **COLLARD, CHRISTOPHE**

'Embodied Adaptation and Intermedial Shakespeare: Dynamic Equilibrium or Roman Tragedy?'

If we accept that the theatrical performance constitutes a dynamic equilibrium between the conventions of the directorial script, the context of the performative space, and the inventions inherent to personal interpretation, one could posit that live performance on stage embodies a scripted 'text,' but also the incapacity of reproducing it faithfully. In this sense, it arguably constitutes a cousin concept of adaptation on behalf of the latter *dramatizing* its own 'slippage' between convention and invention. In Ivo van Hove's six hour-long 2007 production *Roman Tragedies* spectators were moreover actively made to embody the 'dynamic equilibrium' inherent to theatrical performance and adaptational practice alike as they were invited to partake in this conflation of Shakespeare's *Coriolanus* (1607), *Julius Caesar* (1599), and *Antony and Cleopatra* (1607) on an 'intermedial' stage/set together with the actors and technicians that allowed the public to sit down at random, watch the action 'live' or on television screens, order drinks at the bar or food at one of the many food outlets.

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## **DELGADO, RUTH GUTIÉRREZ**

'Mythmaking and History in the adaptation process of a duel: *Harper's New Magazine*, *The Duel* and *The Duellists*'

History plays a very important role in the case of a historical event about a duel retold in journals, literature and film. A news piece mentioning this duel was first published in 1858 in *Harper's New Monthly Magazine*. This story became the plot of Conrad's novel *The Duel* (1907), which was later adapted into Ridley Scott's *The Duellists* (1977). This case illustrates a multiple process of adaptation that must take into account a review of different historical and cultural contexts, as well as the mythmaking process of the duel itself in each of these tales.

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## **ECKERSLY, HOLLY**

'Re-writing the Victorians for popular appeal. *The Muppet Christmas Carol* and notions of taste'

Many people are familiar with the narratives of Dickens's work through film adaptations rather than the author's original novels. Despite many efforts in adaptation studies to demonstrate the uses and value of adaptation as a medium of expression it is still often regarded as a lesser source. This paper will stress the importance of film adaptation to the 'afterlife' of Victorian novels. With a particular reference to Henson's (1992) *The Muppet's A Christmas Carol*, this paper will demonstrate the way that this adaptation preserves, re-writes and recycles a classic Victorian novel for new and popular audiences. This adaptation's dialogue is largely extracted from Dickens's novel making it a faithful re-telling. However, the fun and energetic performance of *The Muppet* characters makes the adaptation appealing to a wide-ranging audience. I shall argue how Henson's adaptation injects comedic elements to the narrative which overall maintains a lighter more sentimental portrayal. Considerations of taste will be explored to demonstrate how hierarchical views of adaptation as a culturally lesser medium is often a central prejudice. Adaptation could be labelled 'kitsch' as it is a re-working of the original and for some its easily consumable mass market appeal marks its deficiency to the more intellectual and thought provoking aspects of literary sources. The work of Bourdieu (1984) will be discussed in particular to highlight how texts are not one-dimensional and are encoded with deeper meanings, and rooted as Bourdieu (1984: 176) suggests in 'systems of distinction'.

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## **ELLIOTT, TOMAS**

“The hollow crown”, the “wooden O” and “the circle in the water” of history’

The recent adaptation of Shakespeare’s tetralogies into a two-season television series raises a question: how do seriality and Shakespeare relate? In *The Hollow Crown* (2012) and *The War of the Roses* (2016), *Richard II*’s “scepter’d isle” transforms into *2 Henry VI*’s “fertile England” before becoming “mad and scarred” in *Richard III*. In this “swelling scene” of Shakespearean seriality, “time jumps o’er” from one episode to the next, inviting us to reconsider the spatiotemporal structures of serialised history in the theatre and on screen, and to ask what metaphors best describe those structures which encompass “more / Than history can pattern”?

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## **ESCURIGNAN, JULIE**

“History has never seemed so dumb”: The Uchronization of Style in Modern American Historical Drama Television Series’

This paper deals with the adaptation and modernization of style in Historical American Television Dramas. Through an analysis of the series *Reign* and *The Tudors*, this paper analyses the adaptation of four features of style - clothing, grooming, language and music – to answer the question: how is style adapted in recent Historical Drama Television Series and what are the implications of these adaptations for our contemporary conceptions of History? This study highlights the concept of “Uchronization” of style, which means that contemporary characteristic of style are displayed in shows taking place in the past.

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## **FATZINGER, AMY**

‘Storytelling Aesthetics and Audience Engagement in Indigenous Adaptations’

Because many Indigenous novels incorporate oral histories, filmmakers who adapt Indigenous texts are forced to contend with a double process of adaptation; oral narratives are first adapted into contemporary literary forms and those are in turn adapted into feature films. The double process of adaptation challenges filmmakers to simultaneously contend with all three modes of textual engagement identified by Arnold Krupat as they appeal to diverse audiences: nationalism (an approach which emphasizes culturally-specificity), indigenism (which highlights common ground among Indigenous narratives globally), and cosmopolitanism (which positions Indigenous stories among other national and world narratives). Inspiration for resolving such challenges is found in the aesthetics of Indigenous storytelling practices, which similarly address complex issues of adaptation and audience engagement.

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## **FRYER, LAURA**

'Rewriting and (re)adaptation: screenwriters' superseding and superseded voices'

The detrimental absence of screenplays in the criticism of film adaptation has been highlighted by screenwriting and adaptation scholars such as Jack Boozer and Jamie Sherry, arguing that screenplays reveal important insights into authorship and production. This paper addresses the issue of screenwriters' understudied voices with special attention to Ruth Praver Jhabvala's and Andrew Davies' screenplays for *A Room with a View*, as well as Harold Pinter's drafts for *The Remains of the Day* and Jhabvala's subsequent revisions. I argue that by comparing voices involved in different interpretations of one story, we gain a fuller understanding of the roles within film adaptation and its production context.

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## **FURZE, NICHOLAS**

'Adapting late-Medieval European history for the modern fantasy audience in HBO's *Game of Thrones*'

This paper provides an analysis of the Television series *Game of Thrones*, (Benioff and Weiss, 2011-present), and its creation of an historical aesthetic. It analyses how the series engages with European late-medieval history and culture by its removal from an historical context, and additionally fosters an understanding of how the program-makers have utilised medieval iconography, including, art, heraldry and architecture and aspects of what we consider to be a medieval mentality, for example late-medieval attitudes towards superstition and power structures. In order to re-present them within a modern television series and from a modern perspective.

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## **GARCÍA, ISADORA**

'Adapting History in Transcultural Remakes of TV Series The case of *Life on Mars*'

History is, undoubtedly, one of the most significant contextual factors at play in the adaptation process of TV series, especially in period dramas. The historical events that have shaped the path of a specific country (along with idiosyncratic sociocultural mores) certainly condition the way in which narrative elements are interpreted in transcultural remakes. Therefore, textual analyses of this type of adaptation need to consider history as a key methodological category, so as to better understand how local contexts impact the global narratives of television formats. To illustrate this, this paper will examine the way in which the 1970s historical period represented in the British TV series *Life on Mars* is adapted in its Spanish, American and Russian retellings.

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## **GAUNSON, STEPHEN**

“Based on a true story” and the second original’

The “based on a true story” intertitle indicates a secondary text that both works with and against a pre-existing text. It is what I would define as the “second original” through the way it reconsiders earlier work(s) while standing in separation. Working through Thomas Leitch’s understanding of the postliterary adaptation that profess to be based on an event or historical moment, this paper will discuss the challenges and importance of treating these works within the broader parameters of adaptation studies in both teaching and academic scholarship. Considering that the declaration “based on a true story” is there for marketing purposes, rather than being historically considered, what exactly does it mean? One thing it does not mean is that the film is an accurate record of historical truth. With this in mind — why is adaptation studies now so keen to claim it as part of its own?

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## **GEORGE, JO**

‘Costume Drama is Rubbish: History and Adaptation in the Films of Derek Jarman’

Derek Jarman often wrote of his ambition to make a mediaeval film and at various times he toyed with adapting several Old English and mediaeval texts, including “The Wanderer”, “The Dream of the Rood” and *Piers Ploughman*. This paper will argue that the influence of these works can be felt in several of his films, but that Jarman was ultimately put off making his mediaeval movie due to his suspicion of costume drama, which he damned as “worthy”. The paper will also discuss Jarman’s unusual approach to historical film in his adaptation of Marlowe’s *Edward II*.

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## **GERAGHTY, CHRISTINE**

“And with thee fade away’: context and text in the BBC/Showtime adaptation of *Tender is the Night* (1985)’

Long unavailable, *Tender is the Night* (1985) is re-emerging into the digital age. Here I outline the contexts into which the serial can be positioned: debates about quality in 1980s television production; questions about authorship; its status as a co-production; its source in the novel and the lives of Scott and Zelda. However, while much of this is interesting, the power and subtlety of the adaptation may lie elsewhere. Moreover, we need to recognize that *Tender is the Night* (1985) has now become “old television” and is, like the nightingale, fading ‘into the [archival] forest dim’ before inexorable march of the glittering, digital screen.

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## **GRAY, LARRY**

'Ayn Rand's Before and After Picture: *We the Living*'

Ayn Rand's semi-autobiographical first novel, *We the Living* (1936), was adapted to film without her knowledge in Fascist Italy in 1942, where its anti-Soviet message was appealing—until government authorities suppressed it. Rand, much later, acknowledged this “lost” film, but it was only re-released publicly after her death. The film captures Rand's early artistic strengths (unsentimental romance) and trims down her weaknesses (heavy-handed preaching) before her own ego, success, and devoted followers dominated her career plus the later adaptations like *Atlas Shrugged*. This deferred, independent 1942 interpretation better expresses Rand's perspective both before and after her own best attempts at defining her views.

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## **GREEN, CHRISTOPHER**

'Adapting *Far from the Madding Crowd*'

When we 'see' history through adaptations of classic literature on film or television, we see a real past which has modified through a number of filters in its journey from perception by the original author to reception by us as viewers. Using three screen adaptations of Hardy's *Far From The Madding Crowd* I will attempt to show how decisions taken by the author, and by adapters, art directors and screen directors can affect our view of them as history.

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## **H Aiduc, SONIA**

'“I Want to Understand”: The Biopic Genre and the Discords of Memory'

Part of a trilogy featuring historically significant women, Margarethe von Trotta's stylistically austere biopic *Hannah Arendt* (2012) adapts the story of the philosopher's controversial report on the Eichmann trial for *The New Yorker* in 1963 that was widely condemned for its seemingly questionable moral allegiances and 'monstrous abstractions'. Equally criticised for dehumanizing its protagonist, von Trotta's film asks pertinent questions, nonetheless, regarding the desire for and the limits of intellectual enquiry into the 'evil' that officially sanctioned genocide. The paper will examine the tensions between the legacies of historical trauma and the biopic's generic demands, with a focus on Arendt's case.

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## **HAN, CATHERINE**

'Remembering Charlotte Brontë's “rebellious feminism”? *The Madwoman in the Attic* and Contemporary Jane Eyre Adaptations'

Frequently adapted for film and television, Charlotte Brontë's *Jane Eyre* (1847) also inspired several famous works of second-wave literary criticism. The proposed paper will consider the influence of Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979) on *Jane Eyre* (BBC, 2006) and *Jane Eyre* (Cary Fukunaga, 2011). Both adaptations feature artistic heroines and, I argue, are indebted to *Madwoman's* conceptualisation of nineteenth-century women's creative expression. As well as delineating these connections, this paper aims to explore the broader implications of contemporary postfeminist popular culture's remembering of the second wave's remembering of the first wave.

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## **HAYTON, NATALIE**

'The Other Boleyn Script: exploring Andrew Davies's unproduced screenplay of Philippa Gregory's novel, *The Boleyn Inheritance* (2006)'

This September sees the 80<sup>th</sup> birthday of Britain's most beloved screenwriter, Andrew Davies, and while many audiences and critics will revisit some of his best-known triumphs, such as *Pride and Prejudice* (1995), *Bridget Jones's Diary* (2001), *Bleak House* (2005), and his most recent success, *War and Peace* (2016), the new archive at DMU has revealed that there are many unmade, undiscovered scripts waiting to be explored. This paper will examine one of those scripts, considering why Davies's adaptation of Philippa Gregory's novel, *The Boleyn Inheritance* (2006), remains unproduced at a time when contemporary historical fiction and their adaptations are flourishing.

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## **HAZETTE, VALERIE**

'From *Wuthering Heights on Film & Television* (2015) to *Cathy didn't come home* (2017)'

*Wuthering Heights on Film & Television* was poised between theory and practice, interviews of screenwriters and historical reconstruction. It deals with the adaptation across time and cultures of a challenging Victorian novel made of a nested frame of narratives, an unforgiving network of gazes triggering loss of identity and metaphorical homelessness. This has inspired my cross-pollination of the novel with a staple piece of engaged television-making, for a brand new screenplay, *Cathy didn't come home*, set in present-day Scotland. How was my screenplay nourished by the realist-poetic vision of Jeremy Sandford, informed by the poetics of surveillance at work in Jonathan Ogilvie's new version of *The Secret Agent* (2016), and finally enhanced by my own Chart of the Dynamic Structures of *Wuthering Heights*?

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## **HERMANSSON, CASIE**

'J. M. Barrie's Film Scenario for *Peter Pan*: A Self-Adaptation Primer'

In 1920, James Matthew Barrie's wrote a scenario for a film adaptation of "Peter Pan." This scenario is located late in his self-adaptation corpus of "Peter Pan" works which, by that time, already included a photoplay (1901), a novel for adults (1902), a children's play (1904), an illustrated gift book adapting the novel for adults to audiences of the children's play (1906), a single act sequel to the play (1908), a children's novel (1911), and a statue (1912) commissioned from photographs Barrie took earlier. I plan to consider Barrie's scenario as a blueprint for transmedia adaptation. The scenario itself enacts its adaptedness throughout, referencing prior works and describing a film adaptation that did not yet exist and in fact never would. I will conclude that while Barrie was a consummate self-adaptor of "Peter Pan," he resisted fixing the story in any single medium. The film scenario remains a perfect expression of Barrie's "Peter Pan" in that it both describes and resists its film adaptation.

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## **HILL, SARAH**

“We ain’t politicians, we’re working women’: Negotiating Class and the Second Wave in *Made in Dagenham* (2010)’

*Made in Dagenham* (Cole, 2010) is based on the real-life campaign by the women workers at the Dagenham Ford plant in 1968, who went on strike over pay. The film portrays the Dagenham strike as directly contributing to the Equal Pay Act (1970). This paper will explore the how the film presents this key issue of the second wave – equal pay for women – as not only gendered but classed within a British context. A key concern will be how the film negotiates representing the collective action of the second wave with the depoliticised and individualised postfeminist context of its reception.

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## **HOLOBUT, AGATA; RYBICKI, JAN; AND WOZNIAK, MONIKA**

‘*Pride and Prejudice* and Programming: the Novel, its Adaptations, and Their Translations in Stylometric Analysis’

Every adaptation of a classical novel may be viewed as its refraction (Lefevre 1982), attuned to the ideological and aesthetic needs of a given epoch. In our paper we use computational stylistic tools to analyse dialogues in four consecutive television and cinema adaptations of Jane Austen’s *Pride and Prejudice* (1940, 1980 1995, 2005) and their Polish voice-over translations. We estimate their stylistic affinity to the literary models (the original book and its Polish renditions) and trace the evolution of screenwriters’ stylistic preferences and semantic priorities over time. Thus, we wish to test the usefulness of stylometric tools in obtaining verifiable data for further qualitative analysis of screen adaptations.

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## **HOYLE, BRIAN**

“‘It’s Not Illegal Until You Do Something With it’”: Alan Sharp’s Unfilmed Adaptations’

This paper will consider several unfilmed screenplays by the Scottish writer, Alan Sharp, including adaptations of Thomas Hardy’s *Tess of the d’urbervilles* and Siegfried Sassoon’s *Memoirs of a Fox-Hunting Man*. It will discuss Sharp’s theories about adaptation, and his habit of adapting favourite novels on “spec” in order to hone his skills as a screenwriter. It will finally argue that the study of unfilmed scripts can usefully help one focus on the *process* of adapting a novel for the screen.

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## **HUANG, ALEXA**

‘Can the Biopic Subjects Speak? Disembodied Voices in *The King’s Speech* and *The Theory of Everything*’

Having a voice, both physically and metaphorically, is taken for granted, like all able-bodied privileges, until one is silenced or otherwise unable to speak. Two recent biopics, *The King's Speech* (dir. Tom Hooper, 2010) and *The Theory of Everything* (dir. James Marsh, 2015), seek to give a disembodied voice to their historical and contemporary subjects while silencing, ironically, the less palatable part of their life story. The adaptations of King George IV's and Stephen Hawking's life stories show their uneasy relationship to the "troubled-white-male-genius" genre and to the vocal embodiment of their subjects who loses and gains a voice through therapy, technology, and their will to live a full life. The films carefully skirt the edges of public disgust and pity of differently abled bodies: how the stuttering King George IV struggles to find his voice and adapt to the then emerging and increasingly important radio broadcasting technology; and how the physicist Stephen Hawking speaks through a speech synthesizer.

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## **JIANXIN, ZHU**

‘What a Long, Strange Journey It’s Been: Adaptation History through the Cinematic Transformation of *Journey to West*’

The historical development of film adaptation can be perceived as an arduous journey away from faithful reproduction of literary texts to a dynamic interpretive exchange between the literary and cinematic texts, in which each text can be enriched, modified or subverted. Taking four films featuring the mythical hero of Monkey King as primary examples, the paper examines how *Journey to the West*, the most adapted literary text in China, informs such an ongoing journey in its numerous cinematic transformations.

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## **JOHNSON, JEREMY**

‘Adaptation Assimilation and the Uncomfortable Truth’

Within a template of contemporary Australian life, proposed television series ‘*Tribe*’ sees Indigenous Australia enact an Anglo-Saxon voice of mainstream culture and industry. Unlike the wealthy African ‘*America*’ of Lee Daniel’s self-referential ‘*Empire*,’ an Australian equivalent of ‘*Tribe*’ does not even remotely exist. ‘*Tribe*’ confronts Australian history and black / white self-image unilaterally through Western archetypes. Repositioning ‘White Australia’ in the mirror of its Indigenous population simultaneously reveals the Indigenous actors/audience are equally surprised to see their community portrayed in traditional white positions of status, wealth, power and prejudice. Globally, calls for ‘the Other’ to assimilate can be re-viewed in light of imitation so extreme it exceeds adaptation, and at what cost.

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## **JOHNSON, JEWELL HOMAD**

'ADAPTING TIME AND THE HISTORICAL SPACE: MNUNCHKINE'S THEATRE DU SOLEIL and THE COMEDIE FRANCAIS'

Paris, guided by its 17th–18th century armature of ideology and material frame of contemporary life, is home to the the famous playwright's Troupe de Molière, renamed La Comédie Française. Performing continuously on the Louvre's Salle Richelieu stage since 1680, actors and audience experience the 17th century's living presence within and outside this theatre. Mnunchkine's Théâtre du Soleil (outside Paris in Vincennes) adapted the historical activity of *Macbeth* to the events of 21st century war in a transformed munitions factory, the company's home. These two spaces uniquely provide the experience of co-adapting and preserving historical life.

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## **KAO, VIVIAN**

'Kipling in Vietnam: Rehabilitating American Imperialism in John Huston's *The Man Who Would Be King*'

This paper argues that although John Huston's *The Man Who Would Be King* does not directly reference the Vietnam War, it should be viewed as a Vietnam-era film that seeks to rehabilitate the United States' image as a powerful and beneficent empire. The film's 25-year production history and final release in 1975, the year of Saigon's fall, reveals its evolution from adventure flick to an anti-war commentary that remains pro-imperialist. While the film intervenes in its own historical moment, its fidelity to its source text's reevaluation of empire suggests adaptation's special ability to show continuity between seemingly disparate historical events.

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## **KILLEEN, PADRAIC**

'Communities of 'The Dead' – Exposing the Nation (and Other Phantasms) in Adaptations of James Joyce's Short Story'

Community is a core theme in James Joyce's 'The Dead'. Via the trope of the 'dinner party' congregation, Joyce queries the debilitating phantasms of 'nation' and 'history', exposing a more primary communal bond still: our shared mortality. Examining the cultural politics involved, I investigate how community is invoked in a number of prominent adaptations. The Abbey Theatre's 2012 production of 'The Dead' approached community through a muddled investment in national identity, postcolonial history, and period drama aesthetics. By contrast, John Huston's 1987 film version staged its 'community' as a nostalgic object – a projection of cultural heritage and personal memory, but also as a cinematic 'memento mori'.

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## **KINEEN, MATTHEW**

'A moment lost to History ... recovered in literature and film'

One of the problems with History is that it cannot possibly tell the whole story, that details and important incidents – perhaps truly *historical* moments – often go unnoticed in the sweep of events and are then lost in the generalizations, dates and (in)famous names that become the official record. Fortunately we have literature and film and other forms of cultural expression to recover these lost moments and enable us to imagine the past on a more human scale. Javier Cercas' *Soldados de Salamina* (*Soldiers of Salamis*), a novel that explores the complexities of historical memory in the context of the Spanish Civil War, does precisely this by digging beneath the surface of documented events in the war to reveal a solitary act of clemency in the midst of senseless bloodshed and politically motivated cruelty. David Trueba's film adaptation of *Soldiers of Salamis* takes this process one step further, reimagining the moment, bringing it to life on screen, and leaving an indelible image of the 'good soldier' in viewers' minds. Literature and film are at liberty to go where History cannot always take us, and it is important to recover such isolated acts of humanity and heroism, even if they were lost when they mattered most.

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## **LANGHORST, CAROLINE**

'Marlowe and Wilde Revisited: The Construction of Alternative Histories in Derek Jarman's *Edward II* (1991) and Ken Russell's *Salome's Last Dance* (1988)'

By considering the cinematic adaptations of Marlowe's *Edward II* (1594) (Jarman) and Wilde's *Salomé* (1893) (Russell) by two similarly maverick British filmmakers renowned for their decidedly individual take on the past, this presentation aims to analyse the specific construction of alternative histories and queer spaces (e.g., the merging of past and present in *Edward II* or *Salome's Last Dance's* fusion of a private staging of *Salomé* with the construction of an 'ironic historical fable of Wilde's participation in a thriving Victorian sexual counterculture', see Dierkes-Thrun 2011).

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## **LATHAM, BETTY**

'Down the Rabbit Hole: '11.22.63'- Stephen King's Historical Adaptation'

Once something becomes a story and it is appropriated in some way, that story experiences an additional, altered life. The adaptation might echo the original, but it does so in such a way that the original is forever changed. The original becomes a "changeling." This is even true when one revisits the past through fiction. Stephen King's novel, *11-22-63*, and the TV adaptation, recently released in the United States, serve as compelling examples of this occurrence as both explicitly explore the consequences of re-visiting the past.

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## **LAYNE, BETHANY**

'Towards a History of Adaptation Theories in Michiel Heyns's *Invisible Furies*'

This paper explores contrasting theories of adaptation in Heyns's rewrite of *The Ambassadors*. It reads the narrator's sense that Paris has been diminished by artistic representation as symbolic of the 'elegiac discourse of loss' that has vexed adaptation studies (Stam 2002: 3). It then explores Heyns's treatment of biological reproduction, whereby children enable new perspectives on their parents. This suggests a revised understanding of the potential of adaptive texts: to reinvigorate their sources through interpretation and critique. I realise this potential by trialling Heyns's queer reading of James.

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## **MATHER, NIGEL**

'Creative Interaction in *The Damned United*'

My proposal for the conference would involve a discussion of the creative interaction between the 2006 David Peace novel of *The Damned Utd* and the British film adaptation directed by Tom Hooper in 2009, both of which dramatise the turbulent experiences of Brian Clough, centering on his doomed management of Leeds United football club in 1974. Events in the novel are conveyed through Clough's intense perspective on characters and situations and evocative prose ('Under bloated grey Yorkshire skies'), revealing a figure with a heightened sense of social reality, who is also aware of a nightmarishly surreal scenario developing around him ('Big black dogs' barking 'Clough out!'), a Faustian hell from which there may be no release: 'There is no beginning. There is no end'. My exploration will consider how the film version seeks to adapt a novel based around a form of first person narration which is both complex and colourful, fictional and historical. What does the film adaptation bring to our understanding and appreciation of the original novel, particularly when the storyteller becomes a protagonist, whom we see in a sustained visual and aural on-screen impersonation? Who or what is 'damned' in both versions? Is football in the story, a matter of life and death, or (as Bill Shankly put it), more important than that?

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## **MCCARTHY, CLAIRE**

'The re-making of national history: *Australia* and the stolen generations'

In 2008, the Prime Minister of Australia formally apologised to the stolen generations for the impact of removing Aboriginal children from their families and raising them in state custody and religious institutions throughout the 20<sup>th</sup> century. In the same year, Baz Luhrmann's *Australia* was released, a film that crosses the genres of historical-romance, western, melodrama, and war movie. *Australia*, based on Xavier Herbert's *Capricornia* (1939) and *Poor Fellow My Country* (1975), is significant because it includes reference to the stolen generations as a central part of Australia's heritage. Drawing on Monika Pietrzak-Franger's (2012) discussion of adaptations as palimpsests this paper examines the way in which *Australia* adapts history, myth and stereotypes to acknowledge past injustices to Australia's Aboriginal people, and represents a new version of a national story.

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## **MCDONALD, CAITLIN**

'*Skin of the Bear to A Face like England: Emeric Pressburger's self-adaptation*'

This paper will examine Emeric Pressburger's unfilmed screenplay, *Skin of the Bear*, and its subsequent transformation into the unpublished novel, *A Face like England*, which Pressburger worked on for several decades. Set during the Berlin airlift, both versions tell the story of a physically and emotionally scarred airman seeking revenge on his former Nazi captor. The paper will analyse the theoretical problems of dealing with unfilmed and unpublished material, the process of adapting the screenplay into a novel, and it will finally argue that *A Face like England* can be seen as a culmination of his lifetime's work creating morally ambiguous characters.

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## **MCENTEE, JOY**

'Trauma, Shame, and Men's Tears in *The Manchurian Candidate* (1962)'

In the context of the history of male weeping, this paper examines the representation of masculine traumatic symptoms in Richard Condon's 1959 novel *The Manchurian Candidate* and Frankenheimer's 1962 cinematic adaptation. In a period of national shame about the unwon Korean conflict, Frankenheimer first feminizes his protagonists by rendering them 'hysterical', and then allows them to redeem themselves through heroic deeds of masculine role-fulfillment. As a melodramatic enactment of masculine roles in the late 1950s and early 1960s, *The Manchurian Candidate* is both a trauma film and a 'male weepy'.

## **MONK, CLAIRE**

'Beyond Book-to-Screen or Script-to-Screen Studies: Adaptations and Textual and Production Histories'

The importance of the detailed study of screenplays and script development for Adaptation Studies is now increasingly recognised in a welcome move beyond the evident limitations of page-to-screen comparative readings. My paper extends this empirical/archival turn to explore how the broader specifics and vicissitudes of both (source) textual history and (adaptation) production history may shape a screen adaptation. My case study draws on director James Ivory's production files for the Oscar-winning E. M. Forster adaptation *A Room With A View* (1985), and his more fraught adaptation of Forster's supposedly 'inferior' posthumous gay novel *Maurice* (1987) during the 1980s AIDS crisis.

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## **NICHOLSON, LYDIA**

'Does the end justify the mean?' Adapting Digital Convict Data for Performance'

Historians' attitudes towards Australian convict history are swiftly shifting thanks to advancements in digital data and quantitative analysis techniques. These new findings challenge some longheld myths and represent exciting opportunities for international Dark Tourism and heritage interpretation research as well as wider conversations around Australian national identity. The difficulty lies in also allowing non-academic audiences to critically engage with this new research. This paper will explore some of the challenges and opportunities I have encountered in my creative practice adapting digital convict data for performance, and will consider the role this research plays within the wider field of heritage adaptation.

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## **NICKLAS, PASCAL**

“*and gives life to thee*”: Ideologies of Resilience and Reproduction in the History of Adaptations’

There is a confusing dialectics inherent in adaptations in their historical dimension: while a new work is anxious to conceal its origins in an anxiety of influence, it aims at begetting progeny which does not disown its progenitor. Adaptations instill new life to old works and obscure their own historicity. Resilience of a work of art shows in its reproduction through adaptations. A more liberal definition than Hutcheon’s ‘revisitations’ will also include adaptations which deny being one. In this paper, I wish to look into the historical dialectics of adaptations consisting in denial and a forward appropriation of its own future life in coming adaptations. This discussion will also include a look at the biological (or rather biologicistic) ideologies underlying the historical dimension of adaptations.

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## **NISTOR, ELENA**

‘TOKENS OF POWER IN *RICHARD III* (1995)’

This paper aims to trace the evolution of the cinematic symbolism related to some of the most emblematic places and buildings located in London and southeastern England, as featured in *Richard III* (1995). Senate House, the Shell Mex Building, St. Pancras Renaissance Hotel, Brighton Pavilion and Battersea Power Station are only few of the opulent sites used by Richard Loncraine in his reinterpretation of the Shakespearian historical play. Their unmistakable individuality transcends the boundaries of architecture into cultural representation as structures of superpower alluding to terror, corruption and definitive authority.

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## **NITZ, JULIA**

‘Southern Belles and English Poets: Literary Adaptations in U.S. Women’s Civil War Journals’

The paper explores how U.S. Southern women adapted works by English poets such as Shakespeare, Lord Byron, Wordsworth, Thackeray, Tennyson and Butler to serve particular discursive and identity forming ends in their Civil War diaries (1861–1865). Antebellum Southern women’s education comprised mainly literature and rhetoric, turning fictional worlds into potential backdrops against which women judged current events and their own position in a war-torn Southern patriarchal society. As semi-public documents, diaries were sites of self-exploration open to the scrutiny of family and friends. Therefore, Southern women developed a code of literary adaptation to comment on, criticize and evaluate Confederate actions, women’s plight, and Northern invaders.

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## **PARK-FINCH, HEEBON**

‘Historical Distinctiveness: Re-reading Terence Rattigan’s *The Winslow Boy* on Film and Television’

Rattigan's 1946 play, *The Winslow Boy*, has had a notable afterlife on stage, television and screen. Inspired by the celebrated 1908 Archer-Shee case, it reflects on the theme of justice and individual right as portrayed in a family's fight against the establishment. This paper explores the historical distinctiveness of three screen adaptations, showing how each "opens out" the play, the subtexts reflecting differing cultures, aesthetic conditions and audience expectations at significant moments in twentieth century England. In conclusion, this investigation argues for a critical reassessment of Rattigan's undervalued dramatic output, in view of its appositeness across time, media and cultures.

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## **PARMAR, DHIREN**

‘Television Adaptation as Refraction and the Manipulation of Literary Fame: A Case Study of R.K Narayan’s *Malgudi Days*’

The 1986 television adaptation of *Malgudi Days* (1943), by a prominent Indian English writer R. K. Narayan, can be read as ‘refraction,’ a concept developed by Andre Lefevere. According to him refraction implies “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads that work (1982).” The paper aims to elucidate the manifestation of television adaptation as refraction by examining various cultural, linguistic and ideological constraints, as discussed by Lefevere, which influenced its reproduction in the culture of the target language (Hindi), ultimately playing a major role in the history and culture of the target audience. The paper also aims to explore the reasons why and how television adaptation helped in manipulating Narayan’s literary fame.

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## **PETERSEN, MARIANA CHAVES**

‘*Sylvia* and the Absence of Life before Ted’

According to Polaschek (2013), *Sylvia* (Jeffs, 2003) is based on biographies on Sylvia Plath that focus on her relationship with husband Ted Hughes (such as Malcolm’s, 1994). Grounded in Hutcheon’s writings on historiographic metafiction (1998) and adaptation (2006), I argue that those biographies work as palimpsests of *Sylvia*, and that the film constructs Plath as the *Ariel* persona, neglecting her “Juvenilia”—her early poetry (Hughes, 1981). By bringing information on Plath’s life before Hughes (Wilson, 2013), I analyse to what extent it is missing in the film, which is more focused on Sylvia as a wife than as a writer.

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## **PETTEY, HOMER**

'The Kray Twins and biographical media'

Biopics attempt a narrative structure that coincides with an image, not the reality of the subject. That image has a factual basis as a social, cultural intersection of fiction, myth, rumor, and cinematic creation. Biopics, then, are not authentic illustrations of history or even historical moments. Instead, they function much like a Marcel Duchamp ready-made: a reality now repurposed as art; a history now retold as drama; a biography now transformed into spectacle. Ronald and Reginald Kray, identical psychopathic, homosexual twins, had dreams of a gangster empire that mirrors both the conventional and dark sides of British national identity. The public and media fixation with the Krays include newspaper accounts of their crimes, trials, and imprisonments, biographies of and corrective autobiographies by the brothers, film adaptations of their lives, recordings of their interviews, and numerous documentaries. The Kray twins' real and cinematic lives remind us that all biopics, as well as biographies, are flawed, insufficient, distorted, constricted, and perhaps based more upon aesthetics than historical fact. For the Krays at least, style and image were their national, historical, and personal identity.

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## **PIETRZAK-FRANGER, MONIKA**

'Framing the Past in *Mr. Turner* (2014)'

Although heritage cinema has been associated with a "highly selective version of Englishness" (Vidal 2012), with the ever-growing internationalization and diversification of heritage films and their criticism, the idea of a collective past and how it is written/created has been changing. I will be arguing that the biopics' emphasis on framing – especially on the multi-level, intermedial framing – changes the so called "heritage space" in the film into a site of meta-reflection. In fact, *Mr. Turner* takes up and plays with the conventions of heritage films to self-reflexively highlight the processes of framing that lie at the core of this genre. It allows him to frame nature in such a way as to emphasize the complexity of the filmically imagined past.

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## **POLASEK, ASHLEY**

'Clinton, Trump, and Underwood: *House of Cards* and The Appropriation of American Presidential Politics'

In 1990, the first installment of *House of Cards*, a BBC miniseries adapted from a novel by a Westminster insider, aired two days before the Conservative Party leadership election. While it was a reflection of the nation's disillusion with national politics, it was not as interwoven with the active affairs of state as its American counterpart is today. The US adaptation, largely based on the 1990 miniseries rather than the Michael Dobbs novel, premiered on Netflix in 2013. Though the narrative of the first season tacked fairly closely to the original Andrew Davies screenplay, the programme has since been taken into new territory in terms of the plot, characters, and, most interestingly, context. In the US, presidential elections occur every four years, but the process generally begins a year or more in advance of the election, with many contenders from both major parties running to become their party's nominee in the general election in November. This paper will investigate the 2013 adaptation of *House of Cards* with a particular focus on the shift from the UK to US political setting. It will consider how the actual 2016 US presidential campaign has been appropriated as a paratext in the promotion of the programme, and interrogate the implications of adapting such an event while it is in progress.

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## **POOLE, CAROLE & TRANDAFUIU, RUXANDRA**

'Motherhood and Nationhood, Blood and Ideology in *War & Peace* (BBC 2015)'

This paper explores the interplay between the domestic sphere (peaceful, passive, feminine) and the national sphere (at war, aggressive, masculine) in Andrew Davies's adaptation of *War & Peace*. In *War & Peace* life happens naturally, as recounted by the micro stories and plots which involve family, homeness and domesticity and are dominated by female characters and particularly the figure of the mother. In parallel, history is depicted discursively and ideologically as the outside national space, dominated by men and their aggression in their pursuit for defending and reasserting the mother nation. By analysing the way life and history interact, we can better understand the relationship between motherhood and nationhood in the emergence of Russian identity and their relevance for Andrew Davies, who approaches We link our analysis of *War & Peace* to nationalism theory, particularly the Warwick Debates between Anthony D. Smith and Ernest Gellner (1995), which looked at the relationship between blood and belonging (primordialism, motherhood) on the one hand and ideology (modernism, nationhood) on the other hand in the emergence of modern nations. We thus argue that one cannot exist without the other, that history, the ideologically constructed narrative, must also contain a story of life as lived.

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## **RAW, LAURENCE**

'Adapting history geopolitically: T. E. Lawrence revisited'

This paper will consider the prevailing reasons why histories are adapted across-cultures, which are often thought to say more about the geo-political mores of the target culture rather than the source culture. This paper will consider how adapting history becomes a means by which existing hegemonies are maintained through the cinema as well as other visual media. I will explore this issue in my presentation by looking at the ways in which a particular subject - *Lawrence of Arabia* - has been approached by filmmakers from different cinematic traditions, including David Lean. I first broached this subject in a 2005 piece ("T. E. Lawrence, the Turks and the Arab Revolt in the Cinema"); in this piece, that writes back to the arguments I put forward more than a decade ago, I want to suggest the necessity of moving beyond the binary oppositions (blackness vs. whiteness, west vs. east) implicit in Baldwin's claims and concentrate instead on the ways in which cross-cultural adaptations of history encourage us to embrace dialectical perspectives; to learn how to adapt ourselves to contradictory and complex ways of thinking.

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## **REDMON, ALLEN**

'Adapting *12 Years a Slave* and the Social Problem Film'

Charles Maland (1988) maintains that a film must assume a contemporary setting to be deemed a social problem film. Such a requirement would seemingly frustrate a historical film from working as a social problem film. Yet, this is just the work some recent historical films can be shown to perform. Steve McQueen's *12 Years a Slave* (2013) is but one example. The film most explicitly represents a negative condition from the past. But, through the adaptive work of the audience, it can also be shown to address a contemporary social issue, namely, sex-trafficking, and, in so doing, assume the work of the social problem film.

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## **REZAIE, NAGHMEH**

'Re-historicizing Neorealism; Kianush Ayari's Cross-Cultural Adaptation of *Bicycle Thieves* in Iranian Cinema'

This paper approaches the emergence of neorealism in post-war Italy as a historical necessity which is also traceable in the formation of new-realism in post-war Iranian cinema. The historical demand for a specific type of social cinema in post-war period is exemplified in *Abadani-ha*, the cross-cultural and boycotted adaptation of *Bicycle Thieves* directed by Kianush Ayari in 1992. The paper draws on Bazin's essays on De Sica's cinema and the writer's personal video interview with the Iranian director to re-contextualize both films through their existential interrelations.

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## **ROKOSZ-PIEJKO, ELŻBIETA**

“Stand fast, India!” – The use of documentary materials in *The Jewel in the Crown* (1984)'

The use of documentary materials in adaptations of literary texts is not a common practice. However, examples of such can be found, and the 1984 television adaptation of Paul Scott's *The Raj Quartet* serves as one. My presentation will be devoted to the discussion of the way in which the documentaries obtained from Pathé, the Imperial War Museum and National Film Archive have been used in that particular production to place the serial in the specific historical context and to serve as an equivalent for some of the narrator's detached commentaries, carrying certain ironical subtext.

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## **RUUD, AMANDA**

'Adaptation and/as Memory: A Tale of Two Hamlets'

This paper draws on the insights of performance studies—particularly the notions of “ghosting” and “surrogation” articulated by Marvin Carlson and Joseph Roach—to underscore the powerful role that history plays in shaping an audience's reception of adaptation. Using Cecil Hepworth's 1913 silent film of *Hamlet* as an example, I argue that adaptation is a phenomenon dependent upon a disappearing history. In Hepworth's film, Sir Johnson Forbes-Robertson's performance of Hamlet bears visible traces of performances that came before it. Notably, he echoes gestures performed by Macready, Kean, and Garrick. Yet these earlier performances have faded from memory like disappearing ink. I ask how the connection between David Garrick's point and Cecil Hepworth's ghost can be preserved, arguing that the ability to recognize adaptation as adaptation is dependent upon reanimating history.

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## **SACHDEVA, VIVEK**

'Gandhi in Adaptation: Narrative, History and Image'

Shyam Benegal's *The Making of the Mahatma* is about his experiencing racism, inequality and injustice in Africa under the British rule. Made immediately after apartheid in Africa, the film has its significance in post-colonial India too. Taking historical films as an interpretation of history and also an attempt to make another historical meaning through images, the present paper proposes to study- one, Gandhi's transformation into Mahatma Gandhi and his use of Satyagraha as his political weapon; two, the 'image' of Gandhi that emerges in the film and three, the politics of adaptation.

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## **SCHULLER, DOROTHEA**

'The Company of Witches: Disney's *Maleficent* and Feminist Rewritings of Fairy Tales'

Disney's live-action fantasy film *Maleficent* (2014) is a revisionist take on the animated Disney classic *Sleeping Beauty* (1959), which is itself an extended adaptation of the Charles Perrault variant of the fairy tale (1679). My paper analyses the film both as a direct response to one particular Disney fairy tale adaptation and as a more general deconstruction of tropes at the centre of the Disney mythology. I argue that in order to negotiate ideas of female monstrosity, *Maleficent* adopts a palimpsest-like approach similar to the narrative strategies of earlier feminist retellings of canonized fairy tales, commenting on both the history of fairy tales and the history of fairy tale criticism.

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## **SHERRY, JAMIE**

'The Performance of Production: Radical Adaptation Practices and Adapted Screenplay Process in Jonathan Glazer's *Under the Skin* (2013)'

This paper will question how the screenplay functions as a bridging tool in the 'liminal' phase between two media, and the ways in which this extra narrative layer conforms to postmodern storytelling techniques in which the extraneous details of production performance become critically important to the film viewer's reception. In particular, the long production of Jonathan Glazer's *Under the Skin* (Film4/BFI, 2013) illustrates progressive acts of genre reductionism, subversion and distancing from Michel Faber's 'conventional' SF source novel (2000). This paper will argue that various practices undertaken during production of *Under the Skin*, including the use of hidden cameras, non-actors and non-fiction/improvised scenes, form a meta-narrative of performance that infiltrate audiences' reading of the film. It will also examine these multiple acts of distancing by evaluating the increasingly and accumulatively unfaithful adapted screenplays, co-written by Glazer and Walter Campbell.

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## **SIMONARI, ROSELLA**

'Carmen and Dance Adaptation History: Three Examples'

The story of Carmen, born out of Prosper Mérimée's novella and Georges Bizet's opera, has inspired innumerable dance adaptations. Among these, some stand out for the way they rework it with insightful interpretations. In this paper I will focus on three of these notable works: Roland Petit's version (1949), which presents an unusual short-haired balletic Carmen, Antonio Gades and Carlos Saura's choreofilm (1983) which focuses on a metatextual approach and whose dance style is flamenco, and Dada Masilo's recent creation (2014) which makes use of various dance techniques and clamorously changes the final. These works tell us a great deal about the history of dance adaptation and the way a story can change along time, dance styles and narrative.

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## **STACKS, GEOFFREY**

'Haunted by the Future: Pynchon's Adaptation of the Past in *Mason & Dixon*'

Thomas Pynchon's 1997 novel *Mason & Dixon* is about two British scientists in pre-Revolution America trying to draw a straight line. In many respects, it is a faithful adaptation of 18th century history. But it also critiques the cartographic certainty of the title characters and demonstrates the impossibility of any kind of faithful adaptation of the past. The straight line between history and its adaptation becomes, in Pynchon's novel, bent and curved, like the ampersand in its title. This resistance to the straight line is not just postmodern play but an act of political resistance that, in the words of one of the characters, keeps history "beyond the Desires, or even the Curiosity, of Government."

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## **STEPHENS, BRADLEY**

'Gallic Gallantry or British Boldness? Adapting Victor Hugo's *The Toilers of the Sea* (1866) into Raoul Walsh's *Sea Devils* (1953)'

The 1953 film *Sea Devils* offers a conspicuous example of how integral the intercultural dynamics of adaptation were to fashioning the chivalrous ideals of the swashbuckling genre in Western cinema – a genre whose ideological potential demands closer scrutiny, as cultural historians Jeffrey Richards (2007) and James Chapman (2015) have argued. Identifying itself more as an espionage adventure than as an adaptation of Victor Hugo's novel *The Toilers of the Sea*, *Sea Devils* prompts an investigation into how post-Revolutionary French history was appropriated by British and American culture during the first half of the twentieth century, when the daring feats of various French swordsmen, spies, and seafarers enjoyed massive popularity in Hollywood cinema.

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## **SULLIVAN, BETSY**

'Narratives that (Poly-Sensorially) Bind: Tracing Immersive Theater Adaptations and Catharsis'

Immersive adaptations such as Punchdrunk's *Sleep No More* and Third Rail Production's *Then She Fell* provide rich material through which to study decentralized authorship, interpersonal relationships, and narrative qualities of space. Exploring these adaptations of *Macbeth* and *Alice in Wonderland*, I question what compels audience members to enact (and adapt) canonical works with their own bodies. Ultimately, I believe that the immersive genre engaged in productions such as *Sleep No More* and *Then She Fell* begets deeper, richer cathartic experiences that could ultimately provide inroads to a revisionist reading of Aristotle's catharsis for our current technological climate.

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## **TAYLOR, JAMES**

'Nostalgic Reflections on American Comic Book and Cultural History in Superhero Blockbusters'

This paper explores ways that superhero blockbusters do not just adapt characters and stories from comic books, but also often evoke their adapted medium's form and history. Among other strategies, the films gesture to and recreate eras in which comic books were in their Golden and Silver Ages. I argue that the films do not always simply offer affection for the past. In some cases, idealised visions of past eras are juxtaposed against sociopolitical concerns of the present to enact a reflective negotiation of different ideologies.

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## **THOUAILLE, MARIE-ALIX**

'Adapting *Girl, Interrupted*: From *Ecriture Feminine* to Girl Power'

Susanna Kaysen's memoir *Girl, Interrupted* (1993) arguably realises the radical second-wave promise of *écriture féminine* as a revolutionary instrument. In line with Cixous' "The Laugh of the Medusa" (1975), Kaysen's memoir challenges the framework of psychiatry as a misogynist institution. Crucially, however, its film adaptation, *Girl, Interrupted* (Mangold, 1999) casts female authorship as subsumed into, and functioning to reify, individualised therapeutic practice. This paper therefore argues that in evacuating female authorship's powerful oppositional potential, and deploying contemporary 1990s neoliberal discourses of "girl power", this adaptation works to neutralise the dangers of remembering second-wave feminist histories in a postfeminist present.

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## **TY, ELEANOR**

'Producing Binge-worthy Historical Romance: Ron Moore's Adaptation of Diana Gabaldon's *Outlander*'

From the outset, producer Ron D. Moore, best known for his work as script writer and co-producer of *Star Trek* (1988-1999) and of *Battlestar Galactica* (2004-09), knew that adapting Diana Gabaldon's hugely popular book series *Outlander* would be a challenge. *Outlander*, a historical romance adventure series of eight books featuring a post-war British nurse who time travels to 18<sup>th</sup> century Scotland, had sold over 21 million copies since its publication in 1991. The books have a huge fan base, consisting mainly of women who have been avid readers for twenty years, and who would be a ready-made audience. This paper looks at the advantages and challenges of adapting a popular novel into a serialized drama, looking in particular, at the way Ron Moore's adaptation of Gabaldon's *Outlander* negotiates the female fans' demand for fidelity to the romance and historical authenticity, Moore's own penchant for action and adventure, and the exigencies of the serialized drama, on-demand viewing and binge-watching. Fidelity, though castigated in the past, is an approach recently reclaimed in adaptation studies by a number of critics as a way to look at the "intertextual vision of adaptation's critical strategies" (Hermansson 147). Moore's adaptation uses a combination of transposition and commentary (Wagner, as paraphrased by Cartmell and Whelehan 8), or what Shelley Cobb prefers to call "translation" of the original material (28).

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## **VOIGTS, ECKART**

'Adapting as a Cultural Technique: Film History and the Remixing of *The Wizard of Oz*'

On 31, December 2015, Matt Bucy uploaded a structural, strictly alphabetical remix of the classic film adaptation *The Wizard of Oz* (1939) on the video platform Vimeo: *of Oz The Wizard* (Bucy 2015). The paper will ask three simple questions (1) Is this remix an adaptation and what do we learn about the field adaptation studies from analyzing it? (2) Keeping the conference title in focus: what attitude does the text exhibit towards film history? (3) What does this example teach us about the politically, ethically, and aesthetically transgressive potential of 'recombinant adaptations' (Voigts, forthcoming)? In doing so, the paper will bring recent research on remix/mashup (Lessig 2008; Amerika 2011; Ferguson 2011; Gunkel 2012; Navas, Gallagher and burrough 2014) to bear on adaptation theory. Advocating a wide notion of adaptation, the paper will delineate adapting as a key *Kulturtechnik* (Thomas Macho) – a cultural technique crucial in facilitating cultural transformation.

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## **WILSON, EWAN**

'Who Cancelled *Don Quixote*?: The Problem of Adapting Cervantes'

Despite being adapted for the screen on numerous occasions, the most famous films of *Don Quixote* are perhaps the ones that were not made. Orson Welles, Richard Lester and, most notably, Terry Gilliam all tried and failed to complete their respective adaptation of Cervantes' novel. This paper will focus on the critical problems posed by unfinished and unmade films as well as the opportunities they present to researchers. It will also examine several early drafts of Gilliam's *The Man Who Killed Don Quixote*, arguing that despite its unfilmed status it is a career-defining work which brings together all of the director's major thematic interests.

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## **WRAY, RAMONA**

'Adapting History: *Henry V* after the War on Terror'

The period since 9/11 has seen unprecedented numbers of *Henry V* productions as well as the first major film in almost thirty years. This paper examines Thea Sharrock's *Henry V* (2012) as exemplary of a number of productions which refract the Iraq and Afghanistan conflicts in the action on stage. Situated inside a new Shakespearean aesthetic which prioritizes the solidier as spectacle, Sharrock's film locates contemporary masculinities inside a medieval imaginary, and, energized by a decade of theatrical innovation, realizes a *Henry V* very different in complexion, scale and significance to that of her predecessors. Prioritizing the fields of debate that now surround *Henry V*, the paper identifies the extent to which the War on Terror has transformed the meanings of Shakespeare's greatest history.

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## **ZAUDERER, ELIZABETH**

'Appropriating the Southern Gothic's Doppelgänger in HBO's *True Detective*: A Case Study'

Featuring a grotesquely deformed serial killer, sacrificial occult rituals and a pair of disillusioned police detectives, HBO's hit show *True Detective* (2014) contains all the ingredients of a classic Southern Gothic novel. This paper explores *True Detective*'s double protagonist paradigm as a contemporary appropriation of the literary "doppelgänger." I will argue that Marty Hart and Rust Cohle represent host and double, respectively, in a dichotomous relationship that reflects the fragmented (self) image of the contemporary Southern male. This work is part of a comprehensive investigation into the evolution of the Southern Gothic as both responding to and informing its adaptations as historical appropriations.

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## **ZHU, ZE QI**

'A Re-reading of A Cult Classic in A Cult Adaptation: From *Steppenwolf* to *The Shining*'

This paper will examine Kubrick's use of Hesse's novel *Steppenwolf* as a reference in *The Shining*, and explore the 'repeated/altered' images and themes. And it will compare the receptions of the two 'cult classics' through the cultural changes of the 20th century. By an analysis of relevant documents from the Stanley Kubrick Archive, it can be seen that *Steppenwolf* provided a 'style-content' inspiration for the *The Shining*. Furthermore, I will argue that *The Shining*, as an intertextual 'cult adaptation', reopened the question about the uncanny, the duality and the crisis of modern life raised by *Steppenwolf*.

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