Disturbing Adaptations

The 8th Annual Conference of the Association of Adaptation Studies
Växjö, Sweden, 26-27 September 2013
# Program 26-27 September 2013

## Thursday 26 September

*The M-Building, Campus Växjö*

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*Kamilla Elliott (Lancaster University):*
Adaptation and Theoretization

*Nikolaj Lübecker (Oxford University):*
The Contemporary Feel-Bad Film: Adapting the Avant-Garde to Our Times?

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**Amâncio Santos, Maria Angélica:** On the limits of: novel, screenplay, adaptation

**Artt, Sarah:** Disturbing Experiences: The cinematic legacy of Georges Franju’s *Les yeux sans visage/Eyes Without a Face*.

**Bignell, Jonathan:** ‘The Right to Adapt: Copyright and Adaptation’

**Blackwell, Anna:** ‘Yes, I have gained my experience.’ (*As You Like It*, 4.3.23) Kenneth Branagh and adapting the ‘Shakespearean’ actor.

**Cartmell, Deborah:** Gothic Disturbances: Adaptations of the 1930s

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Searles, Alan: "When I awoke, I was alone” – disturbance and discord in Murakami’s Norwegian Wood

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Zauderer, Elisabeth: She Awoke and Found it Truth. Appropriating John Keats’s Male Subjectivity in Jane Campion’s Bright Star

Zhang, Chong & Zhang, Qiong: Disturbing theory of adaptology
Sinan Akilli (Hacettepe University, Turkey):

Henry Rider Haggard’s *King Solomon’s Mines* and its Disturbing Adaptations

In most of the existing critical accounts, the imperial romances of the Late Victorian English novelist Henry Rider Haggard have been interpreted as representing a pro-imperialist attitude. However, recent scholarship has asserted that Haggard’s overall worldview as reflected in his novels was aligned towards an anti-imperialist ideology, and that his being depicted incorrectly as a pro-imperialist novelist was due to the incriminating and totalizing critical views which were heavily influenced by post-colonialist theory. In view of this academic discussion, this paper will focus on Haggard’s most famous adventure novel *King Solomon’s Mines* (1885) and its four cinema adaptations with the same title released in 1918, 1937, 1950 and 1985, in order to explore the ‘disturbing’ aspects of these adaptations which have altered not only the ideological position of the novel, but also its plot and characterization in the adaptation process. It will be the concluded that both the academic and the popular reception of Haggard’s *King Solomon’s Mines* as a pro-imperialistic action/adventure story is a ‘disturbing’ consequence of the trends in literary theory and popular cinema, respectively.

Maria Angélica Amâncio Santos (Université Paris-Diderot, France):

On the limits of: novel, screenplay, adaptation

The cine-novels by Alain Robbe-Grillet represent a problematic genre from the point of view of adaptation. Mix of novel and screenplay, those books were written to be published, sold and read by the general public, and to present instructions and dialogues, as specific as possible, to a film crew. In "The intersemiotic transposition", Leo Hoek defines as "transmedial intertextuality" the transposition of writing to image, detaching the importance of considering, on this process, the creation of two different works. In this sense, and focusing on the work *C'est Gradiva qui vous appelle*, it is interesting to note that, in the credits, Alain Robbe-Grillet presents himself as responsible for the screenplay, the adaptation and the direction of the film. It is worth to think about the idea of adaptation, in this case, and to consider the production of that author as a significant openness to other media – such as painting, theater, opera –, a constant flow of arts, according to the most modern theories of Intermidaílidade.

Sarah Artt (Edinburgh Napier University, UK):

Disturbing Experiences: The cinematic legacy of Georges Franju's *Les yeux sans visage/Eyes Without a Face*.

*Eyes Without A Face* presents particular disturbances as a viewing experience. The film's central image of the masked woman has recently been adapted and referenced in two films: Pedro Almodovar's *La piel qui habito/The Skin I Live In* (2011) and Bertrand Bonello's *L'Apollonide: Souvenirs d'un Maison Close/House of Tolerance* (2011). This occurrence makes for an intriguing investigation of how the central haunting image of the masked woman has been adapted and acts as a significant visual trope in relation to images of femininity. In Almodovar's film the central female figure is a gilded prisoner who is sometimes masked, and explicitly conflated with Ingres' *Grande Odalisque* (1814) and aligning her with glamorous fin-de-siècle images of prostitution as well Frankenstein's creature. *House of Tolerance* shares similar themes and imagery in its depiction of a prostitute with a disfigured face who wears a white mask similar to the one worn by Christiane in
Eyes. This paper proposes that the films of Bonello and and Almodovar adapt the image of the masked woman and its association with melancholy femininity and the uncanny to their own ends.

Jonathan Bignell (University of Reading, UK):
The Right to Adapt: Copyright and Adaptation

The paper will argue for the significance of the contractual and legal constraints and opportunities for transferring a work into another medium. While studies of adaptation often loosely contextualise texts by sketching out an industrial context (so many Hollywood films are based on books, etc), the specific question of rights is rarely addressed. The paper will consider how the 1956 Copyright Act in the UK continued earlier ways of conceiving transfers between mediums, dealing mainly with cinema versions of books, and introduced new provisions that affected the newer medium of television. This was especially significant in relation to the distinction between live broadcasts of adaptations versus pre-recorded versions. The paper will especially focus on the 1956 Act in relation to literary adaptation, but will also refer to the constraining and enabling legal frameworks that affect film and television docudramas adapted from true stories. In the paper as a whole, the focus will mainly be on rights in the UK context, but the UK situation is profoundly affected by, and similar to, the US situation. So the paper will also briefly consider how the US film and television industry acts as a centre of gravity that distorts the field of copyright and adaptation rights.

Anna Blackwell (De Montfort University, UK):
‘Yes, I have gained my experience.’ (As You Like It, 4.3.23) Kenneth Branagh and adapting the ‘Shakespearean’ actor.

The focus within adaptation studies on embracing intermediality should not only necessitate exploration of other worthy mediums such as video games, opera and radio, but also different adaptive sites. In particular, the body of the actor. More so than with any other author, there is a mode of performance associated with Shakespeare’s work that is employed popularly and academically to encompass an individual actor’s entire career. This association actively erases an actor’s diversity and reduces the performance of their body to a single, definitive function. Actors such as Kenneth Branagh remain intimately connected with not only their personal interpretations of Shakespeare, but the playwright in general as a cultural, historical figure. Even when Branagh is thus directing Thor, the Marvel studio comic book adaptation, press reactions and reviews of the film demonstrate the inseparability of his Shakespearean persona from his professional identity as a whole. Of interest is the way in which the ‘Shakespearean’ title is used: what implicit values ascribed through its usage and what cultural systems perpetuate this attribution. But also what new avenues of critical exploration and what new texts are opened up by acknowledging the actor as the site of adaptive encounter and what traditional concepts of the adaptive text are disturbed.

Deborah Cartmell (De Montfort University, UK):
Gothic Disturbances: Adaptations of the 1930s

The most stylistically influential adaptations in the early sound period are gothic adaptations that seemingly effortlessly evolved into an instantly recognizable, popular, irreverent and longstanding genre of film. 1931 alone saw film adaptations of Frankenstein, Dracula and Dr Jekyll and Mr Hyde. This paper will consider these films within the context of the ‘sound era’ and the refusal, in the marketing materials, to take the literary sources – and the authors’ words – seriously. The paper will also

These films are largely forgotten as adaptations because they seemingly willfully forget their literary ‘origins’ and stand in opposition to the now less memorable adaptations of the early sound era. The paper is part of a larger project that considers the influence of sound on our perception of film adaptation and how the use (or refusal to use) an author’s words defined and disturbed the concept of ‘adaptation’.

*Christophe Collard (Vrije Universiteit Brussel, Belgium):*

**Mediaturgy’s Troubled Tensions with Adaptation: Convergence Or Divergence?**

A cousin concept of dramaturgy, the notion of ‘mediaturgy’ developed by performance scholar Bonnie Marranca (2008, 2010) re-routes connotations from a text-based linear progression of sorts to a media-induced sense of simultaneity as organizing principle. To ‘mediaturge’/ director John Jesurun the latter has led in our contemporary networked societies to “troubled tensions” between traditional conceptions of ‘meaning’ and an increasing awareness of the processes that bring them about (1993). Mediaturgies, accordingly, are artistic creations concerned with staging the brittle balance between formal complexity and processual logic. However, beyond this self-reflexivity the concept equally evokes similar tensions with the notion of adaptation. Integrating techniques and technologies from multiple media in a pluri-medial environment, mediaturgy provides a visual and visceral rationale against unproductive ‘fidelity’-discourses. And yet at the same time it challenges common conceptions of adaptation as intersemiotic transfer. Due, precisely, to the logic of simultaneity on which it thrives, mediaturgy mediates perceptions towards the palimpsestic quality of interpretation and creation alike, but also away from chimaeras of convergent communication. Its relevance for adaptation studies is therefore just that: by capturing the divergent hybridity of today’s ‘mediatized’ culture (Auslander, 2008), it stimulates reflection across distinctions and disciplines towards their unifying agents.

*Costas Constandinides (University of Nicosia, Cyprus):*

**A Colonial Report, Two Oral Epics and a Pleasantly Disturbing Film: The Adaptation(s) of the Life and Practices of Bandits in Late 19th Century Cyprus.**

This paper aims to explore the aesthetic alternatives and social implications of the film *Hassanpoulia: The Avengers of Cyprus* (a.k.a. *Sex and Revenge*, Costas Dimitriou, 1974), a loose and sexier adaptation of the real life story of the outlaw Hassanpoulis, which was previously recounted in a colonial document (Kareklas, 1937) and two oral epic poems. The criminal activities of Hassanpoulis and of the infamous gang formed later by his brothers (known as the Hassanpoulia) took place in the late 19th century when the island of Cyprus was then a young British colony. The vendetta story of the film reinvents a historical past, which Cassia describes as a period of an “aggressive form of illegality and of adventurist capital accumulation” (2005, 260). Interestingly, Dimitriou’s adaptation of this period is faithful to a politically incorrect cinematic language, which was quite popular in the 1970s. However, the film popularized a less culturally invariable moment in history at a time where identities were violently defined. Therefore, I argue that implications specific to the intense political climate of the film’s year of production surface as an ambivalent social commentary that still carries the potential to challenge fixed notions of history.
Thaís Flores Nogueira Diniz (Federal University of Minas Gerais, Brazil):

Disturbing the play and the past: John Madden’s *Shakespeare in Love*

Considering that Shakespeare’s plays are mobile, fluid, and subject to change, and sometimes the result of a collaborative process that deepened their metamorphic adaptability to stylistic and scenic variations, the paper aims at the study of John Madden’s film, *Shakespeare in Love*, both as a disturbing adaptation and as a “heritage film”. The film can be characterized as a disturbing adaptation, the result of a process that can be identified within medial forms or with palimpsests that can have their origin in Shakespeare’s ellipses, that is, in the blanks that can be found in the original texts while translation and/or adaptation is being carried on. In this case, the film fills in the blanks of Shakespeare’s life, and refers to controversial aspects of authorship. But the film also approaches the relations between Shakespeare and the historical past of England. In this sense it may be classified as a “heritage film” because it takes on the style of period films, reinvigorating it and seeking to attract new audiences and because it is permeated with visual and textual allusions, describing aspects of the Elizabethan era, especially the theatre, and recreating the myth of the Bard through the film’s main character, Will/William Shakespeare.

Nikolai Endres (Western Kentucky University, USA):

Disturbing Dorian: Pornographic Adaptations of *The Picture of Dorian Gray*

Maybe unsurprisingly, Oscar Wilde’s novel has attracted the attention of the gay adult industry in a series called *The Seven Deadly Sins* (2000). The Wildean sin adapted here is *Gluttony*, subtitled *The Porno Picture of Dorian Gray*. The quite sophisticated *Gluttony*, I want to argue, wonderfully complements *Dorian Gray*, for it raises its exact reverse issues. While nothing remains unspeakable or unfilmmable in a pornographic medium, how does the unreality of pornography adapt the unspeakability of Wilde’s hermetic text? What closet doors does pornography both open and close? How do gay porn stars hark back to Dorian Gray (or the *two* Dorian Grays)? And what are the aesthetic, ethical, and commercial stakes here? But Dorian also likes the ladies (and vice versa), and so does the 2013 novel *Fifty Shades of Dorian Gray* by Oscar Wilde & Nicole Audrey Spector. While *Fifty Shades* continues a well established trend of heterosexualizing Wilde’s novel, this glorious mash-up does so with an Oedipal/Byronic twist. Methodologically, my approach is thus informed by Linda Williams’ concept of the “on/scenity” of porn in *Porn Studies*: “the gesture by which a culture brings to its public arena the very organs, acts, bodies, and pleasures that have heretofore been designated ob/scene and kept literally off-scene.” Let us bring out all of Dorian’s organs, acts, bodies, and pleasures. What could me more disturbing?

Audun Engelstad (Lillehammer University College, Norway):

A Producer Approach to Adaptation – A Return to Intentionality and Fidelity

As is well known, the so-called novel into film approach to adaptation has a tendency to judge the film by the merits of its literary source. Involved in this is usually the issue of fidelity, which brings out the question of whether or not the film manages to do justice to the literary text. Apparently, the practice of regarding the film light of literature has relegated adaptation studies to a marginal and unproductive corner of film studies.

Nevertheless, as Simone Murray has pointed out, adaptation studies seem to be stronger and more vital than ever. This paper will be in line with what Murray has described as a materialized take on adaptations. Based on interviews with a number of Norwegian film producers, the paper will discuss the decision making process that producing film adaptations is informed by. In doing so, the issue of artis-
tic agency and intentionality will shift from the director to the producer. Furthermore, fidelity has once again become a topic of significance.

Camila Figueiredo (Federal University of Minas Gerais, Brazil):

Disturbingly Similar: The Use of Multiple DVDs and Transmedia Storytelling for a Complete Cinematic Experience in Watchmen

This article examines how two aspects related to the production and distribution of films – the multiple DVD versions and Henry Jenkins’s “transmedia storytelling” – have influenced the processes of reception and consumption in contemporary cinema. We propose the connection between these two aspects and film adaptations, especially those adapted from comics. In Watchmen (2009), a film by Zack Snyder adapted from a homonymous graphic novel by Alan Moore and Dave Gibbons, multiple DVD versions and transmedia tools are used mainly with the purpose of enriching the fictional world of the graphic novel and complementing the narrative of the movie, in order to offer the spectators “the complete story”. By presenting the plot in several DVDs and in other media, the franchise aspires to a completely faithful adaptation of the original work, which includes an almost frame-by-frame film version of the graphic novel’s main storyline. In a way, this effort can be seen as disturbing and controversial: while fans of the graphic novel would appreciate that amount of similarity, the film has been said to disregard the uninformed audience. This work investigates some mediatic dynamics present in Watchmen’s franchise, and aims to contribute to the idea that the analysis of contemporary adaptations should also conceive their narrative extensions across other media.

Heidrun Führer (Lund University, Sweden):

Disturbing Transpostions

Adaption is a term loaded with many connotations when trying to explain processes of intermedial transposition, not limited to the transfer between different qualified media of novel and film or between visual and verbal representation (ekphrasis), or to the ‘translating’ of a verbal text into various kinds of performances. Instead, it includes also transformations of different (literary) genres (qualified sub–media) or of technical media.

Being conscious of the broader field of adaptations allows to realise the scholarly limits and hidden norms in each field, since all discourses about ‘translating’ processes from the ‘source’ to the ‘target’ have similar hidden normative discourses in common, for instance that the hypertext is hold in higher esteem than the hypertext(s) or that only a on--way--move is thought allowed(cf. ekphrasis studies) or that the discourse should be limited to stable materialised qualified media paying less respect to the creative process of reception and remediation., such as a normative in or the normative discourse to limit the discourse to (stable). Often adaptations are favoured because they allow for dynamic creative processes, a disturbing ‘re--writing’ and ‘re--reading’ beyond media or genre conventions. Thus I propose to affirm Bakhtin’s terms of ‘eventness’ and endow adaptation with his ‘surprisingness’ to grasp the attractive disturbing element in adaptation and to stress more a relational than a transactional perspective in this discourse.
Methodological disturbances: the practice of textual analysis in Adaptation Studies

As the title of this conference indicates, Adaptation Studies has been going through disturbing (and productive) times. By building on poststructuralist insights, scholars began to explore adaptations in a much freer and more transgressive way while at the same time adaptations (remakes, prequels, sequels and mashed-up generic reformulations) have flourished in and across a range of media. Within Adaptation Studies, these changes have been accompanied by calls for changes in methods, a move away not only from the fidelity model but from the traditional compare and contrast formula and from the novel to film dominance. More broadly there has been a call for more emphasis on production (including the emergence of a thriving study of screenwriting) and on audiences, more sociology (and less textual analysis) and a more interdisciplinary approach. In this paper, I want to consider what this means for textual analysis as a method, to examine the implications of the expansion of the ‘text’ into a network of cross-media connections and to ask what textual analysis still has to offer in a multi-disciplinary approach to adaptation.

“You can go full frontal, You know. This is television.”

Both in George R.R Martin’s A Song of Ice and Fire and in HBO’s Game of Thrones sex and violence play important parts in the game for power. When it comes to women, sex, and power, however, some vital changes have taken place in the adaptation process. This paper investigates and discusses some remarkable alterations and additions in HBO’s adaptation and the reception of these particular scenes and changes, as well as their implications.

The paper takes a close look at the depiction of prostitution and the naked female body, based on four explicit scenes in the series. HBO’s construction of a new character – the prostitute Ros – the addition of three central scenes involving this character (season one), and the controversies stirred by these scenes in fan forums and reviews will serve as the central case in the discussion. These additions will be discussed in light of a sexually explicit torture scene featuring the character Theon, occurring in both novel and television series.

Through these examples I will discuss adaptation and ideas of medium specificity, looking at classical distinctions between ‘showing’ and ‘telling’, as well as commercial television strategies and ideology.

Disturbing Cinematic Innocence: Experiencing Mine-Haha without Guilt

Innocence (2004; dir. Lucile Hadzihalilovic) invites the viewer to watch girls (ages seven through twelve years old) swimming, dancing, sleeping, and walking in a forest at night. Based on notoriously disturbing author Frank Wedekind’s short novel, Mine-Haha, or On the Bodily Education of Young Girls (1903), the film adopts a deliberately non-disturbing, mundane approach to its subject: the girls follow the rules of their mysterious, isolated school without much complaint. The cinematic audience must decide between complacency and complicity as we watch the girls directed methodically toward an adulthood that their teachers – and the film’s female director – leaves mostly invisible, outside of the film’s restricted domain.
Just how disturbed are we expected to be, the film seems to ask – though without insisting on this question directly. Viewers who watch the film without preconceptions about its source material are “innocent,” but so are viewers who accept the film’s donnée and watch it on its own apparent terms. Its title, which appears after the final image fades, challenges or quietly invites the viewer to rethink or to accept the concept of “innocence” as it applies to young girls on film, to young people in life, and most generally of all – to any cinematic experience.

Sonia Haiduc (University of Barcelona, Spain):
Screening Excess, Screening Life: Biography and the Contemporary Biopic

Baffled by the lack of complexity in Quills (2000), a star-studded production based on de Sade’s life, one of his biographers complains: “…if a biographer makes a mish-mash of his subject, there is hell to pay. If a movie does the same, there could be talk of Academy awards for all concerned, as there has been in this case” (The Guardian).

This paper will examine the uneasy relationship between biography and the biopic genre in three films from the first half of the twenty-first century: Quills (2000), Sade (2000) and The Libertine (2004). Based on the real-life figures of De Sade and The Earl of Rochester, the films navigate uncomfortably between their ambiguous subject matter and the didactic pull of the biopic form. By making ‘excess’ (in life and writing) an exclusively political instrument, at the expense of more controversial aspects connected with sexuality or addiction, the films subordinate the disruptive potential of their protagonists to the constraints of the biopic genre, imposing a unitary sense of purpose which ultimately ‘tames’ and channels the excessive into acceptably subversive political discourse. Indeed, these biopics, based on a multiplicity of sources such as plays, novels and biographies, highlight the problematic process of adapting personal history in contemporary culture.

Catherine Han (Cardiff University, UK):
An “entire mistake”: the disturbing task of writing, reading and adapting Anne Brontë’s The Tenant of Wildfell Hall

Addiction. Adultery. Domestic abuse. By depicting these themes, Anne Brontë’s The Tenant of Wildfell Hall (1848) disturbed Victorian readers. In 1850, Charlotte Brontë deemed the novel “an entire mistake” and insinuated that it derived from harrowing biographical experiences. Henceforth, Anne Brontë remained marginalised and the rare efforts to adapt Tenant contrast with the cultural proliferation of her sisters’ works. Indicatively in 2011, Jane Eyre (Cary Fukunaga) and Wuthering Heights (Andrea Arnold) appeared in cinemas but there was only a BBC Radio 4 dramatization of Tenant.

The many reworkings of other Brontë novels have inspired myriad studies (Stoneman 1996, Rubik and Mettinger-Schartmann 2007, Pyrhönen 2010, Shachar 2012), but I adopt a different focus and aim to scrutinize how Tenant disinvites remediation. Purporting to be a retrospectively written letter, the narrative contains an embedded diary and further extended correspondence to foreground its textuality and status as a reading experience.

To demonstrate the difficulties, I will reference the BBC’s 1996 miniseries adaptation of Tenant. I will also employ research undertaken at the BBC Written Archive and British Film Institute to discuss the partially lost 1968/9 televised version. Furthermore, I wish to incorporate a consideration of the complexity of reworking the text for the airwaves. Though composed of language, radio entails unique impediments when depicting the written word. In the process, I aim to elucidate a medium that is literally, but often figuratively within adaptation studies, invisible.
Heidi Hart (Duke University, USA):

The Volatile Author: Adaptation as Afterlife in Rainer Rubbert’s Kleist Oper

In the last act of Rainer Rubbert’s 2008 Kleist Oper, the writer’s suicide occurs in a contemporary junkyard where terrorists are preparing a car bomb, to the sound of radio snatches and static. How did Kleist get here? Noting Irina Rajewsky’s distinction between media transposition and more complex “intracompositional” movement, my paper explores disturbances of authorial persona in Rubbert’s opera, which draws on the fictional Kleist in Christa Wolf’s 1979 novella Kein Ort. Nirgends. The operatic Kleist encounters figures from his biography, from Wolf’s imagined version of it, and from his own fiction, which transforms itself further as the singers embody several roles at once. Rubbert’s rhythmically variable Klangfarbenmusik and Tanja Langer’s echo-rich libretto intensify this flux through time and body-space. My project applies Elizabeth Grosz’s idea of body as volatile social text, in tandem with Giorgio Agamben’s study of the liminal effigy, to argue that Rubbert’s opera performs adaptation as cross-corporeal literary afterlife, unsettling definitions of “author” and “character” even beyond Kleist’s own penchant for gaps in meaning. At the same time, the opera locates Kleist in a series of socio-political situations as delimiting as they are transient, leaving him – as Wolf’s novel’s title has been translated – “no place on earth.”

Jennifer Henke (University of Bremen, Germany):

Disturbing Science: Darwin’s On the Origin of Species – A Graphic Adaptation

Released after more than twenty years of research in 1859, Charles Darwin’s On the Origin of Species by Means of Natural Selection challenged and revolutionized the realm of science, philosophy and theology. The study is still regarded as a masterpiece of science and has served as a basis for a great amount of non-fiction and fiction ranging from fact books to novels to films. This talk deals with the shift of Darwin’s reflections to an increasingly popular media type – the comic. Michael Keller’s particular “appropriation” (Hutcheon 2006) titled Charles Darwin’s On the Origin of Species – A Graphic Adaptation (2009) is referred to by reviewers as a “powerful adaptation that offers […] readers of all ages […] an introduction to one of the most important books ever written” (Perkins 2009). But what exactly gets adapted and how? More importantly, (how) does this transfer provoke and disturb both Darwin’s groundbreaking theory and its audience(s)? What happens to the ideological controversies within the survey when they cross new media borders? What do these “Wanderphänomene” (Rajewsky 2002) or intermedial processes tell us about the notion of adaptation? Is science disturbed or disturbing in this context?

Chantal Herskovic (Centro Universitário de Minas Gerais, Brazil):

An Intermediatic Analysis of the Disturbing Adaptation of W. W. Jacobs The Monkey's Paw, in The Simpsons

This study aims to explore the relations of the intermediality studies, using the perspectives and the concepts of intersemiotic transposition, according to Claus Cluver, as intertextuality and parody, according to Linda Hutcheon's theories to analyse the disturbing adaptation of a W. W. Jacobs The Monkey Paw (1902) in an episode of the television series The Simpsons.

For over two decades, in 1987, came the first The Simpsons shorts series on The Tracey Ullman Show, and in 1989, the first half-hour episode was broadcasted on television. Besides the gags and satire on
society, the series has produced special episodes that refer to horror stories. Inspired by stories of
gothic literature, horror movies and legends, these episodes include references, homages and parodies,
leading the humor of the series to the limits of the black humor. The episode of this study is the second
halloween special, and a parody of W. W. Jacob’s *The Monkey Paw* (1902) in *The Simpsons*. The
stories portrays the arrival of a mummified hand, which would have the power to bring to life the
wishes of three people, each with rights to three of these desires. In *The Simpsons* episode, it’s present
a certain irony about the desire of the return of the dead, even if they return differently. The magic
hand plays with the desires of men, in a ironic idea.

The intertextual elements are present in this parody, transposed into a new medium, the two-
dimensional animation, related to mass culture. The characters are transfigured to the Simpson family,
representing the White family, the main characters of the story, that deals with the magic monkey’s
paw, that grants wishes. The wishes are also transmuted to the yellow characters profiles, of Matt
Groening's animated series, creating a new visual narrative.

**Graham Holderness (University of Hertfordshire, UK):**

**A Broken Coriolanus**

This paper will evaluate the 2011 film version of Shakespeare’s *Coriolanus* (dir. Ralph Fiennes) in
terms of its efforts to render the figure of Coriolanus relevant to contemporary experience. I will argue
that the adaptation operates in a contemporary rather than a historical way, by producing a typical
contemporary figure characterised by an extreme individualism, a dissociation from social structures
and an attachment to violence. I will argue that the portrayal of Shakespeare’s Roman hero has more
in common with modern films such as Kathryn Bigelow’s *The Hurt Locker* and Sam Mendes’ *Skyfall*
than with any traditional conception of Shakespeare’s Roman plays.

**Johan Höglund and Martin Willander (Linnaeus University, Sweden):**

**Black Hawk Down: Disrupting Carnage**

During 1992-5, the UN stationed a multi-nation military force in Somalia in response to the ongoing
Civil War. This led to a series of violent confrontations between local militia forces and UN person-
nel, primarily from the US and Pakistan. The most well-known of these battles is called the Battle of
Mogadishu and occurred October 3-4, 1993. This battle was first chronicled by Mark Bowden’s ex-
Scott adapted Bowden’s text into a major Hollywood Movie also named *Black Hawk Down*. The
success of the film spawned a third adaption, the computer game *Delta Force: Black Hawk Down*, in
2003. These three adaptations produce three concurrent yet very different statements about the battle.

The events of October 3-4, leaving almost a thousand Somalis and 18 American soldiers dead in their
wake, are deeply unsettling. From this perspective, this paper argues that the different media representa-
tions disturb the sense of carnage in ways intimately connected to their different forms. Thus, while
Bowden’s book contextualizes and rationalizes the conflict, the film transforms and simplifies the
from Narrative Journalism to Cinematic Spectacle”. The game, finally, re-imagines the nature of car-
nage by making the game-playing subject actually perform the conflict through a series of virtual and
heroic survival scenarios.
Hajnal Király (University of Lisbon, Portugal):

Doomed Loves and Magic Mirrors. Understanding Manuel de Oliveira’s Adaptations

Manuel de Oliveira’s adaptation of *Doomed Love* (1978), a popular Portuguese romantic melodrama by Camilo Castelo Branco was received at the time of its release as a television series and a feature length movie with unprecedented hostility by the Portuguese public. Despite its apparent meticulous fidelity to the Camilean text (the characters are reciting it word by word), both critics and spectators accused the director of “sacrilege”, a deliberate distortion of this gem of the national literature. Some of the commentators even hinted to the advanced age of Oliveira (then “only” 70) as a possible cause of this ‘inadequate’ adaptation. Ironically, this malicious remark has become a clue to the understanding of Oliveira’s work (predominantly adaptations) after his return to filmmaking in the early 70’s: he is deliberately quite *forgetful* about medium specificity, narrative conventions and trends in visual representation. This causes the ‘uncanny’ effect in his adaptations, a constant oscillation between the familiar (the literary text in question) and unfamiliar (an alienating, aestheticizing imagery).

In my presentation containing analyses of *Francisca*, *The Magic Mirror* and *Eccentricities of a Blond Hair Girl*, I will argue that *Doomed Love* is paradigmatic for all the adaptations of Oliveira in choosing an anachronistic story (often remembered, imagined, desired, suspected), turned into an original cinematic discourse on movement and stillness. I will also show how adaptation is conceived by Oliveira as a “ménage à trois”, an intermedial relationship where the medium of painting and the figure of tableau vivant are acting as catalysts of the tensioned relationship between literature and film.

Maaret Koskinen (University of Stockholm, Sweden):

Multiple Adaptation Processes: The Case of Alexander Ahndoril’s *The Director* and its Predecessors in Film, Documentary and Popular Print Media

Alexander Ahndoril’s novel *Regissören* (2006) is based not only on Ingmar Bergman’s film *The Communicants* (1963), but also a television documentary on its making by Vilgot Sjöman. The transfer here, then, goes not from novel to film but in the opposite direction, and as such the book is in part a remediation and thus ekphrastic in the traditional sense. But what this paper will show is that *Regissören* is also an adaptation of photographer Lennart Nilsson’s exclusive 1959 reportage (in *Veckojournalen*) from Bergman’s and Käbi Laretei’s home in Djursholm at the time. Thus *Regissören* is the result of a multiple adaptation process, through both still and moving images, as well as popular print media and artfilm authorship.

As such, *Regissören* points towards a broader cultural adaptation that potentially ”disturbs” the field of adaptation studies as such. Significantly, in its reception, the novel proved disturbing, but not in this case of audiences/critics, but instead the book’s real-life namesake, who launched a much publisized attack against its author. The issue of contest was the usual – negotiable and contingent truth. But for once the loser in this struggle for the truth about himself was Bergman, who found himself overtaken by his fictional avatar – ironically, given his own modus operandi of self-fashioning, whether in films, on stage, in print, or in interviews.

Experientially, then, both media borders and subjective borders were transgressed in this case, while at the same time illustrating the extent to which *Regissören* is an adaptation of multilayered meanings that, over time, cluster around a public persona such as Ingmar Bergman.
Peter Kostenniemi (University of Gothenburg, Sweden):

Adapting Ambiguity. *Let the Right One In* on Stage

A motif in John Ajvide Lindqvist’s novel *Let The Right One In* (2004) is gender ambiguity. The character Eli is introduced as a girl but later revealed to be a castrated boy. The novel has been adapted several times and in 2011 a theatre performance based on it premiered in Uppsala. Eli was played by a female actress and, through costume and hair design, introduced to audiences as a girl. In the script Eli is referred to as “she” in dialogue and didascalia. Nevertheless, the castration appears in the adaptation and thus the theatre performance constitutes a gender representation in which female gender is defined as a loss of male genitals.

By focusing on disturbances in adaptations, questions arise concerning the adaptation of ambiguity. In the adaptation process the choices made limit (or broaden) the choices that follow and raise questions beyond that of fidelity. Where and why an adaptation differs from its source material prove to be extremely relevant considerations. Emphasis on disturbances provides a context that reveals unsettling aspects of our society and its inherent values concerning such matters as gender and sexuality.

Thomas Leitch (University of Delaware, USA):

When Adaptations Go Bad

By definition, adaptations are texts that cross the lines—the intermedial or intertextual lines established by genres, conventions, or the protocols of different presentational modes. Sometimes, however, they cross other lines as well and break the law. This paper takes off from the two most celebrated of all transgressive adaptations—F.W. Murnau’s *Nosferatu* and Luchino Visconti’s *Osseasone*—to examine the peculiar status of illegal adaptations.

Very few adaptations are prosecuted and suppressed as violations of copyright laws. But many another unacknowledged adaptation skirts these laws, which were originally established largely to prevent such transgressive texts as unauthorized theatrical adaptations, wholesale borrowings from unacknowledged sources, and plagiarism for profit. We might describe the current legal status of adaptation by saying that without these laws, most adaptations would be outlaw adaptations. Alternatively, we might say that since it is only the existence of such laws that divides adaptations into legal and illegal adaptations, adaptations do not go bad; they are born bad, and the whole function of legislation to promote copyright and protect intellectual property is to rescue a certain number of adaptations from their normal state of original sin and to suppress all the others.

To a surprising extent, the need to regulate adaptations’ border crossings has provided the impetus not only for modern copyright and intellectual property law but for our modern notion of authorship. But it is not only authors and their agents who act as the adaptation police. Adaptations are regulated, categorized, and policed by the legal institutions that have defined adaptation and authorship, the institutions of what Simone Murray calls the adaptation industry, and the rising discipline of adaptation studies, from the Jane Austen fans who support The Republic of Pemberley to the classroom teachers who teach their students the rules for successful adaptations. The paper concludes by considering the role of conferences like this one in simultaneously disturbing and policing the borders of adaptation.
Victoria Lowe (University of Manchester, UK):

Disturbing ‘Liveness’ – Adapting the Theatrical Event – National Theatre Live.

This paper relates to a larger project that seeks to explore the historical, cultural and aesthetic relationships between theatre and film in the UK. This takes as its starting point the startling fact that even in 2013, most books on adaptation treat stage plays as literary texts and predominantly look at the transfer of material from stage to screen. This means that investigation into key areas shared by both forms, such as performance, acting, audience and event, are to a large degree, neglected.

This paper looks at the particular case of NT Live, the live digital broadcast of a select body of plays from the National Theatre in London to cinema audiences in the UK and around the world. Here it is argued that it is the ‘eventness’ of the theatre-going experience itself that is the focus of the adaptation between stage and screen. It will discuss in particular how the NT attempts to reify the concept of ‘liveness’ through its broadcasts with measures such as framing the play itself with a live introduction by Emma Freud from the balcony of the theatre itself, refusing the distribution of the broadcasts on DVD/internet and by an extensive use of social media networks to engage audiences around the event of the broadcast. It will utilise case studies from several past NT Live events, using interviews with key personnel and recent audience questionnaires.

Liviu Lutas (Linnaeus University, Sweden):

A Three-Fold Adaptation: the Old Testament in Peter Greenaway’s Film
Goltzius and the Pelican Company

In this paper I will try to analyze some of the implications of the adaptation of the stories of the Old Testament to two other media in Peter Greenaway’s latest film: Goltzius and the Pelican Company. Indeed, the film as a medium incorporates the dramatization of these stories made by the company of Hendrik Goltzius, a 16th century Dutch printer and engraver of erotic prints. The adaptation is thus achieved in two steps. The first step is from text – the Bible – to the stage adaptation, a process which can be compared to a form of remediation which is close to the figure of ekphrasis. But this form of ekphrasis would work in the opposite direction compared to what could be called “classical ekphrasis”, defined for instance by Claus Clüver as “the verbalization of real or fictitious texts composed in non-verbal sign systems”. The second step is the filming of these dramatized scenes, a process which Greenaway uses in a self-reflexive way which raises many interesting questions as to the effects of each medium on the audience and on how the audience perceives the stories. A striking fact is that the original medium – i.e. the written text, both as basic and qualified medium according to Lars Elleström’s model – is not completely absent in the film.

Vincenzo Maggetti (Stockholm University, Sweden):

Disturbing the Canon: the case of Frankenstein

A case of disturbance is more likely to be detectable in the ever continuing process of adaptation of a canonic text. If, moreover, the literary text itself is built on the controversial issue of monstrosity, such as Frankenstein by Mary Shelley, its adaptations, which actually began soon after the book was published with popular stage versions, will shed light on the disturbing contrasts between acceptance/refusal, integration/marginalization which still affect our contemporary living in apparently globalized society.

The adaptation case that I would like to discuss at the Conference is Gods and Monsters by Bill Condon (1998), whose original source is not Shelley’s novelette, but a book on the last days in James
Whale’s life, the film director of one of the most famous adaptation of Frankenstein in 1931, being the first sound version, notwithstanding the fact that its monster had his ‘literary’ voice silenced and is presented as unable to speak. The book is called *Father of Frankenstein*, by Christopher Bram (1995), and the narrative focus shifts on the meeting of the director with his gardener, who gets entailed both as a kind of newborn spectator of the 1931 film on TV in post-Korean 1950s America and as the protagonist of a new and definite gendered version of the Gothic tale which blends life and fiction. This adaptation brings to the fore the question of disturbance in theoretical terms as well, as the adapted text is already a rewriting of Frankenstein, both movie and novel.

*Claire Monk (De Montfort University, UK):*

**When Morgan met YouTube: The Merchant–Forster–Ivory fan video**

This paper explores a recent (post-millennial, convergence-era) development that (I will argue) thoroughly disturbs the established discourses of conventional novel-to-film adaptation studies around the ‘fidelity’, ‘classic’ literary adaptation – namely, the phenomenon of the 21st-century Merchant Ivory/E. M. Forster fan video, a variety of subgenres of which can be found posted on YouTube. In these fanvid celebrations and interventions, the 1980s–1990s films of a producer–director ‘brand’ that adaptation studies has long unquestioningly equated with the ‘too-faithful’, lifeless, even ‘failed’ classic/heritage adaptation are celebrated, reshaped – and re-adapted – by transnational (and, often, young) 21st-century fans in terms that showcase and intensify very different (deeply affective, performative, erotic) pleasures.

The modes and purposes of these video fanworks range from actor appreciations to a surprising range of Merchant – Forster – Ivory pop/music videos (with soundtracks ranging from Blondie to The Pogues), and from narrative condensation (*A Room With A View* [1986] in *Under 6 Minutes*, by theholytoast, YouTube, 2010) to prolongment and intensification (*Maurice 1987 Movie, Love Scene Between James Wilby & Rupert Graves*, by lilaclad, YouTube, 2011, which stretches the film’s homoerotic, famously visceral closing kiss to four times its original screen duration). My paper will situate these works within the wider transtextual mesh of post-2000 internet fan discourse and productivity around these films and (sometimes distinctly, sometimes not) Forster’s source novels – a force-field also characterised by the disturbance of media borders, the ‘contamination’ of once-certain taxonomies of genre and value and, in some instances, the self-testified profound, disturbing impacts of the films and/or novels on their fans.

*Isabella Santos Mundim (Fundação Helena Antipoff, Brazil):*

**The politics of fannish vidding: gender representation on television & the aesthetics of critique**

This work aims at analyzing a certain kind of practice mostly associated with fan communities (fandom), with emphasis on the process these fans engage themselves into whenever they watch serialized television and adapt / transform the televisual text. This adaptation occurs through the making of a fan vid. In vidding, the fans edit footage from a favorite television series to selected music, so that they may shed light on a particular character, comment on an aspect of the series that they find specially intriguing, stage a revisionist reading, or tell entirely new stories. We are particularly interested in those fan vids that may offer a pointed criticism of gender representation in the media. The dramatization of gender critique through the combination of visuals and music, and the discussion of the adaptation strategies that the fans elect to use to stage the critique are our concerns, as well as the focus of the proposed analysis. To this purpose, we resort to three fan vids that comment
on feminine agency or its lack thereof in a distinctive manner, calling into question those preconceived notions of gender by which we still construct and imagine women.

Julia Nitz (Martin-Luther-University Halle-Wittenberg, Germany):

Rebel in Heart and Soul: The Adaption of Past Selves in Southern Women’s Civil War Narratives

This paper proposes a study of the publication processes of American Civil War diaries written by Southern elite women through the lens of adaptation studies. Many of the diaries kept by Southern women during the American Civil War (1861-1865) were subsequently published by the authors or third parties. Many of these publications occurred at the turn of the century, often more than 40 or 50 years after the war. A comparison of the original documents and the published works frequently reveals that the published versions differ considerably from the original documents. Such infidelities, when discovered, are mostly regarded as violations of the original or betrayals of the reading public. However, I suggest looking at the published works as adaptations of the manuscript diaries, serving a specific purpose in their own right. Using methods from adaptation studies helps us understand processes of identity formation going on in the editing process of personal narratives. What is often perceived as fraud or manipulation turns out to be a means of redefining or reinterpreting past selves. In my paper, I shall provide some case studies of this phenomenon and also discuss socio-cultural and institutional settings that favored specific adaptations of personal narratives.

David Pellegrini (Eastern Connecticut State University, USA):

The Imprint of Performativity in Film-to-Stage Adaptions

The adaptation of narrative films as non-musical stage productions is a trend with far-reaching implications for both contemporary theatre praxis and adaptation studies. Recent stage adaptations of films by such auteur-directors as Hitchcock, Pasolini, Cassavetes, Almodovar, and Bergman signal the need for a nuanced comparative matrix that takes into account performativity alongside the literary. This is not only because the transference of the cinematic or televusual techniques of montage, acting style, and mise-en-scène often become co-equal to the literary/textual components of such productions, but also because they can become integrally related to reception modalities, including the production of meaning. These adaptations become even more complex when the filmic sources are themselves adaptations of literary or theatrical works, or when the filmmakers’ techniques have been conditioned by their experiences as theatre-makers. The ever-increasing use of intermedial devices (including the omnipresence of the “screen” and projected images in these and other instances of live theatre) further problematizes the boundaries among mediums and disciplines. Examining select examples, and drawing upon theories of intermediality and remediation, this paper proposes an analytical model befitting such hybrid productions while complementing some of the major paradigms of adaptation theory.

Monika Pietrzak-Franger (TU Braunschweig, Germany):

Locating Alice: Disturbing Graphic Wonderlands from European Perspectives

Joe Wright’s Anna Karenina (2012) aptly addresses the topic of this year’s conference as it focuses on the disturbance of adaptive conventions both in terms of plot and media transfer. While the majority of Lev Tolstoy’s adaptations concentrate on the misadventures of a woman who breaks the social code of late nineteenth century Russia, in their attempt to go beyond the appropriation of the main plot, Joe
Wright and Tom Stoppard interrupt a straight-forward media transfer. Rather than recreating the Russian society on screen, they relocate the action of the novel to a monumental theatrical set. This mediating role of the theatre has multiple repercussions: it stands for the theatricality of Victorian conventions and gender scripts, it addresses the determinacy of Anna’s actions, it offers a panorama of social types and references Tolstoy’s writing technique. At the same time, it also helps to reconsider media boundaries and the effects that their expansion has on viewing audiences. My aim in this paper is twofold. First, I would like to address some of the most important effects that the insertion of theatre as the third medium has to the adaption of Tolstoy’s novel. Secondly, and most importantly, I would like to show in how far intermediality studies can be helpful in spotlighting the intricacies and mechanisms of such and other types of media transfer. In this, I would like to contribute to the already existing discussion of how intermediality studies can contribute to the theory and practice of adaptation.

Ashley D. Polasek (De Montfort University, UK):
Free Sherlock: Fans, Copyright, and the Regulation of Ideas

Adaptations are the product of collaboration, direct and indirect, between those involved in every stage of creation from intention through production, distribution, consumption, and reaction. This vexes the question of not only who owns a text, but of who regulates the ideas that drive the whole network of intertexts. In the case of Sherlock Holmes, this regulation is further complicated by ongoing copyright issues: Of the sixty stories penned by Arthur Conan Doyle, the last ten remain under copyright in the U.S., though not in Britain. As a result, the entity called the Conan Doyle Estate Ltd. claims the sole right to license the characters. Authors, filmmakers, and fans consider them in the public domain, but nonetheless pay for permission to adapt them. On 14 February, 2013, fan-scholar and lawyer Leslie Klinger filed suit to have Sherlock Holmes declared out of copyright, stating that “Holmes and Watson belong to the world.” This paper will explore how the tension between authorial ownership and the egalitarian idea of “world ownership” challenges the traditional process of page to screen adaptation, and how the “free Sherlock” campaign, representing the will of adaptors and fans, illustrates how the transmedial landscape has disturbed that process.

Martin S. Regal (University of Iceland, Iceland):
Psychological, Actual and Perceptual Disturbance in Three Novels by Dennis Lehane

This paper looks at several types of disturbance in the remediation of three novels by Dennis Lehane – Mystic River (2003), Gone Baby Gone (2007) and Shutter Island (2011). These types may be broadly categorised as psychological, actual and perceptual, even though they are by no means mutually exclusive.

Psychological disturbance refers to the subject matter or content of the novels prior to remediation, as well as to what occurs at the affective level while we experience the end-product. All three novels treat the perpetration and consequences of violence to children. Only a small number of mainstream films have broached this subject matter. Attitudes towards the representation of this particular kind of violence had been cautioned against (if not prohibited) by various codes of conduct from the Hays Code (1930) to the US Code of Practice for Television Broadcasters (1951). Clint Eastwood, Ben Affleck and Martin Scorsese (the directors of the only three screen adaptions of Lehane’s work) differ substantially in their approach both to the representation of mental disturbance (that is so frequently the catalyst to if not cause of violent action) as well as in their gauging of its effects on audience across a scale that ranges from sensationalisation to the creation of empathy.
What I choose to call actual disturbance comprises all the changes, transferences, translations, reimaginings etc. of the source material, the practical decisions that appear to inhabit a region between the two poles of abridgement and redundancy. However, while some of these decisions appear to be directly related to problems of medium specificity; others do not. In either case, there is a clear overlap into what I am calling perceptual disturbance. While the visual realization, enactment or other representation of a passage in a book may be manipulated and altered by the technological capabilities of a given medium employed during the process of remediation, other disturbances result directly from the technological capabilities of the device through which the content is received. While this has been treated fairly extensively with regard to film, the practical considerations of remediation to audio have enjoyed less attention, perhaps because audio has appeared to be free of the problems of fidelity. However, while it might seem self-evident that an unabridged reading of a novel can do nothing other than remain faithful to its source text – in the sense that it reproduces it verbatim – this process produces all kind of divergences and disturbances, including additions, omissions, intrusions, and filtering. In some instances, these disturbances stem directly from the nature of medium hard- or software; in others they result from manipulation on the part of the director or voice-actor.

The third kind of disturbance – which I am calling perceptual – is sometimes contingent upon, and at other times inseparable from, the other two kinds. Here, I would like to draw attention to the changes, distortions, or any other kind of interference that either aid or hinder immersion, those that affect what Bolter and Grusin call the immediacy and hypermediacy of the experience of reception. To do so, I have borrowed some of the methods and concepts used by sound studies, and in particular those outlined by Jonathan Sterne in The MP3 (2012). Aside from the more mundane enumeration of the “effects” on the listener of remediation to audio (in comparison, say, to the visual effects on a spectator) there seems to me to be more important clarifications to be made, and not least in our understanding of what we mean by media, which may be perceived just as much a series of codes, practices, and protocols as the apparatuses, equipment, devices, etc. we use either to remediate or to experience what has been remediated. For example, psychoacoustics, or the study of auditory perception, eventually reversed its own equation. Originally conceived as employing advances in technology to better understand the mechanics of how we hear, psychoacoustics soon began to fashion how we listen.

The above may be summarized in the form of three questions:
Which disturbances already exist in the source material (i.e. Lehane’s novels)?
Which are inserted pragmatically (or for any other reason) during remediation?
Which disturbances result from manipulating our immersion during reception?

Elżbieta Rokosz-Plejko (University of Rzeszow, Poland):
Who can get disturbed by The Forsyte Saga (2002) and Brideshead Revisited (2008)? In search of an answer.

What Granada’s 2002/2003 adaptation of John Galsworthy’s The Forsyte Saga in the form of a television serial and Brideshead Revisited (2008), a feature film, have in common is the fact that they are the second audio-visual adaptations of the literary texts they bear the titles of. In both cases the first adaptations were made for television and over time gained the cult status, becoming better known to the general public than the source texts. Hence, the task of the 21st-century adaptors was certainly a challenging one, as the contemporary audience is more likely to be familiar with those first adaptations, rather than the novels. The experience of viewing the adaptations could be disturbing both to the novels readers, and to the fans of the former adaptations of the texts in question. What I would like to examine
in my presentation, is the way in which those two 21st-century adaptations have dealt with both the source texts and the memory of the preceding productions, and what the reception of them was. In my discussion I would like to refer to the DVD editions of the two productions, including the special features that present a certain audience-oriented version of the adaptors’ intentions.

Anna Sofia Rossholm (Linnaeus University, Sweden):

Pedagogy, Gender and Sexuality: *Summer with Monika* (Bergman/Fogelström)

This paper examines Ingmar Bergman’s adaptation *Summer with Monika* (1953) based on Per Anders Fogelström’s novel with the same title, a story about youth love and desire, growing up and finding a place in society. Bergman and Fogelström co-wrote the film script and as far as the plot is concerned it is a rather faithful adaptation of the novel. However, with cinematic means, such as framing and camera movements, Bergman somehow reverses the focus of the story: Fogelström’s novel is primarily a story about the development of the male hero whereas Bergman’s film to a higher extent poses questions on Monika’s subjectivity and her desire to be free.

The paper examines Bergman’s and Fogelström’s different approaches to female sexuality and gender relations. The discussion will then be linked to the didactic questions and adaptation as pedagogical tool. With *Summer with Monika* as case in point I will discuss how the negotiation of meaning and form in the adaptation process can be used in teaching about topics such constructing gender identity and sexuality.

Dorothea Schuller (Georg-August-Universität Göttingen, Germany):

Into the Mind Palace: Adapting the Brain-Work of Sigmund Freud, Sherlock Holmes and Hannibal Lecter

My paper proposes a reading of Thomas Harris' Hannibal Lecter as a Gothic adaptation of Sherlock Holmes for the post-Freudian age. Using the same analytical method, Lecter, like Holmes, is a consummate reader of people. While Holmes, himself a morally ambiguous heroic figure, is mainly interested in the brain-work involved in the reconstruction of events, the psychiatrist Lecter, a Satanic Freud, craves to extract the mysteries of people's minds. As a result, the client/witness interview becomes a nightmarish version of the psycho-analytical talking cure.

One of the most recent Sherlock Holmes adaptations, the BBC series *Sherlock*, presents, to some extent, a Holmes read through Lecter. While close to the Canon portrayal, Holmes's latent pathological nature is emphasised and he is given another version of Lecter's Memory Palace, itself a complex metaphor for the mental powers and hidden inner lives of both characters. The upcoming NBC series *Hannibal*, which focuses on the relationship between FBI agent Graham and Lecter, seems to be modelled closely on the Watson/Holmes dynamic found in *Sherlock*. The case of Holmes/Lecter, both of whom have taken on a life outside their respective original works, illustrates how various readings of a popular fictional character may influence each other in circular movements of adaptation.
Alan Searles (University of Iceland, Iceland):

"When I awoke, I was alone" - disturbance and discord in Murakami's Norwegian Wood

Norwegian Wood (2010) directed by Tran Anh Hung is to date the only work by Haruki Murakami to be adapted to the screen. Hung is French of Vietnamese ancestry, while the film is in Japanese with a Japanese cast. This paper seeks to draw attention to the discrepancies between the 1987 novel, its two English translations and the film. While the novel, Murakami’s most popular among Japanese audiences, was promoted as a “coming of age” love story, Hung’s film is more of a psychological drama that turns into a horror movie. While the novel was labeled by one reviewer as "evocative, entertaining, sexy and funny,” the US promotional materials of the film pointed out, conversely, that love is a “risk” and "a loss of innocence." Part of the discord between the adaptations is the result of a triple anachronism. Ostensibly a novel about the late sixties, the film adaptation was made in 2010 and based on a translation made a decade earlier (by Jay Rubin). Rather than emphasize the strange nostalgia of the novel, for example by utilizing its many references to contemporaneous music (i.e. that of the late sixties), Hung ignored almost ninety references to songs (some of them sung by the characters in the novel), chose to commission an original score from Radiohead’s Jonny Greenwood which is a harsh and haunting, itself echoed by bleak cinematography, and made abundant revisions to the original plot. According to Hung, the characters in this film often find themselves in complex psychological states, involving deep pain and profound dilemmas […] and I wanted the music to have the depth to express their psychological states.

Jamie Sherry (Bangor University, UK):

Must We Adapt Sade? – Authorship, Scopophilia and Visual Abjection in Pasolini’s rehistoricised Salò, or the 120 Days of Sodom (1975)

Numerous film practitioners have attempted the complicated task of adapting the Marquis de Sade’s elaborately grotesque and hugely detailed writing, including heavily sanitised European erotic dramas of the 1970s and 80s, and intertextual biopics that attempt to dramatise de Sade’s extended imprisonment and libertarian manifestos. Pier Paolo Pasolini’s Salò, or the 120 Days of Sodom (1975), an adaptation of de Sade’s 120 Days of Sodom (1785), is notable for its unwavering attempts to recreate the complex scenes of abject depravity and sexual sadism found in its source material. In an act that foregrounds the remediated status of the film, Pasolini also rehistoricises de Sade’s source, as the story is moved from 18th Century France, to focus on four fascist libertines in Mussolini’s Nazi ‘puppet state’ Italian Republic of Salò just prior to its demise in 1943. Salò confronts the viewer with the scopophilic abjection of de Sade’s writing through scenes of abuse, torture, humiliation, sexual sadism, rape, and murder, whilst simultaneously forcing us to question our complicity in non-fictional practices performed on teenage actors. Pasolini’s approach to de Sade’s source material sees literature as a malleable property that can be rehistoricised, repoliticised and liberally transformed by the adapting screenwriter and filmmaker. This paper will also explore the neglected adapted screenplay as the bridging, interstitial text between literature and film. Using screenwriting theory, and in particular Pasolini’s formative essay “The Screenplay as a ‘Structure That Wants to Be Another Structure’” (1966), this paper will also discuss the uniqueness of the film script in terms of its functionality and its composition as a work in transmission. Pre-dating contemporary screenwriting theory’s preoccupation with the ‘uniqueness’ of the screenplay text, Pasolini debates the theoretical shift required to understand the screenplay “as a new literary “genre”, with its particular prosody and own metrics,” in a way that informs our understanding of Salò as an adapted work.
Thomas Van Parys (University of Leuven, Belgium):

Reading the Novelization: Traces of Adaptation

Novelization has received increasing academic attention in the past decade, resulting in a number of exploratory critical studies that have mapped this type of adaptation as a cultural phenomenon. In this paper, though, I would like to focus on a few key narratological features of commercial novelizations, which are typically regarded as nothing more than lowbrow popular novels yet may perhaps illuminate the larger intermedial framework between cinema and literature (and other media).

I will discuss how traces of a film trickle into its novelization, which then adjusts those filmic aspects and reintegrates them into its own medium. In order to sketch out this tension between filmic specificity, the adaptation of that filmic logic and the specific characteristics of the literary medium, I will concentrate on three facets that are an apparent staple of traditional adaptation study discourses, namely the simultaneity of cinema vs the linearity of literature, the neutral camera eye vs the narrator’s internal focalization and summary vs elaboration. I will show how the commercial novelization blurs those boundaries between media while at the same time exposing its own medium specificity. My analysis is based on detailed textual examples from a variety of novelizations such as Close Encounters of the Third Kind, Short Circuit, The X-Files and Attack of the Clones.

Hugo Vandal-Sirois (Université de Montréal, Canada):

Appropriations and manipulations in North American and European adaptations of Japanese animated series

While adaptations generally occupy a blurry or neglected space in translation studies, adaptation studies seems to primarily focus on the mechanisms and effects of transferring a piece of work from one media to another. However, interlinguistic and intercultural adaptations are very interesting to study as well, since they demonstrate what can travel in different societies, and what needs to be altered to ensure a proper and efficient reception in a foreign culture. Studying multilingual adaptations is particularly relevant in our current globalized world, where various economic, sociopolitical and technological factors lead to unprecedented needs for intercultural communications. The people in charge of such adaptations, however, may have some covert objectives that go beyond simply helping a specific target audience to understand or enjoy a given product. In many cases, the targeted culture is shown a product conveying ideas that weren’t present in the original. More specifically, over the last decades, European and North American versions of various Japanese animated series (anime) were significantly modified, whether by altering the visual content, reediting episodes or changing the meaning of the dialog in the dubbing process, in order to achieve ideological and commercial purposes. We suggest to further study some of these cases of disturbing adaptations where unsuspecting young audiences are being shown entertainment products that were diverted from their initial purposes.

Miriam de Pavia Vieira (Universidade Federal de Minas Gerais, Brazil):

Intermedial Perspectives in Merlet’s Artemisia

According to Griselda Pollock, there has been “a growing industry in the fictions about artists – novels and films about paintings and their painters”. (POLLOCK, 2005, p. 177) There are several cultural products, in the form of novels, plays and film, based on the life and oeuvre of the Caravaggisti Artemisia Gentileschi (1593-1652). Despite the high quality of her paintings, the artist is usually remem-
bered by the fact that she was raped by her tutor Agostino Tassi, which is the plot’s bottom line of the great majority of these fictions.

The controversial *Artemisia* (1997) by the French Agnès Merlet is indeed a disturbing BioPic due to several facts; the main one is the reversion of the sexual assault into a love story. However, I do not intend to do another feminist reading of the BioPic. The objective of this communication is to discuss how the borders between painting and film have been transgressed by intermedial references, such as filmic ekphrasis, while Tassi is teaching his pupil the subtleness of perspective matters, for instance. For doing so, I will count on Irina Rajewsky’s notions of intermediality, Linda Hutcheon’s Theory of Adaptation, along with concepts of ekphrasis by Tamar Yacobi and Claus Clüver.

**Eckart Voigt-Virchow (TU Braunschweig, Germany):**

**Adaptation and Transmedia Performance: Emilie Autumn’s Disturbing Neo-Victorianism**

The recent overview of neo-Victorian adaptations by Imelda Whelehan (2012) initiates an instructive debate with neo-Victorianists Ann Heilmann and Mark Llewellyn (2010). As part of the ‘ethical turn’ of neo-Victorianism (Kohlke/Gutleben, Heilmann/Llewellyn) one may also note a curious iconophobia of some neo-Victorian criticism and an affect against postmodern hybridity within neo-Victorian studies. The critical lashing of the heteronormative hi-jacking of the supposedly libratory and feminist novels by Sarah Waters in the mainstream TV adaptations by Andrew Davies is a case in point. Imelda Whelehan has detected in Heilmann and Llewellyn’s valid argument about the sensationalist, ambiguous and watered-down lesbianism an erroneous “core opposition between screen culture and literature” (Whelehan 2012: 288).

In order to find a way out of this conundrum involving two equally valid positions, the paper suggests the application of two critical paradigms: participatory culture (Jenkins) and ‘presentification’ (Gumbrecht). The test case here will be the disturbing transmedia performance of Emile Autumn, and her desire for presence (Gumbrecht). For the approaches by Kohlke and Gutleben, Autumn’s work is disturbing. It may be an example of the banalising over-exposure of tired tropes, intensified by the “disproportionate attention” in feminist and queer criticism, and generating “sensationalism, exhibitonism, trivialisation, cynicism, coarseness and obscenity” (Kohlke and Gutleben 2010: 23). Her burlesque performance, based on a feminist (?) critique of Victorianism à la Foucault, Showalter, Marcus etc. may, on the other hand, be seen as disturbing the bland heritage formulae still governing many neo-Victorian adaptations. Hardly paying attention to critical approaches based on residual notions of mediaspecificity, Autumn comes in various guises that give rise to a plethora of fan engagement and foster controversy and publicity:

- Her music albums, such as *Enchant* (2003), *Opheliac* (2006) or *Fight like a Girl* (2012)
- Her poems (“Across the Sky and Other Poems”, “Your Sugar Sits Untouched”) 
- Her performances and tours in the USA and Europe.
- Assorted visual material, such as her music video acting, for instance, as a femme fatale, ‘The Painted Doll’, in Darren Lynn Bousman’s short film *The Devil’s Carnival* (2012).
- A plethora of fan memorabilia (tea towels, tea sets, T-shirts etc.), available via sites such as ‘The Asylum Emporium’
- The official website and forum as well as a number of unofficial web representations.

The paper will ask the same question that Ferguson (2011: 67-68) has posed with reference to steampunk subcultures: should her transmedia personae be described as an apolitical surface style (neo tribe, taste culture) or is there is any substantial subcultural commitment in these contemporary adaptations of Victorianism?
Tanja von Dahlern (Uppsala University, Sweden):

Moving Images of Literature. Transformations of Literary Sources in Two Video Installations by Kutluğ Ataman

Adaptation has been identified as a broad cultural phenomenon (Hutcheon 2006). Much research has focused on novel-to-film adaptations, but also the field of visual art offers a rich variety of strategies of adaptation. I am particularly interested in video installations that are based on literary sources. These might be transformed in many, sometimes provocative ways that challenge concepts of adaptation and offer new perspectives on it.

In my paper, I will discuss two related video installations by Turkish artist Kutluğ Ataman: The Complete Works of William Shakespeare and English as a Second Language (both 2009). These works are based on some of Shakespeare’s dramas and nonsense verses by Edward Lear respectively. The first ones are projected as a rolling text, the latter read out with great difficulty by two Turks standing in a desert. The source works do not seem to be suited to their new medium and context in a conventional way in these installations, which gives rise to questions concerning the functioning of different media. The works problematize the transformation across borders between media, art forms and cultures as well as a definition of such borders.

Shannon Wells-Lassagne Université deBretagne Sud in Lorient, France):

From Screen to Page: Castle and Richard Castle’s Deadly Storm

Richard Castle’s Deadly Storm begins appropriately enough with a foreword from Richard Castle: “Adaptation. It’s a word most authors hate. It conjures up images in their minds of their beloved perfect prose being hacked to pieces by literary infidels. I’m sure it happens, but if it does, this graphic novel stands as a startling exception. Seeing my book “Deadly Storm” be translated into comic form has been a remarkable joy”. Such a congratulatory note would not be particularly noteworthy, except for two small details: the book Deadly Storm does not exist – and neither does Richard Castle. The graphic novel is in fact a spin-off of the television series Castle, where Richard Castle is the main character.

Castle is at first glimpse just one of the many procedurals that populate our television screens; its gimmick is that the eponymous hero is a writer of detective novels whose lack of inspiration (and high-powered connections with the city mayor) lead to him tagging along on police investigations with a particularly comely young detective, who will go on to inspire a new series of books starring her fictional doppelgänger, Nikki Heat. The show details the writing and the publication of three of these novels – and said novels then actually appeared on the market, published by Hyperion under the nom de plume Richard Castle, complete with a photo of Nathan Fillion, the actor portraying the fictional character, on the book jacket. In the season finale of Season 3, Castle revealed that one of his older novels, Deadly Storm, had just been adapted to graphic novel form – and again copies of said graphic novel, produced by Marvel comics, appeared on the market shortly thereafter (in conjunction with an episode entitled “Heroes and Villains” where the criminal seems to have dressed up as a superhero, and the duo is forced to investigate in a comic book store where Deadly Storm is prominently displayed). The character’s enthusiasm for said adaptation is essentially meant to reinforce certain character traits, namely his vanity and his Peter Pan complex (as only adolescents continue to collect comics…), but the decision to release Deadly Storm seems to contradict those preconceptions: the viewers of this mainstream series are targeted as possible consumers of graphic novels as well.
The case is an unusual, if not unique, one, and seems particularly fascinating in its ramifications for adaptation theory – and its practice. Indeed, the graphic novel seems to beg the question, glorying in its hybrid status: for example, it begins with the protagonist holding a video camera, making a video of a cheating husband, as if to remind the reader of the audiovisual source text; in the pages that follow, there is an emphasis on the text, complete with a font suggesting an old Corona typewriter, thus suggesting the virtual source text, the fictional Derek Storm book that first made character Richard Castle a success.

From a theoretical standpoint, the graphic novel challenges the question that has continually confounded adaptation scholars: Is the original better? Though Deadly Storm is clearly an adaptation (its complete title is Castle: Richard Castle’s Deadly Storm, just in case prospective readers might not have grasped the link with the television series), what, exactly, is it adapting? The fictional source text, the novel Deadly Storm, does not in fact exist, and unlike the Nikki Heat novels, it was supposed to have been written before the series itself began; while the Heat novels can refer back to the events of the TV series, and inform our understanding of the relationship between the protagonist and his relationship with the other characters, this story has only the protagonist (and a deeply problematic association of main characters Castle and Storm) as a possible referent. It is, in all senses of the word, a disturbing adaptation.

Imelda Whelehan (University of Tasmania, Australia):

Terrorising the Past: disrupting identity

This paper explores how adaptation can be a site of cultural (re)imagining, appropriating stories, myths and history to disturb a sense of the past. I focus on recent films set in Tasmania – The Last Confession of Alexander Pearce (2008), Dying Breed (2008), Van Diemen’s Land (2009) and The Hunter (2011) to explore significant sites of White Australia’s past. These films disrupt the confidence in historical lessons learned, as portrayed in Marcus Clarke’s For the Term of His Natural Life (1874), and use gothic/horror to reawaken past spectres. Tasmania’s symbolic force in Australia is intriguing: Tasmania is the poor relation, the place where isolated communities are said to be inbreds, and everything is decades behind the times. Tourists visit the ruins of its penal colony and the state is associated with a ‘convict stain’.

One historical account, the confession of convict Alexander Pearce to cannibalism, has been endlessly reimagined. These films revisit the legacy of Pearce, and this reliving of past atrocities is extended by the spectre of the Thylacine (‘Tasmanian Tiger’), presumed extinct since the 1930s. The final and most elusive ghost is the indigenous Tasmanian, as images of white-ness, blood and motiveless consumption prevail.

Hai Wu (University of China, China):

“White Deer Plain” – searching for a modern Chinese epic

The never-ending use of literature for film is causing a never-ending discussion about the qualities of adaptation.

The most recent example from China is Wang Quan-an’s film White Deer Plain from 2012. It has been adapted from Chen Zhong-shi’s novel of the same title, which tells the story of two farmer families with three generations, who lived in the middle of China from the late 19th century to the middle of the 20th century. Their complicated relationships and destinies reflect the turbulent history of China.
When the novel was published in 1993, it was seen as a prime example of a modern Chinese epic. Would the film version achieve the same? Since the novel is extremely long and complex, Wang Quan-an had to make considerable changes in structure, plot and character. These changes also cause considerable criticism about the legitimacy of adaptation and about the right way to tell history. I will examine how the adaptation shaped (and possibly disturbed) the production and the reception of the film, and how “White Deer Plain” can serve as an example for China’s search for a new historic identity.

Elizabeth Zauderer (Sapir Academic College, Israel):

She Awoke and Found it Truth. Appropriating John Keats’s Male Subjectivity in Jane Campion’s Bright Star

In conceiving the imagination as "Adam's dream... he awoke and found it truth," John Keats foretells the theoretical equation of film with "dream-like fantasy in which real-life experiences become agents of the unconscious" (Stam et.al, New Vocabularies 140). Keats's concep-tion of the visionary imagination raises the issue of the inherent split between the poet as experiencing subject and the poet as articulating, from an objective viewpoint, mechanisms of the imagination through self-reflexive imagery. This paper explores how in Bright Star, a cinematic rendition of the final years of Keats’s life, filmmaker Jane Campion exploits Keats’s ‘real life’ love affair with Fanny Brawne to reconstruct the poet’s rhetoric of the imagination reflected in the dream sequence in his poem The Eve of St. Agnes. In particular, it questions the extent to which Campion’s female subjectivity constitutes a “disturbance” in the cinematic appropriation of self-reflexive imagery in a poem that privileges the male protagonist’s point of view. To exemplify, I set tropes of vision in Keats's poem against Campion's use of glass imagery and window-scenes in Bright Star, stressing that although Campion privileges Fanny’s point of view, such cinematic tropes are paradoxically conducive to male constructions of females as the 'dream-like fantasy' objects of male desire.

Zhang Chong & Zhang Qiong (Fudan University, China):

Toward a disturbing theory of adaptology

Adaptation studies still find itself at the crossroads 5 years after Leitch warned us in 2008, or even more so. The situation presents a paradox that on the one hand, as a branch of study, a relatively clear definition of “adaptation” is indispensable for any serious academic endeavor, while on the other, such definition would always disturb the complacency of other branches of study, due to the transdisciplinarity of adaptation studies itself. Starting from the development of adaptation studies in the last two decades, the proposed paper, by pointing out the potential danger of adaptation studies losing its own academic identity or raison d’être in its effort to transplant to or merge with a variety of seemingly related studies, argues for building a theoretical framework as a solid footing for adaptation studies, with an academically work-able definition of adaptation and the scope of adaptation studies, and critical boundaries between adaptation studies and other fields of study on the other side of the transdisciplinary partnership. The paper even ventures to propose a coinage of “adaptology” in place of the traditional “adaptation studies”, so as to foreground this particular branch of humanity and social science studies before it disappears into or appears as adaptation in the most general sense: merely change.