TIME AND SPACE IN ADAPTATION

ASSOCIATION OF ADAPTATION STUDIES CONFERENCE
5-7 JUNE 2024, UNIVERSITY OF SZCZECIN

BOOK OF ABSTRACTS

PATRONS & PARTNERS

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keynote lecture

Jerome de Groot (University of Manchester):
Anachronism, Afrofuturism, Realism and Race

This talk considers how contemporary historical television dramas use anachronism as a way of challenging the structural racism of historical realism. Anachronism presents a clear challenge to an historical mode that cleaves first and foremost to authenticity, achieved through a 'realism' that accentuates the accuracy and legitimacy of the mis-en-scene. Challenges to this 'realism' undo the contract between viewer and text, undermining the authority of the latter. This subversion becomes a means to interrogate race and illustrate the centrality of whiteness in historical representation. I look at the ways in which recent key televisual texts use strategies of anachronism to foreground and critique issues of race and representation. In reading these texts I present moments of anachronism as conscious destruction of the relation between race and temporality. These series – *The Underground Railroad* (Amazon Prime, 2021), *Watchmen* (HBO, 2019), *Lovecraft Country* (HBO, 2020) and *The Falcon and the Winter Soldier* (Disney+, 2021) – characterise historical 'realism' as a carrier of racist ideology. Indeed, the genre of costume drama is critiqued here as participant in discourses of white centralism and enabling racist thought. My analysis introduces theories of Afrofuturism, arguing that each series uses anachronism to posit a space outside of normative temporality and hence a potential place of liberating (future) possibility. In these texts anachronism is actively conceived as a tool for fragmenting understanding and challenging oppressive narratives. Georg Lukács argues, speaking of Walter Scott, that all historical fictions include 'necessary anachronism'; in my current reading this necessity is political and urgent.

session 1

PANEL 1A: The Eighteenth Century Today

Anna Paluchowska-Messing, Jagiellonian University in Kraków:
The Yahoo and Blackface – the Problem of Race Representation in the Krakow 'Stary' Theatre's Adaptation of *Gulliver's Travels*

The proposed paper offers a discussion of the theatrical production *Podróże Guliwera (Gulliver's Travels)* by Paweł Miśkiewicz, premiered in 2019 in the National 'Stary' Theatre in Kraków, Poland. The production aims at an adult audience and combines excerpts from a translation of Jonathan Swift's Gulliver's Travels with passages from recent writers on the history and future of humanity, such as, Nial Fergusson or Yuval Noah Harrari. The nearly bare stage that greets the audience provides an austere backdrop for the all-female cast in costumes stylized to evoke 18th-century British sailor outfits. At the same time, the intervals between the voyages are marked by moving images on a back screen, which show the same actors recast as dark skinned women scantily dressed, swaying in a trance-like dance among lush exotic plant life.

Joanna Maciulewicz, Adam Mickiewicz University in Poznań:
Adapting Eighteenth-Century Scraps of Historical Records for Twenty-First-Century Fiction

The aim of this paper is to analyse the adaptations of eighteenth-century ephemera in neohistorical fiction. Literary scholars, as Paula McDowell observes, define the concept of ephemera as "textual materials that may have been valued by someone at some time for some reason, but are without 'enduring literary value' now. They constitute a category that seems to function in direct opposition to the concept of literature that was created to last. And yet, the authors of contemporary historical fiction revive the ephemeral printed traces from the eighteenth century adapting them to the forms and tastes of the twenty-first-century audience. The analysis of the recent adaptations of the story of Mary Toft, the woman who supposedly gave birth to a litter of rabbits, documented in several pamphlets, letters, and books, will provide a pretext to explore the role of adaptation of historical materials in neohistorical fiction.

Aleksandra Jarecka, Kazimierz Wielki University in Bydgoszcz:
***Black Sails* and Its Reintroduction of Female Characters into Pirate Stories**

Robert Louis Stevenson's *Treasure Island* (1883) has inspired numerous adaptations, retellings, sequels and prequels which expand and diversify pirate legends. The television series *Black Sails* (2014-2017) speculates on the story of Captain Flint, whose ghost haunts the narrative of Stevenson's work. The modern version of the story travels back in time and tries to reconstruct the events that occurred years before Jim Hawkins embarked on an adventure in search of the pirate treasure. At the same time, it introduces characters the audiences would recognize as partially historical, partially legendary pirates, including Anne Bonny, who carved out a place for herself in a male-dominated setting. In my presentation, I will analyse the presence of female characters in *Treasure Island* and compare it to women's representation and their influence on the television series' plot. Does the story stay true to Stevenson's work in its theorising on events or is it appropriated in order to appeal to modern audiences? Can *Black Sails* be called a modern successor of the pirate legacy as an adaptation of both *Treasure Island* and the legends told by the pseudonymous captain Charles Johnson in *General History of the Most Notorious Pyrates* (1724)? These questions will become the starting point for the analysis of female agency in pirate stories and women's representation in modern media.

PANEL 1B: Adapting and appropriating *Hamlet*

Ronan Hatfull, University of Warwick:
"Brevity is the soul of wit": *The Comedy of Hamlet!* (a prequel)

This paper is the first to profile the Reduced Shakespeare Company's eleventh stage play *The Comedy of Hamlet! (a prequel)* (2023). From their first half-hour *Hamlet* at the Northern Renaissance Pleasure Faire in 1981 to this new text – a gap of some forty-two years – Shakespeare's longest tragedy is the text to which this theatre company of abridgment have most frequently returned. First named *Hamlet's Big Adventure (a prequel),* the play received its international premiere in 2019 at the London in Tel Aviv Festival but was later postponed due to the Covid-19 pandemic. The paper will provide insight into the company's pivotal decision to break with various Reduced Shakespeare Company traditions, such as focusing here on a single text rather than condensing many, removing 'abridged' from the play's title and dispensing with a metatheatrical onstage conceit. It will also scrutinize the socio-political context in which the play was conceived, the decision to place Ophelia at the centre of the play's narrative, the factors that influenced this choice and whether this indicates a step towards a greater element of female representation in the Reduced Shakespeare Company's work. The paper takes into consideration other adaptations of *Hamlet* which either influenced the company or provide precedence and comparison for their dramaturgical approach, such as Tom Stoppard's play *Rosencrantz and Guildenstern are Dead* (1996), Claire McCarthy's film *Ophelia* (2018) and Golden Glitch's video game *Elsinore* (2019). The paper draws on interviews with the play's actor-director-writers, Reed Martin and Austin Tichenor and dramaturg Kate Pitt.

Maria Szafrańska-Chmielarz, University of Warsaw:
***Hamlet* in Wuxia - Adapting Shakespeare in China**

Adapting works of Western culture is present in Chinese history from the end of the 19th century and remains continuously present in the contemporary media, be it movies, dramas, webnovels or webtoons. Feng Xiao Gang's *The Banquet* | 夜宴 (2006) is an interesting example of not only adapting from the Western source, but also making a conscious effort to set the adaptation in a context that is uniquely Chinese – that of a wuxia (martial arts) story, which comes with its own horizon of expectations and tropes. Shakespeare's *Hamlet* adapted into a wuxia draws an interesting connection between the play's major themes and the values promoted by the genre it is being translated into. It also serves as a good illustration to how Lu Xun's words: 'Though it is Western civilization, if we can assimilate it, Western civilization can be turned into our own.' are being realised in the sphere of movie adaptations, and what such assimilation entails from the Chinese perspective. The analysis of the movie and its crucial components additionally opens up the discussion of why Chinese movies start to attract more and more audiences worldwide, despite (or maybe due to)the huge differences in the approach to the works they are adapting.

Emma de Beus, Queen's University Belfast:
Adapting with Light: A Spectrum of *Hamlet*

In my thesis work, I apply optics to literary adaptation, arguing that contemporary adaptation is not one process, but a spectrum of processes. This is a vital contemporary issue given the exponential expansion of content seen in the last 20 years. I argue that there are five varieties of adaptation, each drawing on a different aspect of the physics of light: reflection, refraction, polarization, diffraction, and entanglement. In reflection, this can mean cutting condensing, or altering interpretations of dialogue and character. In refraction, the source material is distinct and recognizable, but bends its constituent parts to accommodate the needs of the adapted form. In polarized adaptation, one idea becomes the focus and is expanded upon. Diffraction in adaptation occurs when themes of source texts engage with one another to amplify meaning, but also diminish other aspects of the work. Entanglement goes further still, pushing literary adaptations to the point where the source material is no longer directly discernible, and their literary meanings function independently from the source. My particular focus is on Shakespeare and in this paper, I will present *Hamlet* as a case study in how Physics methodologically illuminates the literary adaptive process, drawing on Simon Goodwin's 2016 production of the play for the RSC, Sherwood Hu's 2006 film *Prince of the Himalayas* , Lisa Klein's 2006 novel *Ophelia* –and its 2018 film version directed by Claire McCarthy, the 2011 film *Mesnak* (directed by Yves Sioui Durand), and the 2020 film *Promising Young Woman* , directed by Emerald Fennell.

PANEL 1C: Transnational adaptation

Katarzyna Świętochowska, University of Łódź:
The Swedish Idiosyncrasy in English-Language Remakes – Adapting Swedish Crime Stories

The phenomenon of Swedish crime stories is not a recent thing, but their global success did not occur until the 2000s. Novels of authors such as Henning Mankell or Stieg Larsson have been translated all over the world, and inspired filmmakers to produce adaptations and, subsequently, remakes. One of the most well-known cases is the Swedish-Danish *Män som hatar kvinnor* (*Men Who Hate Women* , dir. Niels Arden Oplev), an adaptation of Stieg Larsson's first novel of the bestselling *Millennium* saga, and David Fincher's adaptation of the same novel, titled *The Girl with the Dragon Tattoo* . Another example is *Innan Frosten* (*Before the Frost* , dir. Kjell-Åke Andersson), a Swedish film based on Henning Mankell's novel, later filmed also by BBC as *Before the Frost* (dir. Charles Martin). While all of these films are set in Sweden, there are some distinct differences between how they show the space and make use of the local characteristics. One of the prominent aspects the Scandinavian detective stories are appreciated for is their portrayal of gender sensitive issues, and the famous Swedish model of gender equality is almost taken for granted when the film is set in Sweden. Yet, gender dynamics shown in the non-Swedish adaptations, although located in the same space, often conforms to mainstream thriller genre conventions, and the gender equality connected with the Nordic location is lost on the journey to other culture. In my presentation I will compare the two sets of films mentioned before focusing on the differences in the presentation of gender related cultural nuances between the Swedish and the English-language versions.

Fay Winfield, University of Manchester:
***Squid Game: The Challenge* – Transnational and Cross-Genre Adaptation in the Age of Streaming**

In November 2023 Netflix launched *Squid Game: The Challenge* , a reality show version of the enormously successful drama series in which 456 competitors compete for $4.56 million in prize money. While the original drama series speaks specifically to a South Korean context, this reality show adaptation is very clearly aiming at a Western audience, made as it was by a British production team and with 316 of the contestants from the USA, 99 from the UK, but only two from South Korea. In this paper I will explore what it means for Netflix to take the Korean series with its specific cultural concerns and critiques and translate it into an international entertainment format. The series has competitors recreate many of the games seen in the drama series, and also makes extensive use of the imagery of the original series which adds a fascinating element of intertextuality as the contestants are aware of and discuss this, which in itself forms a part of the 'reality' elements of the series. When *Squid Game* was launched on Netflix in September 2021 it became a runaway success for the streamer, and nearly two a half years later it remains decisively the most streamed programme in their catalogue. It therefore seemed inevitable that Netflix would seek to capitalise on this valuable piece of intellectual property - somewhat ironically given that the original series provides a very direct critique of neoliberalism – and here I will discuss how two different sets of aims and generic conventions intersect.

Sahar R. Hamzah, Arabian Gulf University:
Adapting *Sesame Street* for the Middle East and North Africa (MENA): Cultural Nuances, Linguistic Innovation, and Technological Adaptation in *Iftah Ya Simsim* and *Ahlan Simsim*

This research examines the transnational and cultural adaptation of *Sesame Street* into its Arabic co-productions, *Iftah Ya Simsim* and *Ahlan Simsim* , with emphasis on cultural relevance, linguistic innovation, and the impact of mobile device viewing through transnational streaming platforms. Originally airing in 1979 and rebooted in 2015, *Iftah Ya Simsim* set an innovative linguistic precedent for children's television through its creative use of Modern Standard Arabic in children's television instead of regional dialects, forming a unique style for communicating MSA in a colloquial way, setting a lasting trend in children's programming. The adaptation implemented Sesame Street's educational pedagogies with regional cultural narratives and societal norms through integration of regional family values, traditional, and social norms, including new Muppets, like Nu'man the camel, and characters inspired by the region's rich puppetry traditions, such as Ancient Egyptian and Syrian shadow puppets. The 2020 revival, *Ahlan Simsim* , a collaboration between Sesame Workshop and the International Rescue Committee, and funded by a $100 million MacArthur Foundation grant and the LEGO Foundation, adapts its material to support emotional and psychological needs of children in crisis, particularly displaced children. The show's modified mise-en-scène, comprised mostly of mid-shots, close-ups, and simplified backgrounds, is tailored for smaller screens and accessible global streaming platforms, catering to families with limited technology access. This research examines the evolution of *Sesame Street* 's transnational and cultural adaptation, analyzing its adapted content for cultural and linguistic relevance, and exploring its history of innovation in creating standards for culturally sensitive and technologically adaptive children's programming.

PANEL 1D: Biofiction and biopic as spatiotemporal palimpsest

Ana Manuella Viegas, Christ University, Bangalore:
Screening Manto and Neruda: Adaptation, Transnational Appropriation, and the Literary Biopic Genre

In recent years, authorial representation in the 'literary biopic' has gained relative global popularity, challenging its association with Anglo-American heritage cinema. This paper will engage with this phenomenon, emphasising the adaptive process involved, through two films - *Manto* (2018, Nandita Das), a Hindi film about Indo-Pakistani author Saadat Hassan Manto; and *Neruda* (2016, Pablo Larrain), a Spanish film about Chilean poet-politician Pablo Neruda. Recent scholarship suggests that the representation of the past and individual lives in historical and biographical films involves adaptation - including an engagement with varied sources and influences, and the processes of selection, invention, and remediation. Taking the literary biopic as a subset of this, the adaptive process becomes a relevant focal issue - particularly the role of genre's 'screen template' therein. This template encompasses certain visual and narrative conventions, shaped within the Anglo-American context, by Romantic literary concepts, and for Western cultural needs.
This paper contends that the adaptive process in the literary biopic will be further complicated in the context of transnational genre appropriation, as in Manto and Neruda. The adapted material and the contingencies of this adaptation, involving attendant cultural and contextual issues, challenge the genre's conventional form and ideological roots. As such, the template itself must become subject to revision, or even subversion, through the adaptive process. This analysis will indicate how Manto directly appropriates the template but with considerable revisions, while Neruda appears to deconstruct the template entirely. Furthermore, the implications of this for the genre itself and the cultural functions assigned to the on-screen author, will be explored here.

Magdalena Wleklik, Łódź Film School:
Author's Perspective: the Crisis of Historicism, the "Secularization" of Biography and the Creation of a "Fake Hero"

The paper is an attempt to analyze the issue of creative use of biography when creating a film plot. In the introduction, I will consider the question about the limits of truth and fiction in a biographical film. Biography should - in its essence - exclude total fiction, but currently there is a noticeable crisis of historicism. Screenwriters are increasingly moving away from historical facts, interfering with them and distorting, to achieve the intended dramatic effect. The research problem will be considered on the basis of commonly known films and series. It is worth considering whether every attempt to adapt facts into a film plot is a creation and a subjective interpretation. Biopic as an "extract from the life of a real person" or the act of self-creation: is it someone else's biography or our own – the contemporary human being? Who is the screenwriter of successful film biographies: a discoverer or a debunker? I will look at the historian vs. the author's workshop. I am particularly interested in the noticeable tendency to "secularize" biographies, understood as writing screenplays based on the fate of unknown people. The fate of everyday heroes is displayed on par with the fate of historical figures from monuments, which creates a new type of "fake hero". It poses a challenge when discussing truth of life vs. truth of the screen. It makes me paraphrase the saying: "Give me a man and I will find a script". Biography adaptations are still an area to discover and develop.

Barbara Braid, University of Szczecin:
Adapting Domestic Spaces in Neo-Victorian Biofiction: *Gentleman Jack, To Walk Invisible* and *Dickinson*

Biofiction may be understood as an adaptation, appropriation and remix of biographemes, that is, units of biographical meaning (Ní Dhúill 2020: 178), which include not only documented facts, but also (or, perhaps, above anything else) biomyths and other elements of a cultural afterlife of a historical figure. While one might say that biofiction is an adaptation of lives, in reality, it is a remixed transmediation of biographemes. Some of those "biographical memes", adapted and mashed up as part of biofiction, are spaces, especially those which have become part of the biomythography of a historical character (Benton 2009: 50-1) – places and landscapes that have become associated with them in popular imagination. Thus, spatial transmediality (Williams 2020: 12) is at times one of the appropriative techniques used in biofiction, which adapts places as well as lives.
This paper proposes to examine three examples of neo-Victorian screen biofictions that focus on female historical figures whose cultural legacy has been closely linked to their domestic spaces: Anne Lister and Shibden Hall (*Gentleman Jack* , HBO, 2019-2022), the Brontë sisters and the Parsonage (*To Walk Invisible* , BBC, 2016) and Emily Dickinson and The Homestead (*Dickinson* , Apple TV+, 2019-2021). Using these three examples, I would like to show the functions domestic spaces play in screen biofiction. On a diegetic level, these homes provide a spatial metaphor of social networks built by nineteenth-century women within their communities, and offer a possibility to link their cultural legacy with space via biomythologisation and symbolisation. However, on an extra-diegetic level, the use of actual homes in production creates authenticity, which comes into play with deliberate anachronism of other elements of the texts, and thus these spaces become sites of temporal palimpsest, inviting the viewers to experience double temporality, characteristic for the anachronistic way in which biofiction relates to the past.

session 2

PANEL 2A: STERNEWS: Sterneana in Eighteenth Century Newspapers and Magazines

Mary Newbould, Kazimierz Wielki University in Bydgoszcz:
Adapting Sternean Sentiment: Anti-Slavery Discourse in the Newspapers

Laurence Sterne's association with antislavery discourse has long been the subject of critical attention. He directly addresses slavery and related issues, ranging from imprisonment to human suffering, across his works. *The Life and Opinions of Tristram Shandy, Gentleman* , his sermons, and *A Sentimental Journey through France and Italy* all include passages that contemporary and subsequent readers readily incorporated into the growing body of literature that condemned slavery and pushed for abolition. These textual statements combined with an appreciation of Sterne as a sentimental moralist that intensified in the decades following his death in 1768 – sensibility being a primary mechanism in antislavery campaigns. Several adaptations of Sterne's work amplify its sensibility in new works that overtly promote abolition. Sterne's brief correspondence with former slave, writer, and composer Ignatius Sancho – who had written to Sterne, moved by his humanitarian sympathies as expressed in his writing – became a cornerstone of the posthumous repurposing of Sterne's texts and of his authorial identity in antislavery discourse. Although this history is well-known in eighteenth-century studies, especially with a renewed interest in Ignatius Sancho's life and work, how both textual trails and more abstract associations linking Sternean sentiment with antislavery discourse were recirculated in contemporary newspapers and magazines has not been fully addressed. By reprinting excerpts from Sterne's writing and repeatedly citing quotations that voice abolitionist sympathies, they enhanced the popular and literary association between this writer and antislavery discourse.

Jakub Lipski, Kazimierz Wielki University in Bydgoszcz:
Sterne's Influence on Fielding: German Reviews of Johann Joachim Christoph Bode's Translations of Sterne and Fielding

This paper is part of the project STERNEWS, focusing on Sternean adaptations in eighteenth-century newspapers and magazines. The project enriches the story of how Sterne's work was read, consumed and recycled through exploring Sterneana and its wider significance in contemporary newspapers and magazines, a hitherto neglected area of research. The popular press in the eighteenth century provided a key location for the transnational circulation of imaginary afterlives and to the dissemination of literary works and creative methods for responding to them. The case study discussed here concentrates on one selected aspect of German Sterneana: the press reviews of Johann Joachim Christoph Bode's translations of Sterne and Fielding, which created a curious anachronistic narrative of Sterne's influence on Fielding as a result of the chronology of Bode's translation work.

PANEL 2B: Visual spaces

Susie Beckham, University of York:
Frederick Sandys's *A Nightmare* (1857): Artistic, Linguistic and Temporal Adaptation

John Everett Millais's painting *A Dream of the Past – Sir Isumbras at the Ford* (1857) 'produced a tremendous sensation' when it was exhibited at the Royal Academy in 1857, receiving critical condemnation in the press. For Frederick Sandys – an artist who would later become associated with second-phase Pre-Raphaelitism and Dante Gabriel Rossetti's circle of poets and painters – Millais's picture provided an avenue through which to critique Pre-Raphaelite art. Just five days after the opening of the Academy exhibition, Sandys anonymously published a parody illustration of *A Dream of the Past* , titled *A Nightmare* , adapting the original composition to capitalise upon the key ideas associated by the public with Pre-Raphaelitism. Central to Sandys's design is his satirical play upon the temporal and artistic sensitivities embedded in the "Pre-Raphaelite" moniker.
In this paper I explore how Sandys adapted Millais's composition for the purpose of parody. I then investigate how he adapted the "Pre-Raphaelite" name for an illustrative form, examining how he utilised the pictorial space and compositional direction of the central vignette to communicate ideas related to artistic periodisation and linear constructions of time. For example, I explore how Sandys's alteration of Millais's background allows the direction of movement in the foreground vignette to take on a greater relevance, playing upon a traditional conception of time-space and left-right codings of the past and future. The paper positions *A Nightmare* as a vital source in the study of Pre-Raphaelite receptions and as notable case study in visual adaptations of time and language.

John Milton, Universidade de São Paulo:
Photography and Adaptation Studies

This study explores a gap in adaptation studies, the surprising lack of works on the links between adaptation studies and the Eighth Art. This connection can be found in a number of forms. i) Photographs, together with scripts, sketches, notes, and storyboards are "media products" (Elleström), which support "qualified media", recognised areas such as music, films, and radio programmes. Examples are publicity photos of paintings, sculptures, performers and performances, and buildings. ii) Another area is that of photonovels, popular in France, Italy, Spain, and Latin America in mid-20th century. Nowadays a number of graphic novels embed photos. Examples are Maus, Neil Gaiman's comics, and Bryan Talbot's Alice in Sunderland. iii) Photographs can also be an integral part of a text as in the fictional works of WG Sebald, *Vertigo* (1990), *The Emigrants* (1992), *The Rings of Saturn* (1995), and *Austerlitz* (2001), which have spawned a number of other works which include photos. Such works have been called "photo-embedded books"; "photo-texts"; "illustrated novels"; "iconotexts", "image-texts", "novels with photographs", "pictorial/visual fiction". These descriptions show where the emphasis lies: do the illustrations merely complement the text? Or is the text based around the photographs, an ekphrasis? iv) Finally, a photograph in itself can be seen as an adaptation of an event, taking a certain angle, maybe ideological, of the event, telling a specific story. Here the visual grammar – angle, light, positioning, will be all important (Arnheim; Kress and van Leeuwen; Panofsky). Examples are given of photographs of indigenous interpreters in Brazil and the LIFE photos of the army officer Vernon Walters, translating for Vice-President Richard Nixon in Venezuela in May 1958.

PANEL 2C: Spatial and temporal re-orientations

Ewa Rychter, The Angelus Silesius University of Applied Sciences:
Decaffeinated vs Hard-Core Christianity. Michel Faber's *The Book of Strange New Things* (2014) as a Twenty-First Century Fictional Transfiguration of Jesus

In 1972, Theodore Ziolkowski published a study of "fictional transfigurations of Jesus", i.e., novels whose titles, plots, imagery, characterization of the protagonist, function of secondary figures, are formally (rather than ideologically) prefigured by the life of Jesus. My paper will (1) revisit some of Ziolkowski's claims about the novelistic adaptations of the Jesus story, and (2) use these claims to read Michel Faber's *The Book of Strange New Things* as a timely, biblically-mediated response to the conflicted character of the current re-globalization moment and its religious inflections. I will evoke two of Ziolkowski's assertions. The first is the idea (explored in different studies of biblical/religious adaptations) that fictional transfigurations adapt gospel narratives to the exigencies of the times (cf. Mączyńska 2017, Bradley&Tate 2019, Rychter 2021). I will argue that Faber's SF/utopian/dystopian novel employs the Jesus narrative to reflect on the viability of a salutary, community-building mode of religion. In my interpretation, *The Book* is an imaginative exploration of today's retro- and progressive religions and their possible future. The other idea from Ziolkowski's study that I will revisit is his observation that as a literary form, the fictional transfiguration has run full circle of genre development (from tedious commitment/criticism, through technical sophistication, to self-parody). Drawing on Faber's novel, I will claim that rather than being a stabilized form revolving around the aestheticized scholar-critic's Jesus, the fictional transfiguration develops a new form of commitment, unanticipated in 1970s, when Ziolkowski published his book.

Larry Gray, Jacksonville State University:
Rohmer Teaches Adaptation in Time and Space: *La boulangère de Monceau* (1963)

Éric Rohmer's first *Moral Tale* announces his full transition from critic to practicing filmmaker as he combines documentary-style with a deftly crafted fiction. The result is a low budget masterclass that also teaches adaptation in space and time. The film maps its artistic goals from the voice-over opening: "Paris, the Villiers intersection," followed by directional orientations from this central space. Repeated images of public clocks and references to the end of the school term further establish limits that define the law-student protagonist. The spoken narration is retrospective, but the film shows locations and actions on screen as if in real time. This combination means the story is at once both unfolding and already complete; the protagonist's initial search for Sylvie that leads to a bakery girl is both determined and indeterminate. By the end, it is the bakery girl who has disappeared; Sylvie, meanwhile, is now revealed on-screen as the person who invisibly directed the story we have followed, with the bakery as the final location. Rohmer wrote his films first as short stories and adapted them for the screen, and we see that Sylvie is his proxy, while the narrating male student seems to be auditioning for her as he searches for Sylvie throughout. Viewers collaborate in the student's real-time attempt to give direction to a search that has been scripted only in retrospect. The film's conclusion suggests that we re-watch from the start, to find the adaptive moment when location intersects with timing and explains how these coincide.

PANEL 2D: Adapting the past, facing the present

Joanna Szymańska, Łódź Film School:
Streamed Stories, Altered Spaces: *Operation Hyacinth* and the New Dynamics of Historical Adaptation

This paper seeks to explore the production process of the film *Operation Hyacinth* focusing on its role as a historical adaptation that navigates the complexities of contemporary sensibilities. The case-study based presentation reflects on the impact of new production models, particularly the involvement of streaming platforms, on film adaptations, emphasizing the role of creative producers in bridging historical content with modern filmmaking approaches. *Operation Hyacinth* , while grounded in an original screenplay, is deeply rooted in the historical events of the 1980s, specifically the persecution of the LGBT community in Poland. The film's pre-production, unfolding in summer of 2020, coincided with a period of intensified anti-LGBT political rhetoric, peaking during the presidential elections in Poland. This contemporaneous backdrop influenced the production with a dual sense of urgency and tension. The external societal pressures and political narratives added a layer of complexity and relevance, challenging the filmmakers to maintain historical integrity. At the same time these circumstances provided a unique opportunity to draw contemporary thematic resonances. This spatial adaptation, transcending mere visual alteration of contemporary Warsaw into 1980s reality, became an immersive gateway for audiences to experience the socio-political climate of the historical period, while simultaneously resonating with current discussions around LGBTQ rights and social acceptance. This study examines how *Operation Hyacinth* transcends the boundaries of a historical recount, becoming a vessel for contemporary discourse, mirroring the evolving societal attitudes in the context of new production and distribution models. The study will delve into the production studies aspect, underlining the "practice as research" approach in film production.

Vanessa Fisher, University of West London:
Historical Adaptation, Anachronism, & Appropriation: Functioning Outside of Chronology

The panel will examine the definitions of anachronism and appropriation, where they converge and diverge, and where they work in conjunction with adaptation. This will branch into a discussion on history as adaptation and its position as a driving force during the process of creation and how historical adaptations, especially transmedial (from historical document to literary work) transformations may harness anachronism due to the inherent elements of fiction and chronology in relation to setting. Examples will be highlighted, such as *The Tragedy of Julius Caesar* by William Shakespeare and *The Great Gatsby* by F. Scott Fitzgerald both of which use deliberate anachronism. Through these examples, we can analyse the ways in which anachronism helps create comedic effect, aids audiences to better relate to the work, or makes a bold impact as a literary device.
As a device, anachronism possesses different variations: behavioural/cultural, parachronism, and prochronism. Each use will be examined and linked to examples to highlight how they function (i.e., *A Murder in Time* by Julie McElwain uses prochronism whereby a modern woman time travels to the 19th century) and where they may deliberately be deployed in adaptation. Furthermore, with the use of contemporary examples, the panel will showcase how appropriation within historical narratives make use of deliberate anachronism and will eventually link to a small portion of my PhD artefact (a novel) where the use of anachronism works to help mediate the reader as they oscillate between the past and present and how that plays a role in helping the protagonist along her journey.

session 3

PANEL 3A: Transtemporalities and fantasyscapes

Taylor Morris, University of Florida:
Musubi's Transmedial Dimensions: Anime's Adaptation Fantasyscape

The linear adaptation pipeline of Japanese animation from manga sources to TV series and films is a well-known process, but it is enriched by the industry's transnational and transmedial nature. Many anime works challenge the book-to-film" adaptation mode, structurally deepening adaptation's discursive realm. Shinkai Makoto's oeuvre exemplifies these complexities, most popularly in *Your Name* (2016), a film produced simultaneously with its literary adaptation. While *Your Name* teases the higher dimensions revealed in the narrative, the higher-order adaptation principles at play are unexplored. This paper explicates anime's place in adaptation studies; previous scholarship has theorized anime according to the model of the transmedial "database fantasyscape" and *Your Name*'s multidimensional "cosmic weaving" through the "mind-game film" and environmental new media (Ruh, 2014) (Lamarre, 2016) (Teng, 2022). This fantasyscape, in which the "supremacy of narrative" is upended for a multimedia framework of texts, maps onto contemporary adaptation theory, with connectivity itself as the focus (Elliott, 2020). Just as the body swapping Taki and Mitsuha experience in *Your Name* provides glimpses of a "fifth dimension," the multi-directionality of Shinkai's intertext from its multimedial origin point reveals a nodal web of adaptation as the key factor in the production/reception structure and cultural power of anime. The proliferation of these characteristics beyond anime through similar practices in a "transnational anime" style (Suan, 2022) will also be explored in adaptation's musubi web: from its potential as a global collection of artists partaking in a communal mind-game, to associated dangers as an otaku-fueled tentacle of hyper-capitalism.

Cordula Böcking, National University of Ireland Maynooth:
A Joan of Arc for the 21st Century: Adapting Schiller in Nikolas Darnstädt's *Jeanne Dark* (2022)

Friedrich Schiller's *Die Jungfrau von Orleans (The Maid of Orleans,* 1801), depicting Jeanne d'Arc's trials and tribulations during the Hundred-Years-War, remains one of the most frequently performed plays on German stages. But what can this text, which is grounded in historical events set in fifteenth-century France and revolves around the idea of the nation state, still tell us today? Nikolas Darnstädt's *Jeanne Dark* , which premiered at Volkstheater Munich in 2022, adapts Schiller's drama to provide a critique of end-stage capitalism set against the backdrop of ecological crisis and war in Ukraine. Darnstädt's sci-fi adaptation transposes the original scenario to a setting in which the sense of time and place has been suspended. Set on a mythical island that is both archaic and futuristic, his "fantasy tragedy" is dystopian and utopian at the same time. Engaging with texts as disparate as J.R. Tolkien's *The Fellowship of the Ring* and Silvia Federici's *Caliban and the Witch: Women, the Body, and Primitive Accumulation* , Darnstädt casts Schiller's Joan as a representative of the Last Generation movement. Configured as a witch, she is fighting to bring about the salvation of the planet, empowered by her connection to a superhuman force that predates human civilization. In a radical departure from earlier incarnations, she stands for love, not war, and has the potential to lead a divided society towards healing. By appropriating Schiller's Jungfrau into new spatial and temporal contexts, Darnstädt opens this canonical text up to contemporary and transnational concerns such as environmental catastrophe and social division. He imagines a solution by opting for a mythical model of time, in which the apocalypse can be transcended through going back to the beginning.

Olga Kopylova, Tohoku University:
Loops and Linkages: Time Travel and Gamelike Logic in the *Erased* Franchise

This paper discusses the narrative device of time travel and the temporal aspect of transmedia development as constitutive factors behind the distinctive architecture of the *Erased* franchise. A nine-volume manga series (2012–2016) by Ken Sanbe, *Erased* sees its protagonist struggle to solve an old crime through multiple time loops. Each loop allows the protagonist to refine his approach and advance the investigation, making *Erased* a perfect example of the so-called gamelike narrative, which reproduces the logic of progression through repetition characteristic of skill-based game genres. The incorporation of gamelike logic into popular narratives, first described by cultural critic Hiroki Azuma in 2007, has resulted in numerous successful titles featuring time travel. *Erased* also proved popular enough to spawn a novelized sequel and a series of adaptations on screen.
This reliance on remediation, rather than expansion, of the story and storyworld during the first phase of transmedia development is a standard strategy in transmedia franchises in Japan. Equally typical is the combination of remediation with modifications of story content. However, in case of *Erased* , we find other notable reasons for these transformations. Firstly, in a manga-based franchise, production schedules of its constituent works determine which parts of the story undergo the most significant changes. Secondly, patterns of change bound to temporal shifts within the narrative reflect a gamelike logic behind the entire *Erased* franchise that differs from the one discussed by Azuma, resulting in a double-layered gamelike structure.

PANEL 3B: Expanding the borders of adaptation studies

Megen de Bruin-Molé, University of Southampton:
"The Point Where Narrative Failed": Adaptation and/as Salvage

Adaptation is an inherently appropriative art form—adaptation and copyright are closely tied, with recognized adaptations either financially dependent on the end of a copyright term (due to the passage of time following the author's death), or the purchasing of rights to said author's work. An adaptation's legality is also subject to questions of space, for instance on whether the terms of copyright law in one region are respected by another region. Like many systems, such legislation is also biased along gender, race, and class lines. This paper considers adaptations that attempt to reclaim space along the temporal and spatial borders of copyright laws. It does so by drawing on the metaphor of literary salvage, borrowing Heather J. Hicks' definition of literary salvage as post-apocalyptic. She notes that 'apocalyptic literature has been profoundly intertextual, consistently borrowing and adapting material from earlier texts […] In the aftermath of catastrophe' (Hicks 2016 p. 3). In these instances, however, the catastrophe is not fantastical or futuristic, but lived and historical. Drawing on case studies from salvage anthropology, heritage work, and the intentionally appropriative fiction of African-American author Pauline Elizabeth Hopkins, this paper examines works of 'adaptation' at the borders of the term, using the critical lens of 'salvage' to raise questions about the time, space, and positionality of adaptation studies. Salvage implies a particular kind of power relationship between an object and an adaptor, often in a case where the object of adaptation has already been lost or damaged beyond repair. As Caitlin DeSilvey writes of salvage in the heritage industry, meaning 'arose from the encounter with the materials and the unscripted, instinctive impulse to recover what had been lost […] The salvage occurred at the point where narrative failed.' (DeSilvey 2017, p. 67). This paper considers the implications of salvage adaptation for narrative-based texts.

Eckart Voigts, Technische Universität Braunschweig:
The Right Space, the Right Time? Towards a General Ethics of Adaptation and Appropriation

In the transcoding and intertextual and intermedial migration and expansion of texts and textual universes – and this comprises adaptation, transmedia storytelling, remaking, and serialization – a great diversity of ethical concerns need to be considered. In view of the traditional approach to adaptation that invariably raises issues of fidelity ('fidelity criticism') the question of whether an adapted/migrated/transcoded text does 'justice' to the original authors/texts hovers over many ensuing micro-questions. In addition, general questions in the teaching of ethics may ask about the role that fictional narratives may have as effective vehicles in order to address more general ethical questions of moral agency.
On the level of the ethics of representation, we can ask if literary texts that have been transcoded for instance into the audiovisual arts, intervene differently in ethical dilemmas and issues discussed in these texts. Indeed, these issues are frequently debated under the wider umbrella of "cultural appropriation" (Young 2000, 2010, Rogers 2006, Young/Haley 2009) – and these debates have not been fully addressed in the field of adaptation studies. In addition, however, we need to address the field of the adaptation industry (Murray), and textual franchising. In the case of a literature-to-film transition – still the most frequent transcoding in adaptation studies, ethical questions emerge from the demands of locating and performing a purely literary texts, using actors (questions of casting), specific settings (spaces, times, opening up questions of veracity), and modes of narration. The paper will probe how questions of intellectual ownership, plagiarism (as unmarked intertextuality), the signposting of 'origins' in textual transformation and the possible infringement of copyright, with the attendant regulatory concepts of fair use/fair dealing may contribute to a general 'ethics of adaptation'. We need to consider that across aesthetic practices (music, arts, literature, science etc.) as well as cultural areas and national legal systems different norms have emerged. While there are many approaches to adaptation studies that raise and discuss ethical issues (Pietrzak-Franger 2012, Lanier 2014, Huang/Rivlin 2014, Peaslee/Vasuez 2021), to my knowledge there is as yet no book-length, in-depth discussion of the ethics of transmedia storytelling, artificial intelligence, adaptation and appropriation. The paper will seek to initiate first forays into the research field of a general ethics of adaptation and appropriation.

Kamilla Elliott, Lancaster University:
Time and Space in Adaptation

This paper asks how relations between palimpsestic times and spaces inform concepts of adaptation. The shared two-dimensional space of palimpsests enables a simultaneity of disparate temporalities contrasting the linear spatial temporality of geological, archaeological, and textual studies. The spatial co-existence of past and present temporalities in palimpsests lies closer to biological adaptation theory, where genomes are likened to palimpsest manuscripts, revealing not only the organism's adaptation to its present environment but also its prior adaptations to past environments upon which later adaptations are superimposed (Delwiche 2004). But written and painted palimpsests in the humanities are not organic, biological processes: they are constructed by effacing, erasing, excising, cutting, and ghosting earlier words and images, allowing only some to remain, imposing new marks on older ones to create new relations between them as well as the new marks. Palimpsestic adaptation is not sufficiently explicated by adaptation's baseline definition of 'repetition with variation': rather, it foregrounds extinction by inscribing that extinction visibly on the surface. Palimpsest lies closest to colonization, in which one culture is overwritten by another. Although the colonized culture is never completely erased, its erasure is prominently marked by colonizers. This paper addresses Kara Walker's reverse colonization in her palimpsestic treatment of Harper's *Pictorial History of the Civil War* (1866-68), overlaid with cut-paper, black silhouettes of the African Americans who were the official reason for the war, but largely omitted from this white, pro-union, 'historical' account.

PANEL 3C: Timescapes of memory

Yeqi Zhu, Ningbo University & University of Birmingham:
A Heterotopianization of Wenyipian: "Cult Adaptations" in 1980s-90s Mainland Chinese Cinema

Between the 1920s-40s film tradition of "wenyi pictures" (originally referring to adaptions of literary works and Hollywood melodramas), and the internationally popular film genres re-introduced into mainland China, low-budget horror and science fiction compose of a short-lived but vibrant "wave" of 1980s-90s mainland Chinese filmmaking. It is worth noting here that adaptations and local appropriations make up a substantial part of the wave. These adaptations create a heterotypic space through the interactions between collective traumatic experiences and individual's sensory-affective responses, which depart from the elite orientation of wenyi-style adaptations. But from the point of view of Chinese cultural-ethical "presentism", they also seeks to combine the tropes of dystopian/gothic fantasy with the reaffirmation of values of Enlightenment humanism, interpersonal bonds, and this-worldly norms. This thus produces a tension between literary value, ambiguous censorship, and cheap imitation of Hollywood. Then I look at how the tension potentially generates "cult credentials". Over the years the films have retrospectively been recognised by millennials as objects of a futuristic, cosmopolitan nostalgia. The films discussed in some detail are *The Lonely Spirit In An Old Building* (1989), *The Head In The House* (1989), and *Kiss of Poison* (1992). I will illustrate the activation of "heterotopic possibilities" in the processes of adaptation and reception, and how the heterotopianization has contributed to the films' spectral resurgence.

Carmen Perez Riu, Universidad de Oviedo:
Making sense of memories: *The Sense of an Ending* (Barnes 2011/Batra 2017)

The configuration of narratives of the past has become a key topic of intellectual debate, fueled, on the one hand, by an interest in revaluing history from current moral standards, and on the other, by the analysis of the discourse that constructs apparent authenticity out of inaccurate facts. The media of literature and film contribute to the critical revision through fictional texts which problematize memory and contemplate the prospect of reassessment and retribution. This presentation focuses on the intermedial analysis of the formal construction of character recollections in literature (through verbal accounts) (Bernaerts el al. 2013, Caracciolo, 2014) and film (through visual narrative flashbacks) (Turim, 2015), epitomizing audiovisual modes.
The main issue of concern is how the episodes remembered by characters are (or can be) assessed and validated in a fictional story. The presentation will proceed by presenting its theoretical framework and then using the film adaptation of the novel *The Sense of an Ending* (Barnes, 2011 – Batra, 2015) as a case study. This novel's protagonist is a historian in his old age forced to remember and make new sense of episodes in his past. It has two plotlines: one of them is narrated by means of flashbacks of foregone events whose remembrance influences the characters in the narrative present. This case study will be used to help concretize a set of final conclusions.

James Taylor, University of Warwick:
The Temporality of Grief and the Film Sequel: Reconstructing Memories in *The Souvenir Part II*

This paper considers the portrayal of grieving in film sequels through analysis of *The Souvenir Part II* (2021). It explores the ways in which the grieving process complicates and complements the sequel's temporality and outlines issues of adaptation that intersect with and inform this temporality. While Laura Mulvey identifies death as a common trope that ends a film's narrative momentum and "embodies the narrative's stillness" (2006: 70), Richard Armstrong outlines how "in the cinema of mourning, characters are in limbo" (2012: 10). This narrative stasis brought about by death, along with the stasis of the mourner, presents problems to what Stuart Henderson (2014) identifies as the film sequel's drive to continue the narrative of its predecessor. Yet the process of revisiting memories of the past when grieving draws parallels to the ways in which, as argued by scholars like Carolyn Jess-Cooke (2009) and Paul Sutton (2010), film sequels actively prompt audiences to revisit and revise their memories of previous films. In adaptation, these memories can include those of adapted texts and events. *The Souvenir Part II* (2021) is a loose autobiographical adaptation of events from director Joanna Hogg's past and its narrative concerns Julie revisiting memories of deceased lover Anthony by herself making a film that adapts the events of The Souvenir (2019). The layering of these endeavors to reconstruct memories through adaptation provides an illuminating example for examining the ways in which processes of recollection inherent to film sequels lend the form to depicting grief.

PANEL 3D: De-centring and diversity in transcultural adaptations

Vidya Ravi, Hochschule Luzern:
Erase and Revise: Diversity Adaptations in the Streaming Era

My contribution explores recent adaptations produced by leading streaming platforms. The agenda of increasing diversity and inclusion in the entertainment industry has over the past few years played a substantial role in shaping the product and process of adapting different kinds of material. The individuation/transnationalization structure of streaming platforms that promises to cater to individual tastes all around the world, the rise in reboots, spinoffs, and IP-developed content, and the politics and economics of diversity have set the scene for wildly different kinds of adaptations, from *Bridgerton* to *The Handmaid's Tale* to *Mr. and Mrs. Smith* . It might seem like we are seeing a culture war when it comes to adaptations that foreground inclusive casting, with people either praising these productions for progress or panning them for retrofitting diversity to existing white narratives. Scholarly studies have also looked at complicated issues, in how the mainstreaming of diversity has actually allowed existing social orders to continue, even while services have expanded to a transnational consumer base (Hughey & Gonzalez-Lesser, 2020; Asmar et al., 2023; Jenner, 2018; Lotz, 2021). My contribution thinks with and through existing discourse in teasing out some paradigms and trends that we have seen in diversity adaptations, such as cultural appropriation, spatio-temporal transposition, and cultural/historical revision, among others. By exploring recent adaptations, I consider how diversity has taken on cultural capital in and through adaptations, while keeping in mind that these productions are not simply part of a social trend but are sites where ideologies, economics, interpretations, and creative practices mingle and collide.

Elisa Ricci, Università Cattolica del Sacro Cuore, Milan:
Reviving the Past: *Bridgerton* 's Contemporary Adaptation

Bridgerton , the television adaptation of Julia Quinn's novel series, has captured the audience's attention by soaring to the top among the most-watched and highly acclaimed series in recent years. The reasons are many, but its anachronisms resulting from the fusion of historically diverse eras have certainly struck a chord. *Bridgerton* skillfully navigates through time and space, offering a narrative that transcends the conventions of its period setting. The Regency setting is presented in a modern key, where costumes, language, and social challenges embrace contemporary elements. This creates a unique blend of period drama and current affairs, transforming the past into a mirror of the present. The spatial dimension in *Bridgerton* is equally intriguing. The city of London becomes an engaging stage where the characters' lives intertwine; drawing rooms, palaces, balls, the court, and all other historical settings frequented by the characters, accompanied by contrasting modern soundtracks, amplify the sensation of a peculiar 19th century speaking of today.
This paper will explore how *Bridgerton* challenges and at the same time redefines the concept of narrative time in contemporary television. It will analyze some key moments or elements of the story, comparing them with the original novels and history to demonstrate how the production has opted for temporal fluidity, giving life to a world where past, present, and future intersect and influence each other.

Srijani Ghosh, University of California Berkeley:
Love in Hijab: Uzma Jalaluddin's Muslim Adaptations of Popular Romance Narratives

Uzma Jalaluddin's transnational adaptations of classic novels and movies, where *Ayesha at Last* and *Much Ado about Nada* provide a Muslim twist to Jane Austen's *Pride and Prejudice* and *Persuasion* respectively, while *Hana Khan Carries On* is a Muslim remake of the Hollywood blockbuster *You've Got Mail* , transpose the action of the hypotexts to an immigrant neighborhood in Toronto, Canada in the 21st century. This paper will discuss how Jalaluddin's novels provide readers seeking more diversity in the popular romance genre with Muslim-centered narratives that reflect the complexities of modern Muslim life, while retaining the enduring charm of original stories.
This paper will examine four main ideas: (i) the ways in which Jalaluddin provides non-Anglocentric adaptations by incorporating Islamic traditions and values into her reworkings of the original narratives, offering readers a fresh perspective on the romance within the framework of Muslim identity; (ii) how Jalaluddin's works give Muslim women a voice and representation in popular fiction; (iii) how Jalaluddin reimagines and modernizes the social and cultural dynamics presented in Austen's novels as well as *You've Got Mail,* addressing contemporary challenges faced by Muslim characters; and (iv) the critical reception and readers' responses to Jalaluddin's novels to understand the appeal of her Muslim adaptations within the larger context of women's popular fiction. By exploring these aspects, this paper aims to demonstrate how Jalaluddin's fiction challenges pre-existing stereotypes about both genre fiction and Muslim women.

session 4

PANEL 4A: New approaches to Shakespeare on screen

Jacek Fabiszak, Adam Mickiewicz University in Poznań:
Filmic Theatricality in Joel Coen's *Macbeth*

The paradox/oxymoron of the title is, I would like to believe, like the Baroque (Metaphysical) conceit in that I will try to logically justify it in a reading of Coen's *Macbeth* (2021). The director, known for artistically demanding films and experimentation with the filmic medium (most often in collaboration with his brother Ethan), proposes an experimental approach to the adaptation of 'the Scottish play' too. The sets are overtly stagy, yet the mise-en-scène filmic; references are made to both theatrical conventions (e.g. shadow play) and filmic ones (e.g. early cinema, including Shakespeare films, Wellesian cinematography). The chiaroscuro so prevalent in the film and the use of black-and-white photography situates the peculiar nature of the film's realism in the framework of the theory of the German thinker Siegfried Kracauer (1960), especially his idea that filmic realism rests on the black and white image. I will consequently look at the film as an adaptation of: 1. the medium of drama/theatre and their spatial characteristics, 2. previous Shakespeare films (as understood by Hatchuel 2004) and 3. Orson Welles's movies.

Magdalena Cieślak, University of Łódź:
Sword and Chainmail: Adapting History and Shakespeare in David Michôd's *The King*

David Michôd's 2019 *The King* is an example of an adaptation that does not advertise itself through its connection with the source, William Shakespeare's *Henry V*. In its promotion materials, the film explicitly eludes references to Shakespeare and does not attempt to capitalise on that connection, stressing historical research, instead. On the IMDb, *The King* is branded as biography, drama and history, Netflix classifies it as military, history and costume drama, and Wikipedia as an epic war film, so it is clear that the film positions itself in relation to war epic and costume drama, with such iconic titles as *Gladiator* (2000, dir. Ridley Scott) or *Troy* (2004, dir. Wolfgang Petersen), thus encouraging an analysis of how it uses the epic element and the historical setting on both narrative and visual levels. The biopic aspect is equally interesting, whether one wishes to look at Michôd's film through a Shakespearean lens or not, as it explores the coming-of-age theme of a young prince against an epic historical background of civil unrest in medieval England.
In my presentation, I wish to look into the intricacies of the historical and biographical aspects of *The King* in the context to its relation to Shakespeare's Henriad and the specificity of history plays. Analysing its negotiations of historical sources (Holinshed's chronicles and medieval iconography), the Shakespearean adaptation universe (previous adaptations of the Henriad), and cinematic genre convention (epic/costume/war/biopic drama), I wish to discuss *The King* from the point of view of adaptation strategies, and show what possible interpretative areas of study it can consequently open up to.

Annamária Fábián, Eötvös Lorand University, Budapest:
From Star-Crossed Banality to a Not So Happily-Ever-After: Reloading Time and Space in Erik Novak's Sequel for *Romeo and Juliet*

Romeo and Juliet is certainly one of Shakespeare's most popular tragedies. The tragic lovers who die for each other are familiar to us all, and their story seems to live (and thus they die) forever. This is the play in which love seems to triumph despite all obstacles, but in the end the feud between two hostile families and the unfortunate turn of events (a series of banal misfortunes, really…) lead to the young people's demise: Juliet and Romeo become stiff monuments to eternal love. But what if we do not want to contemplate on this monument any longer? What if we take the fate of these "star-crossed" young people in our hands and do not allow them to die, but give them the opportunity to survive/live their love to fullest of the ever after they deserve? This idea must have been on the mind of Erik Novák, who in his play *Romeo and Juliet 2 - or the Palace of Pleasures* , published in September 2023 in Budapest, rescues the lovers, and gives them a chance to try to save the flame from Shakespeare's designated destiny for them. Novák creates a play that is consciously staying within the framework set by Shakespeare, the lovers are not taken to some idyllic or futuristic world, but by starting from the origin-play's realm it becomes a realistic – and consequently painfully disillusioned sequel to *Romeo and Juliet* . In this paper I'd like to show what linguistic and dramaturgical means Novák uses to create the new time and space framework for the sequel offering a not-so-happily ever-after to the monumental lovers in his ingeniously witty play.

PANEL 4B: Detectives, killers, and chronotopes

Sylwia Hałub, University of Szczecin:
Court Space in Legal and Film Narratives: The Case of Jeffrey Dahmer

The concept of court space may be redefined beyond its physical confines, transforming into an entity that is more than a setting for legal proceedings. It is a dynamic space shaped by the "actors" performing their roles in the trial and their interactions. The "actors" in the trial include such figures as the prosecutor, defense attorney, judge, defendant, as well as witnesses, all contributing to the creation of distinct legal narratives. Research on legal narratives developed in the 1970s, including James Boyd White's *The Legal Imagination* . White argued in the pages of his book that law is a kind of art and lawyers hold the title of writers. Thus, the trial transforms into a space in which two opposing narratives confront each other to be recognized as the true version of events. Lawyers have the responsibility to translate their client's story into legal language for that narrative to become victorious. Therefore, lawyers' behaviour, facial expressions, evidence presented, or the words stated, all establish the court space to achieve that goal. The presentation will discuss Jeffrey Dahmer's case based on the 1992 trial and the TV series *Monster: The Jeffrey Dahmer Story* . The key problem will be to determine how the court space, as understood by the "actors" performing their parts, manifests in the 1992 trial and how this space has been adapted in the 2022 Netflix series.

Lucyna Krawczyk-Żywko, University of Warsaw:
Navigating the Versus Chronotope

The question "what if Sherlock Holmes met Jack the Ripper?" has been answered in numerous ways with various results. Rewritings of the famous sleuth involved in the Whitechapel murders case abound, and though they are sometimes appropriated into new special and temporal contexts, they ooze the atmosphere of the East End of 1888 as defined by the late-Victorian press. The place is othered and yet its descriptions seem highly realistic and increase the aura of authenticity; the predictability of the events stemming from the chronology of the historic true crime frames its adaptations and enhances the familiarity of the mysterious case. In my presentation I would like to discuss the performative realism of this particular time-space in the context of the Holmes versus the Ripper narratives. Drawing on the concept of crime scene as augmented reality which may result from 1) narrativization, 2) fictionalization, 3) simulation, 4) demonization, and 5) palimpsest (Sandwik and Waade 2008), I will argue that regardless of the medium, the versus chronotope persists in its mostly late-Victorian form due to the convergence of two components: the effective combination of all of the five augmentation factors on the one hand, and the presence of Doyle's detective on the other. Combined, they create a plotted place or simulated space so eagerly revisited with each new version of the Whitechapel adventure of the Baker Street tenant.

Yuqing Wang, University of York:
How Has Fandom Influenced the Development of Post-2010 Sherlock Holmes Adaptations in Global Screen Culture?

Although it may sound cliché, Sherlock Holmes adaptations are a vivid interpretation of the theme of time and space. From William Gillett' s stage play in 1899 to 2010's Sherlock, audiences and fans around the world have always been fascinated by this fictional detective and his assistant. For the enduring fandom of Sherlock Holmes, the boundaries between fans and creators, professionals and amateurs, are exceedingly blurred. The game of studying Holmes's life as if he were a real person has a history spanning over a century, and fanon has long become an inseparable part of this character 's formula. The influence of fandom on such a character is unprecedented. Furthermore, with the internet expanding the fan community, viral marketing, fanfictions, and cult culture, with other new-era fan activities, have also left their mark on this iconic figure. By studying some adaptations and fan activities, it is easy to see that with the passage of time, Sherlock Holmes adaptations are evolving into a complex network, a form of "adaptation of adaptations". This decentralized trend naturally leads us to discussions about authenticity.
I would like to divide the discussion into three aspects: The influence of "the Grand Game" and fandom, fanfiction as adaptations and its influence on other adaptations and exploration of authenticity from a postmodern perspective. Through these aspects, I will explore the impact of fanon and fanfiction on the adaptation of Sherlock Holmes from the vertical historical dimension and the horizontal cultural dimension, combining my own experience and theory to explore the topic.

PANEL 4C: Peregrinations and transformations

Stephanie Gajewski, The Australian National University:
High Flânerie: Retracing and Wandering Adaptation and Television Paths in Hulu's *High Fidelity*

In the final moments of Hulu's 2020 television adaptation *High Fidelity* , record store owner Rob concludes her direct address, puts on her headphones, and walks into the streets of Brooklyn, leaving the camera behind. Through this act, Rob embraces her position as a flâneuse, the term created to describe a female flâneur, a walker and wanderer of urban environments whose physical movements are frequently complemented with internal mediations (Elkin, 2016; Comfort and Papalas, 2022). By walking away alone but assured, Rob forges a path distinct from the previous masculine iterations of the character, notably the 1995 Nick Hornby novel and the 2000 film adaptation. I argue Rob's depiction as a flâneuse is a productive model to explore the series' navigation of its adaptation and television histories in its efforts to establish its own serial identity. Rob's direct addresses as she walks across New York infuses its continuation of the novel and series' exploration of music, dating, and self-discovery within its contemporary urban setting. Further, the creators' and producer's foregrounding of *Sex and the City* as a key influence on *High Fidelity* not only offers a precursory female-centric series to complement its masculine source novel and film adaptation, but also a preceding television flâneuse in Carrie Bradshaw (Richards, 2003; French, 2016; O'Rourke, 2023). Depicting Rob as a flâneuse symbolises the series' efforts at orientation, uniting Rob's search for romantic solace and her cultural taste with the negotiation of its adaptation and television paths in contemporary New York.

Jianxin Zhu, Fudan University:
Chronotopes in Transition: Analyzing Adaptation Dynamics Through *Blossoms Shanghai* (2023)

This presentation aims to investigate the application of Mikhail Bakhtin's chronotope theory in understanding the dynamic changes in time and space when a narrative transcends its original medium. The investigation centers on *Blossoms Shanghai* (2023), a Chinese television series directed by Wong Kar-wai. Adapted from Shanghai writer Jin Yucheng's award-winning novel *Blossoms* (2012), the Shanghai-born Hong Kong filmmaker radically alters and reinterprets the chronotope of the source text in his TV series directorial debut. The novel consists of a total of 31 chapters with no coherent storyline. Spanning from the 1960s to the 1990s, *Blossoms* portrays the coming-of-age experiences of three Shanghai men from diverse family backgrounds, Husheng, A Bao, and Xiaomao. Through their journeys, the narrative unfolds a magnificent legend of Shanghai's prosperity and radiates into the fates of numerous characters living in the city. However, in Wong's visual representation, the characters Husheng and Xiaomao are absent, and A Bao emerges as the central and narrative figure. In comparison to the novel, the TV series more closely focuses on the time frame of the 1990s, depicting the transformative era in Shanghai. It showcases the city during a period of significant change, with opportunities and hopes surging. What's more, *Blossoms Shanghai* highlights its greatest brilliance in filling the "blank spaces" present in the novel, allowing for a more comprehensive portrayal of how A Bao transforms into a key player in the evolving tides of the times.

Ilham Melit, University of Mohammed Essedik Benyahia of Jijel:
The Spatial Representations in *Life of Pi* : Between Text and Movie

Life Of Pi (2001) is a very intriguing story brought to the readers by Yann Martel. The Spanish born Canadian author presents us with a text that is woven through the collection of diverse themes and events. The novel follows an Indian curious boy named Piscine Molitor Patel, named after a French swimming pool, who goes through a spiritual journey that includes religious practices and fascinating encounters. Living on Indian soil fits the protagonist curious endeavors as the country presents a safe atmosphere for different religions to coexist. The novel extends to other themes as humans' relationship with the natural world, especially with animals. Piscine Patel, known as Pi, grows up in a family that owns a zoo and learns as much about animal-human relationship as he does about human relationships. Upon their trip to Canada, the family is lost on ship due to a storm and Pi becomes the only survivor, only that he has to share the lifeboat with wild animals. The reputation of the novel is magnified thanks to the movie adaptation that comes eleven years later.
Life of Pi wins a number of awards and nominations. There is no question in the success of both the text and the adaptation as independent works, but, naturally the adaptation of a text that highlights a spiritual journey is challenging. This paper examines the challenges that *Life of Pi* movie undergoes to capture a spiritual journey, especially through the spatial representations and misrepresentations of setting.

PANEL 4D: Uncanny times, spaces and monsters

Tymon Adamczewski, Kazimierz Wielki University in Bydgoszcz:
The Eerie on Screen: On Temporal and Spatial Dimensions of Adaptation in *Under the Skin* (2013) and *Annihilation* (2018)

Focusing on temporal and spatial dimensions of the eerie, this paper will explore the cinematic manifestations of this notion in the adaptations of the novels by Michel Faber (2000) and Jeff VanderMeer (2014). While seemingly different, both *Under the Skin* (2013) and *Annihilation* (2018) share aspects of thematic similarities in their evocations of a sense of unease and unfamiliarity within the spaces of the familiar which can be read from the perspective of Mark Fisher's conceptualization of the eerie (2016). By investigating the ways in which both adaptations explore the sense of discomfort connected with a seemingly awkward sense of more-than-human agency and the way this feeling is linked to time and space, my analysis seeks to carry out a comparative reading of the cinematic and literary material so as to highlight the intricacies of adaptation employed by each film. This will allow to unravel the unique visual languages crafted to navigate the eerie elements present in Faber's and VanderMeer's enigmatic and speculative storytelling as interpreted through the corresponding narratives and cinematic landscapes.

Anna Ronewicz, University of Szczecin:
"Let the Flesh Instruct the Mind": Race and Sexuality in AMC's *Interview with the Vampire* (2022)

The 2022 adaptation of Anne Rice's *Interview with the Vampire* , created by Rolin Jones for AMC, subverts the story found in the original novel, by making Louis du Point de Lac a Black plantation and brothel owner in 1900's New Orleans. The race of the character is highlighted in the plot on many occasions, from his own struggles with his identity as a Black, queer man-turned-monster, to showcasing the treatment faced by many Free Black people in segregated America at the beginning of the 20th century. This, curiously, also changes the dynamic between the two main characters of the series; Lestat, Louis's creator and lover, becomes a 'white saviour' and captor, not only in their vampirism but also on the basis of racial dynamics present in the American Deep South at the time.
This paper discusses the implications of the subversions present in the 2022 adaptation, in the context of Deep South segregated America of the early 20th century. Using the framework and theory of disidentification, proposed by Jose Esteban Muñoz, I will consider how the specificity of the Black Creole cultures present in New Orleans of the era, as well as the queer dimensions of the story, influence the plot in conjunction with the source novel. The analysis will focus on the ways the temporal and spatial placement of the plot influences the messages of the adaptation.

Agnieszka Rasmus, University of Łódź:
***The Dead Don't Die* (dir. Jarmusch, 2019) and Zombies Don't Run – Adapting the Zombie Apocalypse to Slow Cinema**

Despite George Bluestone's somewhat reductive claim that unlike the novel, the film has only one tense, the film as a temporal medium has a unique capacity to manipulate our sense of duration, as the recent scholarship on slow cinema shows. While still considered to be on the fringes of mainstream cinema, I wish to consider slow cinema's much needed contribution to the recent cycle of apocalypse films, in particular its subgroup featuring zombies, characterised by action-packed, fast-paced narratives and lots of running.
To this effect, this paper looks at Jim Jarmusch's *The Dead Don't Die* (2019) as an attempt to appropriate and reconfigure the trope of a frenzied and enraged zombie attacker, introduced in *28 Days Later* (2002) and epitomised in *World War Z* (2013), back to a shuffling and slow-moving figure. In this way, Jarmusch not only returns to the roots of George A. Romero's *The Night of the Living Dead* (1968), but also by slowing down time through camera work, editing, acting and movement, he subverts generic conventions and audience expectations. His vision of a frustratingly quiet and slow apocalypse punctuated by moments of dead time features "heroes" who are just as zombified as the meandering and melancholic creatures they silently observe from a distance. The satire shows why, despite a growing number of cli-fi fictions in the 21st century, we continue passively on our path towards the edge of a precipice.

session 5

PANEL 5A: Adaptation and activism

Firenze Leem, Ruprecht-Karls-Universität Heidelberg:
Adaptation in Media Activism: "Media-Entangled Activism" between Film, International Film Festival, and Social Media of *Joyland* (2022)

Media as "contact zones", whose forms and contents are highly spatiotemporal, carry voices of activisms. In other words, various forms of media have been used as impactful spaces for contemporary activisms, which are significantly subject to temporality and spatiality. As an example, films have often turned into media to speak up oppressed voices to mass audiences throughout its long history. Film watching and cinema experience as social activity could make films much more influential audiovisual screen media. Meanwhile, as the internet and technologies have developed and been ubiquitous, diverse traditional media like films and magazines seem to be replaced in digitalized form. As a higher number of publics started to adapt to digitalization and virtualization, media activisms are thought to be adapted into new media like social media, from traditional media such as films or film festivals. However, are the traditional media and new media incompatible in terms of activisms, especially in the globalized era? Can new media totally substitute traditional media in terms of activisms in the process of media adaptation? In this paper, I argue that media activism has been adapted into "media-entangled activisms" in the concurrent era, rather than being totally digitalized or virtualized. The "media-entangled activism" is defined as activism which is spoken up, promoted, spurred by multiple media from traditional media to "new" media, with their distinct characteristics as activism platforms. The argument will be supported with the case study of discourse regarding *Joyland* (2022), a Pakistani film premiered at Cannes Film Festival, which led to controversial discourses regarding its release ban on Twitter. The case study was conducted with appropriation of three-layered "data thickening," the ethnographic methodology proposed by Guillaume Latzko-Toth, Claudine Boeenau and Mélanie Millette.

Yang Lu, University of Exeter:
Adapting *The Legend of Zhen Huan* (2011): Product, Process, and Reception

Set against the backdrop of stringent censorship and de-politicised trends in Chinese historical cultural products, the TV drama *The Legend of Zhenhuan* (2011) stands out for presenting female-centric plots and powerful female figures in adapting online literature that diverges from traditional depictions of political power conflicts. This article examines how contemporary feminism influences the adaptation process and reception of online literature, emphasising the unique characteristics of web-based texts in adaptation as a process.
The study contrasts the original online text of *The Legend of Zhenhuan* with its television adaptation. It highlights the efforts to maintain fidelity to the source while adapting for television, including changes like setting the story in the Qing Dynasty, enriching romantic relationships, altering narrative perspectives, and streamlining characters. Feminist themes are intricately woven into the adaptation, highlighting the protagonist's pursuit of true love, the importance of sisterhood, and resistance to patriarchal structures. The research conducts a content analysis of audience comments on the Douban platform, revealing preferences in comments focusing on the plot, characters, performances, and the drama's genre of palace intrigue. The audience displayed great enthusiasm for the strong female characters of Zhenhuan and the genre of independent female narratives, confirming a trend of female-centric stories that has been popular for over a decade since 2011. The study underscores the role of feminism in adapting online literature to television, influencing audience reception and fuelling the popularity of female-themed narratives in China.

PANEL 5B: Adapting the nineteenth century and beyond

Leslie Wong, King's College London:
Adapting the Graeco-Roman and Victorian Classics in the Far East – A Comparative Case Study

What do Medusa and the Minotaur have in common with Scrooge and Sherlock Holmes? Nothing at all, if adaptation studies' engagement with the respective subfields devoted to investigating their varied afterlives in contemporary literature and media is any indication. While adaptation studies participates in a liberal exchange of ideas, theories and practitioners with neo-Victorian studies, it appears to exist in a state of mutual disavowal with classical reception studies. This paper aims to demonstrate that, contrary to what this two-way radio silence implies, there are numerous parallels and similarities between reworkings of classical myth and Victorian literature, especially in a cross-cultural or transnational context.
Using two South Korean webtoons – one inspired by the mythical exploits of the goddess Athena and the other by Bram Stoker's Dracula – as comparative case studies, I will show how the Graeco-Roman and Victorian converge when they are removed from their original contexts and made to inhabit a cultural milieu that has historically been constructed as the "East" to their "West". Although the reinvocation of essentialist East-West binaries must be avoided at all costs, I argue that such a comparison presents a valuable opportunity to examine parallel modes of adaptation in a discursive space where a connection between ancient Greece or Rome and Victorian Britain is already presupposed. This will then allow inferences about what, if anything, distinguishes classical reception from (neo-Victorian) adaptation to be made without the undue influence of existing disciplinary divides.

Armando Fumagalli, Università Cattolica del Sacro Cuore, Milan:
***The Portrait of a Lady* (1996) by Jane Campion: Small Changes in Time and Space for a Big Change in Meaning**

The 1996 adaptation, written by Laura Jones and directed by Jane Campion, of the 19th-century novel by Henry James *The Portrait of a Lady* , in spite of starring a ravishing and excellent actress such as Nicole Kidman as the protagonist, and in spite of being directed by an already famous Jane Campion, was not successful in the International box office (with the partial exception of Italy) and has been in some way forgotten. The film, as I have argued in *L'adattamento da letteratura a cinema* , 2020, fails in giving to the viewer the access to the inner life of the character, and misses some of the key points of the novel: the understanding why Isabel, the main character, decided to marry Osmond, and the reason for her final choice. In this paper I will concentrate on how, some small changes in time and space, give to the whole story a new and different meaning than the novel. On one side, the choice to set the first and last scene in the same location, give to the viewer a sense of circularity, of starting anew at the end of the journey of the main character. On the other side, the missing of the final half page of the novel (only one scene, that had been written by Laura Jones) but that Jane Campion did not include in the film, make this story a Bildungsroman, a story where the main character can start again, while in the novel, we are in a bourgeois tragedy. So a big change in the overall meaning of the original story.

PANEL 5C: Music and motion in adaptation

Yeogeun Kim, Kyungpook National University:
***Daechwita* : Adaptation of a Korean Song Lyric to a Narrative Moving Image**

The content of art needs to find a good balance of familiar but new elements to connect with people, those who are willing to make a decent effort to engage in the understanding of it. In this regard, a song lyric composed in a language can be limiting in conveying its meaning because verbal communication heavily relies on a given convention. Thus, moving images usually take a faithful translation of the narrative to accompany a song lyric particularly when a song targets a global audience. My inquiry here is to examine what entails for audiences in their meaning-making of a song when a visual rendering of a song lyric deviates from this general tendency, adopting approaches of"diegetic transposition" and "pragmatic transposition" (Gérard Genette 1982). A South Korean pop song *Daechwita* (2020) presents a moving image by Lumpens where a strong-willed pop musician based in South Korea is diegetically and pragmatically transpositioned to a despotic King Kwanghae (1608-1623) set in in the Choson Kingdom. His monologue-like song lyric addresses his career on a roller coaster ride filled with fierce competition, harsh criticism, and even unjust mockery. However, its moving image shows none of direct references to these elements in his music career. Instead, the confrontation of old and current egos of the singer is mirrored in the troubled mind of the despot through an illustrative but gripping visual narrative. The moving image thus expressively brings to the fore the potential or ambiguity that has remained covert in the song lyric.

Monika Mazurek, University of the National Education Commission in Kraków:
Page to Screen to the Ice Rink: Piper Gilles and Paul Poirier's *Wuthering Heights I* ce Dance Programme

As Linda Hutcheon has noted, an inherent feature of adaptation is that It transfers the source texts across various media, and the only difference between modern day and the Victorian era is that we have so many more media at our disposal. With that in mind, I would like to address in my paper a medium that is rarely discussed in cultural studies, that is competitive figure skating. Figure skating sits awkwardly across sport and dance, and as a result it is often not treated seriously by the sport world. What is more, it is usually overlooked by dance theorists, even though many professional choreographers collaborate with figure skating teams. Specifically, the paper draws inspiration the free dance of the Canadian ice dance pair Piper Gilles and Paul Poirier in the season 2023/24, set to the music of Ryuichi Sakamoto to the film *Wuthering Heights (* 1992). It is going to analyse how the classic story by Emily Brontë was transformed on its way from the text-based medium to the wordless ones of music and dance and how in the process Emily Brontë's text was read or misread by the subsequent adapters.

Julie Grossman, Le Moyne College:
***Some Like It Hot* : Film to Musical Stage, Sixty-Three Years Later**

This paper will explore Amber Ruffin and Matthew Lopez's 2022 musical adaptation of Billy Wilder's 1959 comedy *Some Like It Hot* , considering the pleasures and pitfalls of shifting the time and space of a classic Hollywood film to reflect and be relevant for our own time.The musical *Some Like It Hot* participates in a movement on Broadway that celebrates a liberal feminist openness toward non-heteronormative and non-white subjects and characters. Shows like *Some Like It Hot, Kinky Boots* and *Six* revel in the recasting of stories in show-stopping celebrations of freedom in sex, class, race, gender. The presentation discusses the implications of an adaptation "[landing]" in a time "so vastly different from [Billy] Wilder's" (*New York Times* review) and in a theatrical space that problematizes the efforts of the show to update and make explicit themes that were subversively implicit in the 1959 film's script and performances.

PANEL 5D: Again adapting…adapting again

Christina Wilkins, University of Birmingham:
The Work of Adaptation, or Time Travelling Between Texts

Adaptation, by its nature, requires work: both from the audience and the adaptor. With an audience, if an adaptation is being read as an adaptation, it asks the audience to, as Hutcheon notes, perform a: 'conceptual flipping back and forth between the work we know and the work we are experiencing' (Hutcheon:139). When it comes to the adaptor, there is necessity to think about the parameters of the medium a text is being adapted to, the cultural context, economic imperatives for the adaptation, and the desired audience. And arguably, within an adaptation itself, there is also another layer of work – of the actors themselves adapting the characters. Within the actor's body, the physical labour of adaptation is made explicit. This is made clear in Todd Haynes' recent film, *May December* (2023). Although not an adaptation as some would traditionally define it, the story adapts the real-life case of Mary Kay Latourneau, distancing the viewer through tweaks and adaptations to the textual material of the case. However, what also occurs in the film is a double adaptation – Julianne Moore adapts Mary Kay as her character Gracie, but at the same time, Natalie Portman portrays an actress, Elizabeth, who is going to play Gracie in a tv movie. This paper thinks through the various levels of work an adaptation requires, and why audiences (and critics) continue to engage with it, particularly when the body is so heavily implicated. Finally, it will also consider the way temporal understandings of selves and others are central to understanding and adapting texts.

Anna Gutowska, Jan Kochanowski University of Kielce & WFDiF Film Studio in Warsaw:
2023 The Year of Wonder: Recent Repeated Adaptations in Polish Cinema Landscape and their Reception

The year 2023 brought a sea change to Poland's fairly conservative film landscape. The new phenomenon was the appearance of three major remakes of popular Communist-era films, which in themselves were adaptations of earlier 20th century novels. The 2023 remakes were (1) *Forgotten Love* (distributed by Netflix) a melodrama set in 1920s, which was a second adaptation of a novel titled *The Healer* by Tadeusz Dołęga-Mostowicz (1937). whose earlier film adaptation, released in 1981, has gained the status of a cult classic, (2) an animated film *The Peasants* , helmed by DK Welchman and Hugh Welchman, a second adaptation of a canonical novel by Władysław Reymont, following a widely successful Communist-era blockbuster of 1971, and finally (3) *Kleks Academy* , a children's film set in a school for aspiring magicians, which was a loose adaptation of a book by Jan Brzechwa and followed in the footsteps of a 1983 film adaptation, which was a great hit in the whole of Eastern Bloc in 1980s, spawning three sequels.
As opposed to larger national film industries in which repeated adaptations of the same canonical material, as well as various forms of remakes, reboots and appropriations are normalized, in Poland the advent of the three repeated adaptations in 2023 met with confusion and resistance. The remakes were called "unnecesary", "presumptuous" and even "sacrilegious", with large sections of reviews devoted to comparative analyses of the earlier and newer adaptations. However, the huge box office success of all three films led to a gradual change of tone of both critics and audiences, who came to grudgingly accept the right of filmmakers to make repeated adaptations of the same material.
My paper will look at the reception of the three films, looking both at the tenor of the professional reviews and on the audience opinions voiced on social media, analyzing the gradual change of tone. Furthermore, I would like to analyze the strategies of audience engagement of the new films, planned and encouraged by the three production companies, which made use of digital tools and social media, showing how their deployment helped to create a vibrant public conversation around the issues of repeated adaptation, appropriation and fidelity.

Colleen Kennedy-Karpat, Bilkent University:
Relational Geometries in *Our Grand Despair* (2011) and *Jules et Jim* (1962)

Crossing both time and space, the 2011 film adaptation of *Our Grand Despair* (Bizim Büyük Çaresizliğimiz) is a contemporary reimagining of the iconic French adaptation of *Jules et Jim* (1962). An international festival success, *Our Grand Despair* earned a nomination for the Golden Bear at Berlin and several prizes at the Nuremberg and Istanbul film festivals. Working in partnership with the film's director, Seyfi Teoman, author Barış Bıçakçı adapted the screenplay from his own eponymous novel (2004), making this film a rare example of a Turkish source text adapted for a transnational audience.
Set in the Turkish capital city of Ankara, the narrative's central love triangle is the primary locus of intertextual connection, representing a thicket of sexual attraction and personal relationships that prompt two men, close friends, to fall in love with the same woman. In contrast to the tragic end of *Jules et Jim* – a film Bıçakçı directly cites in his novel – in *Despair* , this love triangle ultimately closes off in ways that gesture hopefully (if ironically, given the title!) towards social progress in Turkey and more broadly in world cinema. Based on a chapter in progress for the forthcoming volume *Adaptation Practices in Turkish Literature, Cinema, and Media* , my presentation aims to consider *Our Grand Despair* as a self-adaptation from novel to screen and as a reconfiguration of the love triangle epitomized by *Jules et Jim* , adjusted to suit its time and space.

session 6

PANEL 6A: Meta-adaptation

Silvia Cobelo, Universidade de São Paulo:
***Down Quixote* - a Brazilian Film Adaptation**

At the beginning of the pandemic, Leonardo Cortez was directing a school's theater group and asked himself: how to rehearse the selected play, an adaptation of Cervantes' *Don Quixote.* The director quickly realized, after few online meetings, that his students acted very well in front of a camera; and instead of a dramatic work, they delivered a feature film adaptation, *Down Quixote – o filme* (2022), with an unprecedented cast, 100% actors with Down syndrome, a 'world-upside-down' scenario (Bakhtin 2010). The script begins when the protagonist, Cervantes, immerses himself in the fictional universe by memorizing his role and imagines all his friends performing the play, referencing Cervante' metalanguage. Since 2005, we have noticed in Brazil an intense production of Cervantes rewritings, including translations, children's and youth adaptations (Cobelo 2014) and carnival parades (Cobelo 2022). A trend of appropriation of Cervantes' text was already observed, dialoguing with the country's contemporary environment in a transcultural and activist way, especially in theatrical contexts (Miñana 2020), but not feature films. The audiovisual industry is increasingly producing content with authentic inclusive casting of underrepresented groups and receiving complimentary reviews (Milton and Cobelo 2023), and *Down Quixote* portrait the errand knight tale with a poignant force, appropriating and mixing it with the Brazilian culture. At the end of the presentation, segments of the film will be presented.

Yosr Dridi, Université Paris 1 Panthéon-Sorbonne:
Diegetic (In)Fidelity: Wes Anderson's 'Literal' Netflix Adaptations of Roald Dahl's Short Stories

Cinematic adaptations are often either criticized or lauded for modifying, appropriating, contemporizing, or altogether altering the adapted literary text's storyworld, notably themes, characters, time, and space. These diegetic changes, be they medially, narratologically, or ideologically motivated, are usually the subject of the literature on intermedial/interart transfer in general and fidelity in particular. Regardless of their stance on fidelity, most discussions of adaptation agree that no film is wholly faithful to its source material. This almost axiomatic tenet is playfully questioned in Wes Anderson's 2023 Netflix adaptations of Roald Dahl's quartet of short stories: *The Wonderful Story of Henry Sugar, The Swan, The Ratcatcher,* and *Poison* . Anderson's four shorts are the closest there is to 'literal' adaptation, halfway between filmed theatrical pieces and cinematized audio books, where showing and telling are indistinguishable. The actors simultaneously recite and enact the stories verbatim in real time and in a stage-like space where nothing and no one is concealed from the viewer. The present paper proposes to examine the metafictional/metacinematic effect of fidelity to the letter of the adapted text. This self-reflexive, anti-mimetic effect will be shown to result from the here-and-now, purposely transparent treatment of time and space in the short films, made possible by head-on frontal camerawork, intentionally theatrical production design/mise-en-scène, and overly expository actor direction. Ultimately, if Dahl's literary diegesis makes for a swift and smooth suspension of disbelief, Anderson's deliberate disregard for the diegetic affordances of the filmic medium in his experimentation with literal fidelity achieves a paradoxically immersive suspension of belief.

William Mooney, Fashion Institute of Technology (SUNY):
Time and Adaptation in Abbas Kiarostami's *Close-Up* (1990)

Adaptation presupposes a temporal dislocation between preexisting sources and something new that is based on them, though the distance in time can vary enormously, from new adaptations of ancient narratives to transmedial versions of recent fictions or journalistic stories. This time difference can be a reason for and subject of an adaptation or, as in new works created in the same "present" as their sources, it can be less central. In any case, adaptation seems to depend on the seriality of one event preceding another, something new deriving from something preexisting. This paper focuses on an instance of adaptation in which the temporal seriality between source and "copy" entirely collapses. Abbas Kiarostami's *Close-Up* begins with a news report about a young man arrested after pretending to be a well-known film director and convincing a wealthy family to take part in his latest project. Kiarostami investigates, and his adaptation proceeds as a filmed reenactment with the participants in the events playing themselves. Eventually, however, Kiarostami is documenting unfolding events and even shaping their outcome. In this case, one can ask where and if adaptation ever ends.

PANEL 6B: Post-literary adaptation

Thomas Leitch, University of Delaware:
Adapting the News

This presentation explores the implications of a future trajectory for adaptation studies based on an argument I proposed a few years ago in "History as Adaptation": that adapted texts include not only movies and plays and novels and stories but nonfictional texts like history, biography, and journalism. It argues more particularly that even commentators who have noted the inescapable status of histories and biographies as later supplements to, revisions of, or challenges to earlier histories and biographies have not reckoned with the status of news stories as adaptations of photographs, interviews, eyewitness accounts, police reports, political speeches, and, most important for this presentation, earlier news stories.
Considering journalism in any medium as an endless series of adaptations would expand the remit of adaptation studies dramatically. But I am less interested in enlarging the pool of adaptations than in examining the ways existing theories of adaptation could reframe contemporary debates about the news to sharpen our future reading habits. My focus will therefore be less on how individual news stories are produced than how they are, or should be, consumed: not as standalone narratives to be judged primarily on their accuracy, trustworthiness, truthfulness, or (to use a term actively contested by adaptation scholars) fidelity to an untextualized source text, but as chapters in an ongoing narrative, hypertexts that comment on earlier stories to which they pose as more definitive sequels, or amusements meant primarily to entertain rather than informing their consumers. Much as future adaptation scholars may learn from the news, present-day discussions of how to read the news have even more to learn from adaptation studies.

Liam Burke, Swinburne University of Technology:
"The Snozzberries Taste Like Snozzberries!": Analysing Food and Cooking as Adaptation

From celebrity chefs to themed restaurants, food and popular culture have become closely linked over the past 30 years (Lebesco and Naccarato). Scholars have analysed this relationship from several perspectives including celebrity, fandom, and material culture, but one approach that has been overlooked is adaptation. Through semi-structured interviews with professional chefs and home cooks, as well as autoethnography (or autoEATnography), this presentation will explore connections between food and adaptation, responding to wider calls to study "adapting" as a "cultural technique" (Voigts).
The paper will examine whether the same approaches used to analyse a book-to-screen adaptation can also be applied to attempts by amateur and professional chefs to recreate food from popular culture like Willy Wonka's chocolate creations or Hannibal's cannibal cravings. This paper will also highlight how in an experience economy, adapting food from popular culture is a proven way to immerse consumers in secondary worlds like Middle Earth and Hogwarts. Finally, the paper will consider whether online trends to disguise food as everyday objects conform to definitions of adaptation and can be analysed as "para-adaptations" (Constandinides). Adaptation studies has now moved beyond an exclusive focus on page-to-screen adaptations. This analysis of cooking and food seeks to push the future of adaptation in new, maybe even delicious, directions.

Péter Kristóf Makai, Kazimierz Wielki University in Bydgoszcz:
The Pirate Nexus: Books, Rides, Films and Games in *The Pirates of the Caribbean* Franchise and Beyond

The Pirates of the Caribbean (Disneyland Park 1967) are a set of dark rides of the Disney theme parks that gave birth to an immensely popular film series. The rides' lighthearted take on piracy and their high degree of illusionism inspired game designer Ron Gilbert to create *The Secret of Monkey Island* (Lucasfilm Games 1990) and the ensuing series of adventure games, while also taking cues for the plotline of the game from Tim Powers' *On Stranger Tides* (1987). Subsequently, the book was licenced to produce the fourth instalment of *The Pirates of the Caribbean: On Stranger Tides* (Marshall 2011). Reportedly, there was a Monkey Island movie in the works in the late 1990s, although that did not come to fruition; however, much of the work and energy chanelled into the project got directed into the first *Pirates of the Caribbean* movie (Verbinski 2003). The goal of this paper is to untangle the complex web of adaptations and influences that informed the creation of swashbuckling media in the digital age.
Using Schweizer and Pierce's analysis of PotC as an "accidental transmedia phenomenon" (2013) as a springboard, I incorporate the Monkey Island games into the story of this "pirate nexus" and focus on how Powers' novel functioned qua inspiration and adaptation for both the MI games and the fourth instalment of the franchise through an intermedial lens (Elliott 2013, Elleström 2020, Hutcheon 2006, Flanagan 2017, Leitch 2012).

PANEL 6C: Ecoadaptation: landscape and (deep) time

Pamela Demory, University of California, Davis:
Of Time and Landscape: Nature Writing as Adaptation of the Natural World

I begin with the proposition that the natural world is itself a spatial, temporal palimpsest. As Gary Snyder writes, "A place will have been grasslands, then conifers, then beech and elm. It will have been half riverbed, it will have been scratched and plowed by ice. And then it will be cultivated, paved, sprayed, dammed, graded, built up. But each is only for a while, and that will be just another set of lines on the palimpsest. The whole earth is a great tablet . . . ." ("Tawny Grammar," 29).
If the world is a text, then "nature writing" – that is, any attempt to represent the natural world in writing – is an act of adaptation. Aligning with current adaptation theory, nature writing is not a simple copy of some fixed original text, but a process of repetition and interpretation of something in the world that is itself constantly changing. No two texts about the same place will be the same, because a text that adapts a landscape is a product of the writer's time and place, because the landscape itself changes over time, and because the conventions of nature writing change over time.
In this presentation, following Robert Geal's assertion in "Towards an Ecocritical Adaptation Studies" (*Adaptation* 16.1, March 2023), that ecocriticism can "be enriched by certain adaptation studies protocols," I will look at the way nature writers represent temporality in the landscapes they write about and also how nature writing itself has adapted over time.

Hilary Duffield, University of Trier:
Apocalyptic Discovery & Negative Environmental Agency: *Planet of the Apes* as an Adaptation of Pierre Boulle's Novel *La planète des singes*

This paper discusses key thematic aspects of the two above-named texts. The adaptation process of *Planet of the Apes* was complex: it had multiple drafts by three different writers. Mainly working backwards from the film text through the screenplays to the novel, this paper will trace the development of themes which make it one of the most environmentally significant films of the mid-twentieth century. A key reason for this is its complex configuration of the rising consciousness of negative human environmental agency within a temporally complex narrative. Visually, spatially and narratively, the film version of *Planet of the Apes* configures this journey towards traumatic environmental insight: Taylor, an astronaut, lands on a planet dominated by non-human primates, taking it to be a different world. This world has two different planetary landscapes, one Edenic and the other, the Forbidden Zone, bears the signs of horrible destruction. Upon finding the Statue of Liberty embedded in the sea shore at the close of the film, Taylor discovers he has been on his own temporally defamiliarized home planet throughout, marked by the full power of human environmental destruction. Like Boulle's text, the film also satirizes human culture through its depiction of ape civilization, and Boulle's text has its own different revelatory twist ending too. Thus in terms of plotting, ideas and narrative tone the two texts both echo and deviate from each other.

Tomas Elliott, Northeastern University London:
Adapting Deep Time: Evolutionary Pasts and Recursive Futures in Hollywood Cinema

Hollywood's highest-grossing blockbuster of 2023, Greta Gerwig's *Barbie* , coyly opened with an adaptation of Stanley Kubrick's *2001: A Space Odyssey* (1968). This tongue-in-cheek gesture gave a high-cultural twist to a film that critics might have been predisposed to see as merely a feature-length toy advert, and it also set the tone for the film's subversion of male-dominated narratives and settings: Kubrick's 'Dawn of Man' became Gerwig's 'Dawn of Woman'. Despite its effectiveness, though, this opening also served as a reminder of the apparent inability of many Hollywood films to imagine evolutionary deep time beyond the contours of Hollywood itself. Kubrick's film, for example, sees Hominid evolution as a predictor for American deep-space expansionism, and the contemporaneous *Planet of the Apes* (Schaffner, 1968) presents an evolutionary future in which humanity is cast back upon the shores of America. More recently, Spike Jonze's *Adaptation* (2002) ironically answers its protagonist's question 'How did I get here?' with a jump cut to 'Hollywood, CA, Four Billion and Forty Years Earlier'. And while *Barbie's* opening does parody Kubrick's deep-time history, the film itself only tracks a doll's evolution from Barbieland to Venice Beach. While it is inevitable for adaptations to be determined by the time and space of their production, this paper asks whether this apparently compulsive return to America in these and other Hollywood representations of evolutionary pasts and futures reflects an inability to construct the kind of post-human, planetary, deep-time imaginary that our current ecological crisis demands.

PANEL 6D: Screening: videoessay

Marta Miquel-Baldellou, University of Lleida:
'Let Those Who Come to Play with Me Have No Heart': Updating and Relocating Oscar Wilde's "The Birthday of the Infanta" in Alejandro Amenábar's *Tesis*

In her seminal book on the theory of adaptation, Linda Hutcheon claims that, "an adaptation, like the work it adapts, is always framed in a context — a time and a place" (2006: 142). In a particularly metafictional scene from Alejandro Amenábar's film *Tesis* (1996), which offers a critical insight into the contemporary industry of audiovisual entertainment from a postmodern perpective, one of the characters makes explicit reference to the plot of Oscar Wilde's "The Birthday of the Infanta" (1891), in which a series of cruel performances are arranged to entertain the princess and her courtiers. This direct quotation from Wilde's tale, as a manifest display of intertextuality, to use Gérard Genette's term, paves the way for envisioning Amenábar's film as an adaptation of Wilde's tale and, in particular, as a paradigm of Hutcheon's third typology of adaptation responding to "an extended intertextual engagement with the adapted work" (2006: 8). Even though Wilde's tale is set in a castle in medieval Spain, whereas most of the story in Amenábar's film is located in a Spanish university in a contemporary context, both works offer a Nietzschian notion of the semiotics of cruelty and pleasure, which has prevailed from the past to the present in Western culture as a tool of civilisation to address the hedonist instincts of society. The aim of this video essay is to approach Amenábar's film as an adaptation of Wilde's tale, paying close attention to time and space, but also to the identification of the manifold parallelisms that both narratives present in terms of plot, characters, tropes, and discourses.

session 7

PANEL 7A: Mise-en-scène in adaptation

Jonathan Bignell, University of Reading:
Heritage and Innovation: Colour Television and the BBC Adaptation of *Vanity Fair*

In 1967, the BBC2 TV channel in Britain became Europe's first colour television service. The new colour TV performed a delicate balancing act, between embracing the new and emphasising continuity with previous traditions. The first colour TV drama serial was an adaptation of Thackeray's classic novel *Vanity Fair* (1848) and could be seen as a conservative response to colour. Yet it was also a chance to show off colour in décor and costume, and extensive promotional materials were produced to explain the problems that colour posed for camera technologies, lighting, wardrobe and design, and to showcase the BBC's achievements in solving these problems. Staging this literary classic and recreating the Napoleonic period on screen contrasted with BBC2's other colour transmissions in the early months, such as imported American Western adventure, British-made travelogues and coverage of tennis at Wimbledon. While colour was thought to offer greater realism and visual pleasure, production in colour was costly and was pejoratively associated with American commercial flashiness. Colour was located spatially and ideologically, and aesthetic choices in the adaptation were made in relation to ideas about nationality, taste and cultural value. Colour TV in Britain was adapted to the BBC's discourses about its role and in dialogue with colour's broader cultural significance, for example in cinema, print media or home décor. The paper will focus on how colour crystallised interrelated and contradictory ideas about time and space, heritage and contemporaneity, and inertia and experimentation that were worked through in the adaptation of literature for television.

Friedrich von Petersdorff, Independent Scholar:
***Rope* – The Play And The Film**

Hitchcock's film *Rope* is based upon Patrick Hamilton's theatre play of the same name. Both the 1929 play and the 1948 film are characterized by the structural elements of a continuous, uninterrupted time and of a single location. The film, however, is not just a cinematic presentation of a theatre performance. Rather, it is the case that distinct elements and components of the play are subject to a translation from a theatrical into a cinematic language, as it becomes evident, for example, in the scene when Rupert begins to detect and unravel the mystery of the missing David – in such a way that the audience is able to follow Rupert's silent observations and conclusions. But, nonetheless, Hitchcock's film is not merely an adaptation of a play for filmgoers, nor solely an experiment trying to present a continuous unfolding of events within a specified number of rooms. Rather, by analysing and comparing 1) the various aspects which can be distinguished when taking a close look at both theatrical and cinematic space and 2) the distinct temporal settings which enable the development of the story in the play and in the movie, it is – furthermore – possible to recognize how the respective spatial-temporal interwovenness differs from its counterpart. In other words, I shall underline in my conclusion how the same courses of events are narrated differently – due to, among other reasons, the distinct spatial-temporal intertwinements.

Damien Tomaselli, University of Nottingham, Ningbo & University of Johannesburg:
A Comparative Analysis of Cinematic Density between Eastern and Western Film

Material culture is an extension of spatial–temporal perceptions and behaviour. The nature of the manner in which rhetorical material is woven into visual narrative become symbolic expressions of material assembly. Mikhail Bakhtin referred to such material assembly as "flesh" (Bakhtin, 1981) in the instance of the novel. To Bakhtin, space and time fuse into the inseparable materiality of the novels canonical diegesis, taking shape, becoming 'concrete'.
In this proceeding, I will extend Bakhtin's notion of "flesh" to the visual arts and while I concurrently demonstrate that Edward Hall's theory of mono-chronic and poly-chronic time apply to the materialisation of narrative flesh. This methodology provides a framework for a comparative analysis in the aesthetic form of spacetime when materialised though western and eastern narrativity.
Through this analysis I will discuss how the cultural tendencies of western and eastern philosophies manifest in the temporal and spatial synthesis of the concretisation of space and time in visual narrative. Providing visual examples I will illustrate the organisation of space and time as plotted though various dimensionality, infiltrating aesthetics, pacing, plot, screen space and how this cinematic authorship interfaces directly with elements of western and easter cultures respectively. I will relate these characteristics to the concepts of "cinematic density". Cinematic density I define as environmental aesthetics, rich saturation, boldness, resulting in a spacetime density requiring hefty informational processing. Subjective to ones metaphysical orientation within narrative flesh it could be considered that the aesthetic propels character as opposed to the aesthetic being driven by character in situations of high cinematic density.

PANEL 7B: Palimpsestuous adaptation

Massimiliano Morandi, Università Cattolica del Sacro Cuore, Milan:
The Revisitation of the "Film Adaptation" According to Wes Anderson

2023 was the most prolific year in the production of American director Wes Anderson. Anderson, last year, directed 4 short films for the Netflix platform — *The Wonderful Story of Henry Sugar, The Rat Catcher, Poison, The Swan* — and a particularly conceptual feature film for the big screen, *Asteroid City* . The latter can be seen as a good commercial success for a product so far from the tastes of the general public and with a gross close to 54 million dollars against a 25 million dollars budget.
First of all, my paper would like to propose an analysis of the 4 short-films released for the Netflix platform. Anderson tried to adapt 4 stories by Roald Dahl. Of extreme interest it would be to understand the choices that had guided Anderson to stage a literal transposition of Dahl's text while the story flows in the background in a theatrical manner. It would also be very interesting to try to understand how Anderson approached the reinterpretation and re-reading of an author who this year has been at the center of much controversy due to his potentially offensive language. Finally, the profound meaning of the film *Asteroid City* cannot be excluded. Anderson consciously decided to eliminate any elements of entertainment - it even lacks a plot - but this was useful to highlight a point of reference for understanding how to read the profound meaning of all Anderson's works.

Anna Boginskaya, University of Wrocław:
National Adaptation and Appropriation: Aleksander Proshkin's Film Adaptations of Boris Pasternak's novel *Doctor Zhivago*

Boris Pasternak's novel *Doktor Zhivago* was adapted to screen three times. David Lean directed Robert Bolt's screen version of *Doktor Zhivago* in 1965. In 2003, Masterpiece Theatre presented *Doktor Zhivago* by Giacomo Campiotti. In 2006, Aleksander Proshkin directed a TV mini-series of Pasternak's classic novel. At the beginning of the 21st century, Russian television companies tried to exploit cultural elitism by elevating their 'bread and circus' programs to higher levels of art. By adapting Pasternak's book, Alexander Proshkin attempted to repatriate Pasternak's novel from the West and give it a central place in Russian cultural memory. The director aimed to bring Pasternak's novel out of the periphery of Russian culture and make it central to post-Soviet Russian identity. The most important aspect of the 2006 TV show is a series of discussions on Russian history. Proshkin reimagines Pasternak's novel at different times, using it to express his resentment about the imperial past and impose his sympathy for a monarch-type ruler on the viewers.

Christina Parker-Flynn, Florida State University:
Palimpsestuous Cinema: Adaptation as Respiration in de Quincey, Argento, and Guadagnino

In *A Theory of Adaptation* , Linda Hutcheon offers the palimpsest to describe the essence of the spectatorial experience—we experience adaptations through our memory of prior works and their repetition. In conjunction and contrast, I suggest an increasingly textual understanding of palimpsestuous cinema, starting from Thomas de Quincey's definition of the palimpsest found in *Suspiria de Profundis* : the countless "mysterious hand-writings of grief or joy which have inscribed themselves successively upon the palimpsest of your brain" and lead to what "every man probably will meet experimentally who passes through similar convulsions of dreaming or delirium from any similar or equal disturbance in his nature" (152). Notably, these imagined and endless illustrations of the mind, along with de Quincey's famed drug memoirs and their equivalent insistence on the "visionary," emerge as probable and functional metaphors for the cinema itself. Many of de Quincey's texts operate around and extend the notion of sensorial "effects" that foretell the film experience, and further suggest how they are adapted and used to maximize the effect of a film on the spectator's psyche. More specifically, numerous figures in de Quincey 's work translate into metaphors of adaptation, including the palimpsest, the echo, and the Dark Interpreter, which can be seen "as prefiguring the cinematographic double," transposing the subject onto another substate, a transposition that involves "the projection of an image onto a screen" (Poutiainen 826).
Accordingly, I will use the figure of respiration as a metaphor for a brief examination of the film adaptations borne from de Quincey's text, specifically Dario Argento's *Suspiria* (1977) and Luca Guadagnino's 2018 film of the same name. Using de Quincey's work as a guiding force, I will discuss how these two films recycle and/or reboot elements from the original literature, specifically focusing on the aural senses and elements of soundtrack (including some detailed discussion of film music by The Goblins, Thom Yorke, and Wendy Carlos and Rachel Elkind)—and thus how these two "adaptations" represent "mighty and terrific discords" in the same melody of de Quincey's "original" text.

PANEL 7C: Adapting history

Kristopher Mecholsky, Savannah College of Art and Design:
Adaptation, Complexity, and Historical–Poetic Interpolation

I maintain that narratives are complex systems in a state of anarchy: self-governing, non-hierarchical, network-based systems that imposed order cannot effectively control. Adaptations should be theorized as such. They are newly configured networks of neurons within people within social networks within societies, directly altering previous narratives, perturbing those complex systems. I want to define especially historical adaptation, a consequential instance of narrative displacement. Adaptations of historical events alter to varying degrees the delicate networks that comprise the narrative of historical phenomena. Thus—over time and in space—adaptations of historical events alter our very understanding of what those events mean and even of what they are. I will articulate a complexity model of adaptation to interrogate what I have called historical–poetic interpolation: situating the present historically by rereading an historical period, its literature, and literary responses to it. To elucidate these, I examine Ridley Scott's 2007 biopic *American Gangster* in relation to Hollywood trends of the early 90s and 2000s, as well as the history of American organized crime and gangster films to locate moments of criticality, whereupon certain complex systems tend to move toward a critical state based on local interactions.

Philip Novak, Le Moyne College:
Spike Lee and the Adaptation of History

One of the central points of emphasis in Lee's concern with history is his insistence on the obligations we owe the past, the country's need to acknowledge and to atone for a litany of historical crimes—principally, of course, the crime of enslaving tens of millions of Black men, women, and children. In this paper, I explore the ways Lee manages to insist on a consideration of these concerns in a film, *Inside Man* , that, on the surface, seems to have relatively little to do with race and that presents itself as a clever and engaging caper film. The movie's explicit concern with the uncovering and confronting of a specific historical crime—a banker's having built a financial empire by collaborating with Nazis during the Second World War and by expropriating the wealth of murdered Jews—gets extended, mainly by means of mise-en-scene, to cover the foundational crimes—central to the country's establishment and development—of genocide and slavery. The paper will address the conference's themes of time and space in the forms of history (the period of the Atlantic slave trade, the post WWII economic boom in the United States) and nation (the polyglot space of New York City; Wallstreet, whose conventional function as symbol of America's financial strength and vitality Lee deploys). In *Inside Man* , Lee adapts history to film by exploiting the qualities of the visual medium in which he works

Anna Paula Pujena, Latvian Academy of Culture:
Autobiographical Adaptations in Latvian Cinema, 2018-2023

A significant portion of the films made in recent years in Latvian cinema have been adaptations of historical and/ or autobiographical stories. In 2018 Latvia marked 100 years of statehood that caused nation-wide self-reflection of the past, reconsidering preconceived notions of history, of the state and raised questions of identity and independence, both individual and national.
History itself is an adaptation, an interpretation, and a point of view in the hopes of getting closer to the objective truth. It is so in historiography and even more in art. An adaptation carries a similar responsibility. What does it mean to adapt a historical story? How does it change when the story is personal? And how it impacts adapters when the adapted work is a literature classic or has achieved local and international recognition?
In this paper author will analyze four adaptations – *Homo Novus* (dir. Anna Viduleja, 2018), *Bille* (dir. Ināra Kolmane, 2018), *Jelgava '94* (dir. Jānis Ābele, 2019), and *Soviet Milk* (Mātes piens, dir. Ināra Kolmane, 2023) – taking a closer look at the context of creation of these works, intertextuality of authors, and techniques with which history and its events are revealed in each of the works. All of these stories are autobiographies or stories with strong autobiographical elements. Plot lines take place throughout most of the 20th century – from Independent Latvia in the 1930s, often conceived as the "good times", to the oppressive Soviet period and the chaotic 1990s after the restoration of independence.

PANEL 7D: Queer temporalities

David Greven, The University of South Carolina:
The Double's Endurance: *Strangers on a Train* , Race, and Queer Temporality

At one point in Patricia Highsmith's novel *Strangers on a Train* , Bruno Anthony embarks on a trip to Haiti after he has murdered Guy Haines's inconvenient wife Miriam. This paper takes Bruno's trip, which in the words of Lee Clark Mitchell reflects a theme of "rootlessness" in noir fiction and film, as a point of departure for reflections on the presence, or absence, of race in Hitchcock films and the diachronic history of the double, which has its roots in Edgar Allan Poe's tale "William Wilson," develops in later Victorian texts, and then flourishes as a concept in psychoanalytic theory. Thinking of the figure of the double in racialized terms, we can consider the intersection of postcolonial theories of "double consciousness," as theorized by Frantz Fanon, and current queer theory explorations of temporality. Stemming from Lee Edelman's *No Future* and its rejection of heteronormative futurity, the queer theory interest in temporality defies the seeming normalization of subjects through concepts of linear, progressive time. Arguing that the figure of the double embodies both fears of non-white otherness and a temporality-defying stance, I explore Hitchcock's and his several screenwriters' attempts to adapt Highsmith's first novel for their own purposes, emphasizing homoerotic menace while deemphasizing, but not eliminating, the fears of a non-white presence. Heralding the nineteenth-century Gothic's fascination for artists and critics of the 1950s, both the novel and its adaptation reflect a renewed investment in the American Gothic's synthesis of fears over gender and sexual nonconformity and the encroachment of non-white subjectivity.

David Pellegrini, Eastern Connecticut State University:
Retracing Our Steps: Queer Adaptations of *Fellow Travelers*

Two adaptations of *Fellow Travelers* (2008), Thomas Mallon's novel depicting a doomed love affair between two male government operatives during the "Lavendar Scare, elucidate medium-specific performativity of time and space, and the aesthetic, political, and industrial dynamics of what Glenn Jellenik calls "adaptive cycles" that "spring from and feed back into the culture." The opera *Fellow Travelers* (2017) by Gregory Spears and Greg Pierce compresses Mallon's political thriller into sixteen scenes, combining "minimalist soundscapes" with "neo-Puccini lyricism." If Pierce's libretto adheres to the novel's timeline (1953-1957), it eschews Mallon's meticulously-researched set pieces in favor of a tragic-romanticism conducive to the form. By contrast, the Showtime series created by Ron Nyswaner (2023) extends the story by several decades, jumping back and forth in time, culminating at the height of the AIDS epidemic in the 1980s. While this epic approach adds considerable psychological complexity, noteworthily through nuanced, idiosyncratic presentations of their sexual evolution, it also recycles recurring tropes, topographies, and familiar personalities (embodied, mediated, or spectrally), thus placing it in dialogue with the history of AIDS narratives. And if the near-seamless time-traveling between past and present is consonant with permutations of queer time, it also risks activating a form of "AIDS nostalgia," reiterating a univocal interpretation of the epidemic, and obfuscating other possible sociopolitical determinants of queer oppression. Still, and equally compelling, all three—novel, opera, and streamer—provide further evidence of trans-generational aesthetic affiliations among gay, albeit mostly white, writers and artists afforded far-reaching platforms in representing the history of AIDS and queer activism in America.

Małgorzata Mączko, Jagiellonian University in Kraków:
Celie's New Clothes – Steven Spielberg's Second Take on *The Color Purple*

Over the past forty years, *The Color Purple* has travelled through different media – what started as a groundbreaking novel in the 1980s, has since evolved into a worldwide screen and stage phenomenon. Although Alice Walker's 1982 novel has already been extensively studied, the release of Steven Spielberg's second take on *The Color Purple* (2023) invites further analysis.
The 2023 film is an adaptation of an adaptation – it follows not only Walker's novel, but also the critically acclaimed 2005 Broadway musical, all the while revisiting some of the tropes and staging choices from the 1985 film adaptation. Spielberg's two adaptations of *The Color Purple* have been produced within drastically different social, political and cultural contexts, and thus must be examined accordingly.
This paper focuses on the most recent film adaptation, and uses intersectional feminist framework (Crenshaw 1989; 1991) and the notion of queer time and space (Halberstam, 2005; Freeman, 2010) to analyze how the protagonist's identity and desires are reflected in the spatiotemporal order of the film. As a musical, the new version follows a genre-specific narrative logic, which introduces elements of fantasy and liveliness to the otherwise traumatic story. This new approach to *The Color Purple* removes the spatial limitations of theatrical staging, builds on the original text by including dream-like, abstract sequences, and lessens the impact of some of the most violent episodes from Walker's novel. This paper focuses primarily on Celie and explores how her character has changed over space and time – within the film, and across different adaptations.