



# Adaptation in the Humanities: Reimagining the Past, Present, and Future

9-10 September 2021

Virtual via Zoom

and

In-Person Presentations at

EZONE Central Giumelli Learning Studios 2.09 & 2.10

**Presented by:**

*Limina* Journal, Perth Medieval & Renaissance Group, and the ARC Centre of Excellence History of Emotions

**Hosted by:**

The University Western Australia

**LIMINA**  
A JOURNAL OF HISTORICAL  
& CULTURAL STUDIES



Conference Website: <https://conference.pmrg.org.au/>

Registration Link: <https://tinyurl.com/747embyk>

The conference fee is \$10 AUD for virtual attendance, and \$30 AUD for in person (booking fees apply).

Our knowledge of the world – imagined, experiences, or learned – is constantly in flux. As humans, we change, adapt, and mould the environments around us, the knowledge systems we use, and the items we create. Adaptation can be forced through presentation of an obstacle, or it can occur symbiotically within a group. This conference will be a forum for the presentation of the myriad of ‘adaptations’ worlds, individuals, languages, ideas, and peoples, real or otherwise, experience.

This conference has adopted a hybrid of virtual and in-person presentations to allow an international audience in light of recent world events. All conference presentations will be uploaded and available to registered audience members two weeks before the conference commences, allowing individuals to familiarise themselves with the material beforehand. At the conference, authors will present a 5-minute synopsis of their presentations before transitioning into an extended discussion session with the audience. All panels and the keynote will be streamed live via Zoom and participants are welcome to move between sessions at their leisure. If possible, participants are also welcome to attend the conference in person on the UWA campus at the EZONE Central Giumelli Learning Studios 2.09 and 2.10.

The Conference Committee and its Organisers would like to acknowledge the original custodians of the land on which the University of Western Australia is situated, the Whadjuk Noongar peoples, and pay our respects to elders past and present.

Image: Tatiana Shepeleva, Cyborg with human skull in its hand, Shutterstock.

# Programme

(All times are given in UTC+8hrs)

Thursday, 9 September 2021

Time	Stream 1	Stream 2
12:00	Acknowledgement of Country	
12:05	Welcome and Housekeeping	
12:30pm	<p><a href="#">Crossing Borders: Adapting Memory and Lived Experiences to Explore Identity and Migration</a></p> <p>Chair: Dr Peggy Shannon (San Diego)</p> <ol style="list-style-type: none"> <li>Part 1 - <i>Fragments: When Shadow Chases Light</i> by Velina Hasu Houston (Southern California) and Alex McSweeney, directed by Gill Foster (London South Bank) and Peggy Shannon</li> <li>Part 2 – <i>So Speaks the Land</i> by Velina Hasu Houston, directed by Andrew Lewis Smith (Edith Cowan), choreographed by Simon Stewart (Edith Cowan)</li> <li>Part 3 – <i>Pájaro</i> to be written by Velina Hasu Houston and directed by Peter Cirino (San Diego)</li> </ol>	<p><a href="#">Kaufman on the Couch: Analysing Adaptation (2001)</a></p> <p>Chair: Laurent Shervington</p> <ol style="list-style-type: none"> <li>Andrew Yallop (UWA) – ‘A Story about Flowers’: Adaptation as a Biological and Creative Imperative in <i>Adaptation</i></li> <li>Laurent Shervington (UWA) – The Stain of Subjectivity in <i>Adaptation</i></li> <li>Jack Finucane (UWA) – That was Her Business, Not Mine</li> </ol>
13:30 - 13:45	BREAK	BREAK
13:45 - 14:35	<p><a href="#">Negotiating Identity</a></p> <p>Chair: TBA</p> <ol style="list-style-type: none"> <li>Gok-Lim Finch (UWA) – Imagining Christmas Island: Autoethnography and Adaptation</li> <li>Sarah Booth (Edith Cowan) and Sian Bennett (Edith Cowan) – Adapting to Life After an Apocalypse: Teachings from Aboriginal Peoples</li> <li>Lori Redwood (UWA) - No Restoration for the Wicked</li> </ol>	<p><a href="#">Screen Adaptations</a></p> <p>Chair: Professor Tony Hughes-d'Aeth (UWA)</p> <ol style="list-style-type: none"> <li>Dr Stuart Molloy (UWA) – Becoming the Queen: Inflections of <i>Bildung</i> in <i>The Queen’s Gambit</i> (2020)</li> <li>Jo Merrey (UWA) – Codpieces, Coconuts and Puffling Pants: Playing with Cod Dangles in <i>Upstart Crow</i></li> <li>Dr Hsin-Pey Peng (Zhaoqing) – Re-Prosperity of Local Culture: the TV Adaptation of Japanese Comic Books in the 2000s in Taiwan</li> </ol>
14:35 - 15:30	BREAK	BREAK

Programme

<p>15:30 - 16:30</p>	<p><a href="#">Memory</a> Chair: Sarah Yeung (UWA)</p> <ol style="list-style-type: none"> <li>1. Dr Lana Stockton (Curtin) – Gerald Murnane’s Reimagining of Self: Adapting the Still-Living Author</li> <li>2. Meng Xia (New South Wales) – Reconstructing Memory in Adaptations: Geling Yan’s <i>Youth</i> and its Film</li> <li>3. Katherine Patsons (Birmingham) – Remembering Media, Remediating Memory</li> </ol>	<p><a href="#">Visual Media</a> Chair: Erik Champion (Curtin)</p> <ol style="list-style-type: none"> <li>1. Tess Watterson (Adelaide) – ‘It’s Almost Like You’re in the Movie!’: Adapting <i>Robin Hood</i> from Box Office to Game Boy</li> <li>2. Isabelle Kelka (Independent) – Dante the Devil Slayer: Reimagining Dante for Contemporary Entertainment Media in Visceral Games’ <i>Dante’s Inferno</i> (2010)</li> <li>3. Dr Leanne Downing (New South Wales) – Reimagining Emotions through Historical Art Memes</li> <li>4. Celie Forbes (James Cook) – Landscapes in Time: Adapting Methodologies to Meet the Challenge of Rewriting Art History</li> </ol>
<p>16:30 - 18:00</p>	<p>BREAK</p>	
<p>18:00</p>	<p><a href="#">Keynote</a> Speaker: Imelda Whelehan <b>Topic TBA</b></p>	
<p>19:00</p>	<p>(Optional) Dinner @ Little Way 161 Broadway Nedlands WA</p>	

Friday, 10 September 2021

Time	Stream 1	Stream 2
09:00	Acknowledgement of Country and Welcome to Day 2	
09:30 - 10:20am	<p><a href="#">Performance</a></p> <p>Chair: Chris Wortham (UWA)</p> <ol style="list-style-type: none"> <li>1. Dr Phillip Zapkin (Pennsylvania State) – Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlasī’s <i>Oedipus</i></li> <li>2. Dr John Cornish (Independent) – The Musical Instruments that Time Forgot</li> <li>3. Chris Arnold (UWA) – Good KARMA: ‘Adapting’ the Reader’s Device to Electronic Literary Work</li> </ol>	<p><a href="#">Medical Humanities</a></p> <p>Chair: Bríd Phillips (UWA)</p> <ol style="list-style-type: none"> <li>1. Diana Jefferies (Western Sydney) – Adaptation in the Liminal Space: Using Drama to Teach Communication and Empathy in Nursing Education *Dr Jefferies is presenting on behalf of her research team: Dr Lucia Ramjan, Dr Paul Glew, Aileen Lane, and Dr Stephen McNally</li> <li>2. Dorinda ‘t Hart (UWA) – Remembering Epiphanies: Adapting the Reproductive Story to Include an Abortion Experience</li> <li>3. WhiteFeather Hunter (UWA/SymbioticA) – The Witch in the Lab Coat: Deviant Pathways in Science</li> </ol>
10:20 - 11:00	BREAK	
11:00 - 12:00	<p><a href="#">Feminist Adaptations</a></p> <p>Chair: TBA</p> <ol style="list-style-type: none"> <li>1. Louise Pitcher (UWA) – Charlotte’s Choice: Representing Charlotte’s Marriage in <i>Pride and Prejudice</i> Adaptations</li> <li>2. Svea Hundtermark (Kiel) – ‘Both Hero and Villain’: Rewriting the Tale, Revising the Villain, and Retelling Gender in Disney’s <i>Maleficent</i> (2014)</li> <li>3. Dr Ijeoma Ugo (Independent) – A Quest for a New World Order and Identity Renegotiation in Zadie Smith’s <i>White Teeth</i></li> </ol>	
12:00 - 12:15	BREAK	
12:15 - 13:05	<p><a href="#">Women and Life Writing</a></p> <p>Chair: Susan Broomhall (ACU)</p> <ol style="list-style-type: none"> <li>1. Ellen O’Brian (UWA) - Emile Péhant and the ‘Lioness of Brittany’: Translating the Life of Jeanne de Belleville</li> <li>2. Dr Tracy Ryan (UWA) – Adapting Marguerite: a Personal Poetics of Literary Adaptation from History</li> <li>3. Emily Chambers (Nottingham) – The Changing Status and Reputations of Tudor Noble Women</li> </ol>	
13:05 - 14:00	BREAK	

Programme

<p>14:00 - 15:00</p>	<p><a href="#">Early Modern</a> Chair: Andrew Lynch (UWA)</p> <ol style="list-style-type: none"> <li>1. John Severn (Macquarie) – ‘Men Our Sex Unjustly Blame’: Performing and Deforming Misogynistic Representation in Bickerstaffe and Dibdin’s <i>The Ephesian Matron</i></li> <li>2. Dr Amy Brown (Bern) – Confronting Chaucer: Fabliaux, Tragedy and Violence in <i>Sometimes We Tell the Truth</i></li> <li>3. Aleksandra Glabinska Kelly (Charles Darwin) – ‘Oh, Human Reason, Miraculous, Versatile and Changeable like a Chameleon!’ Jan ze Trzciany in <i>De Natura Ac Dignitate Hominis</i> (1554) Discusses the Concept of Reason as an Attribute of Human Dignity</li> </ol>
<p>15:00 - 15:15</p>	<p>BREAK</p>
<p>15:15 - 16:15</p>	<p><a href="#">Faith and Thought</a> Chair: Kirk Essary (UWA)</p> <ol style="list-style-type: none"> <li>1. Dr Richard Read (UWA) – Blindness and Vision: Adapting ‘the First Integrity of Things’ to Future Politics in William Hazlitt’s <i>Orion</i></li> <li>2. Elizabeth Burns-Dans (Notre Dame) – Designing Faith in Printed Books of Hours: Adaptation to Print in the Early-Sixteenth Century</li> <li>3. Ryan Stone (Glasgow) – The Twilight of the Gods: the Use of Apocalyptic Imagery to Adapt and Renegotiate Religious Spaces as Seen on the Norwegian Stave Churches</li> <li>4. Mariana Martins (Edinburgh) – Is Enlightenment the ‘Age of Reason’?</li> </ol>
<p>16:15</p>	<p>Thanks and Closing Remarks</p>
<p>16:30</p>	<p>(Optional) Drinks @ UWA Tavern</p>

## Keynote

### Imelda Whelehan

Professor Imelda Whelehan is Dean of the Graduate Research School at the University of Western Australia. She has also been Dean HDR at ANU, Pro Vice-Chancellor Research Training at the University of Tasmania, and Head of Research and Co-Director of the Centre for Adaptations at De Montfort University, UK. She has published widely on feminism, popular culture and adaptation studies and is co-editor and co-founder of the journal *Adaptation* (Oxford, 2008 - ). She was co-Director of the Centre for Adaptation Studies at De Montfort University, UK and co-founded the Association of Adaptation Studies, which hosts an annual international conference.



Publications include, *Modern Feminist Thought* (1995), co-ed *Pulping Fictions* (1996), co-ed *Trash Aesthetics* (1997), co-ed, *Sisterhoods* (1998), co-ed *Alien Identities* (1999), With D. Cartmell, *Adaptations: from Text to Screen, Screen to Text* (1999), co-ed. *Classics in Film and Fiction* (2000), *Overloaded: Popular Culture and the Future of Feminism* (2000), With D. Cartmell and I.Q. Hunter, *Retrovisions* (2001), *Helen Fielding's Bridget Jones's Diary* (2002), *The Feminist Bestseller* (2005), with Deborah Cartmell, *The Cambridge Companion to Literature on Screen* (2007), With Deborah Cartmell, *Screen Adaptation: Impure Cinema* (2010), with Jane Pilcher, *Key Concepts in Gender Studies* (2017), with Joel Gwynne, *Ageing, Popular Culture and Contemporary Feminism* (2014), with Deborah Cartmell, *Teaching Adaptations* (2014), with Meredith Nash, *Reading Lena Dunham's Girls* (2017), and *Postwar Hollywood Adaptations 1946-1959* (forthcoming, Bloomsbury).

Topic TBA

[<Back to Programme>](#)

# Abstracts

## Crossing Borders

### Adapting Memory and Lived Experiences to Explore Identity and Migration

Thursday, 9 September 2021, 12:30pm (GMT +8hrs)

Chair: Dr Peggy Shannon, Dean of the College of Professional Studies and Fine Arts at San Diego State University

Part 1 - *Fragments: When Shadow Chases Light* by Velina Hasu Houston (Southern California) and Alex McSweeney, directed by Gill Foster (London South Bank) and Peggy Shannon

Part 2 – *So Speaks the Land* by Velina Hasu Houston, directed by Andrew Lewis Smith (Edith Cowan), choreographed by Simon Stewart (Edith Cowan)

Part 3 – *Pájaro* to be written by Velina Hasu Houston and directed by Peter Cirino (San Diego)

Using film, video, theatre, dance, music, and spoken word, *The Crossing Borders Project* theatricalizes memory and lived experiences to examine the struggles, hopes and dreams of the cultural evolution immigration can precipitate to those forced to flee their lands due to war and extreme hardship. The dramatic scripts are based on the memories of lived experience of the student actors in Toronto, London, Perth, and San Diego.

The multi-national creative team has spent the past four years (2017-2021) exploring cultural and ethnic backgrounds and issues of identity and agency, along with paths to citizenship for racialized, immigrant young actors. Two of the three original plays have been written, rehearsed, and produced to address complex cultural, social, educational, and economic challenges at 'home' and 'abroad'. The third play will be created in 2021-22. In this trilogy, which is scheduled to be produced in its entirety in 2022-23 in California, life experiences and memories of the actors have been shaped into dramatic texts. Part 1 was workshopped in Los Angeles, rehearsed in London and Toronto, and produced in Toronto at the Parodos Festival and in England at the Rose Theatre; Part 2 was produced in Toronto as part of the Parodos Festival and in Hanoi, Vietnam. Part 3 will be rehearsed and workshopped in San Diego in 2021-22. The entire trilogy will be produced in California in 2022-23.

At the core of *The Crossing Borders Project* is the adaptation of memory and lived experiences to explore identity and migration and thus illustrate and respect differences. Using interviews with the student actors that are conducted and shaped into dramatic scripts by the project playwrights, *The Crossing Borders Project* demands that one look carefully at each other through the lens of artistic creation, investigating these ideas in ways that bring the issues to the community situationally and personally. Artistically investigating war, immigration, and national belonging, especially vis-à-vis demographic differences that complicate paths to evolution and progress, mandates a commitment to risk-taking. In the case of *The Crossing Borders Project*, performance becomes the vehicle for experimentation and the various cultural

## Abstracts

storytelling techniques ensure dynamic and memorable theatre. This dynamism enables audience members to view ongoing problems and challenges of the human condition with a new perspective.

*The Crossing Borders Project* consists of three parts:

**Part 1** (*Fragments: When Shadow Chases Light*, by Velina Hasu Houston & Alex McSweeney; directed by Gill Foster and Peggy Shannon) explores Japanese immigration into and internment within Canada, and Iranian immigration into England as a result of fleeing a repressive regime;

**Part 2** (*So Speaks the Land*, by Velina Hasu Houston, directed by Andrew Lewis Smith, choreographed by Simon Stewart) examines the immigrant-kindred challenges faced by Indigenous Australians and multi-ethnic Australians, Americans, and Canadians as they strive to carve a place for themselves in society;

**Part 3** (*Pájaro*) addresses immigration challenges faced by those crossing the Mexican-American border in search of safety and freedom from exploitation. To be written by Velina Hasu Houston and directed by Peter Cirino, this performance piece will delve into the immigration of Central and Latin Americans into the USA via the Mexican-American border

### PANELISTS:

**Dr Velina Hasu Houston**, Distinguished Professor, Director of MFA Dramatic Writing, Head of Undergraduate Writing, University of Southern California

**Gill Foster**, Professor, School of Arts and Creative Industries, London South Bank University

**Andrew Lewis Smith**, Associate Professor - Performance, Western Australian Academy of Performing Arts, Edith Cowan University

**Simon Stewart**, Choreographer, Lecturer in Aboriginal Performance, Western Australian Academy of Performing Arts, Edith Cowan University

**Peter Cirino**, Associate Professor, School of Theatre, Television and Film, San Diego State University

[<Back to Programme>](#)

## Kaufman on the Couch: Analysing *Adaptation* (2001)

Thursday, 9 September 2021, 12:30am (GMT +8hrs)

Chair: Laurent Shervington

Andrew Yallop (UWA) – 'A Story about Flowers': Adaptation as a Biological and Creative Imperative in *Adaptation*

Laurent Shervington (UWA) – The Stain of Subjectivity in *Adaptation*

Jack Finucane (UWA) – That was Her Business, Not Mine

### 'A Story about Flowers': Adaptation as a Biological and Creative Imperative in *Adaptation*

Andrew Yallop (UWA)

*Adaptation*, directed by Spike Jonze and written by Charlie Kaufman is a film about making a film, an adaptation which itself is a narrative about adapting a non-fiction book, Susan Orlean's *The Orchid Thief*, into a screenplay. The film is a self-conscious, self-reflexive meta-narrative containing a number of texts all linked by the creative act. Indeed, the narrative drive in the film, I argue, is the ultimate manifestation of the creative act: procreation, love, desire and its fulfilment, which biologically, represents the survival of a species, humanity or orchids, as well as the birth of a new adapted text, like a screenplay. I will focus on what it means to give life to a creative idea, and the ways in which the central motifs of love and desire underwrite the success of the screenplay, which is the dramatic denouement of the film, a narrative conclusion tied to protagonist Charlie Kaufman's emotional journey. I argue that the film succeeds in Charlie's stated attempt to create 'a story about flowers' in that it ultimately reifies what the orchid represents: the adaptive principle by which life persists.

**Andrew Yallop** is a third year PhD student in English and Literary studies at UWA, examining the work of metaphysical detective fiction in post-war contexts.

### The Stain of Subjectivity in *Adaptation*

Laurent Shervington (UWA)

This paper reads the Charlie Kaufman film *Adaptation* through its engagement with the relationship between subjectivity and objectivity, exploring the implications of the film's insistence on subjective desire. This reading emerges primarily from the relationship between Susan Orlean and John Larouche, which develops from a seemingly standard journalist – object of analysis, to one of intimacy, a structure found in texts such as Truman Capote's *In Cold Blood*, as well as in former Bloomberg journalist Christie Smythe's relationship with Martin Shkreli. What this paper argues is that rather than being exceptions to the rule of journalistic integrity, such relations are fundamental to the very form of the subject – object relationship, drawing upon the work of G.W.F Hegel and Jacques Lacan. Pursuing this further, this paper will consider how a certain approach to journalism or science might inscribe within it the stain of subjectivity, before turning back to the film to consider Charlie's relationship with his own subjectivity.

## Abstracts

**Laurent Shervington** is a PhD candidate at the University of Western Australia, specialising in New Wave Cinema. Laurent's work has appeared in *The Philosophical Salon*, *Limina Journal* as well as an upcoming issue of *Antipodes*.

### **That Was Her Business, Not Mine**

Jack Finucane (UWA)

This paper submits an analysis of Charlie Kaufman the hysterical lead of Spike Jonze's 2001 film *Adaptation*. By taking up Jacques Lacan's study *The Subversion of the Subject* in relation to Charlie Kaufman, this analysis intends to grapple with the characters' tendency to desperately probe the desire of the Other and chart the continued failure of such. Crucially, this analysis shall trace Charlie's attempt to adapt *The Orchid Thief* into a film and his resistance to making it a 'Hollywood thing', which would try to 'cram in sex or guns or car chases or characters learning profound life lessons'. Ultimately, this paper proclaims that it is through the failing of his aim that Charlie counterintuitively exposes moments in which he is able to act freely, unconstrained by his overzealous investment in the Other. That it is only through such failures that Charlie can come to recognise failure as such as the basis by which he as a subject may emerge.

**Jack Finucane** is currently completing his Master of Philosophy at the University of Western Australia. His thesis investigates the interstices of film, ethics, and philosophy, focusing on the 'not all' of ontological claims made in biology, language, sexuality, and time.

[<Back to Programme>](#)

## Negotiating Identity

Thursday, 9 September 2021, 13:45pm (GMT +8hrs)

Chair: TBA

Gok-Lim Finch (UWA) – Imagining Christmas Island: Autoethnography and Adaptation

Sarah Booth (Edith Cowan) and Sian Bennett (Edith Cowan) – Adapting to Life After an Apocalypse: Teachings from Aboriginal Peoples

Lori Redwood (UWA) - No Restoration for the Wicked

### Imagining Christmas Island: Autoethnography and Adaptation

Gok-Lim Finch (UWA)

My 公公 (Maternal Grandfather) was a coolie on the phosphate mine on Christmas Island. His lived experience is so different from mine, a second-generation migrant in Australia, that it seems to belong to a different world. In this paper, I hope to connect our lived experiences through autoethnography, to understand our shared lives, emotions, and forms of knowledge production. The creative analytical practice of autoethnography has the potential to imagine a framework of changing migrant cultures beyond the fourfold psychological models applied to migrant populations: assimilation, separation, integration, and marginalisation. Autoethnography is a self-reflexive research method that allows a representation of culture beyond a bilateral framework, beyond an understanding of myself as the integration of white settler cultural practices and Chinese cultures. As a multi-racial queer second-generation migrant who grew up on Viti Levu in Fiji, and who lives on the unceded lands of the Whadjuk Nyoongar people, I hope to sketch out a critical relationality that acknowledges gaps and multiplicity as central to understanding my shared identities. This paper will adapt the culture of my 公公 to the present while simultaneously adapting myself to a shared past.

**Gok-Lim** is a writer, researcher and artist living on unceded Whadjuk Boodjar. They are interested in what sustains, connects, and nourishes people. They were a 2019 Creative Fellow for the James Sykes Battye Fellowship. They are currently studying a PhD at the University of Western Australia.

### Adapting to Life After an Apocalypse: Teachings from Aboriginal Peoples

Dr Sarah Booth (Edith Cowan) and Sian Bennett (Edith Cowan)

The world is going through some seismic shifts both environmentally and socially, the news is plastered with images of once in a hundred-year events which seem to be occurring every other week. Who better to teach the world how to adapt and develop resilience than those who are living through an apocalypse? People who are strong in culture and identity despite attempted genocide, controlling polices, stolen children, dispossession of land and attempted destruction of languages and identities. Resilience is what the world needs and Indigenous peoples over thousands of years have developed powerful tools through connection, understanding and knowledge of Country and strong kinship systems, to adapt to such a violent disruption.

## Abstracts

These worldviews can expand conversations about the present and future. Rather than adapting the environment to suit the needs of human beings, Australian society and indeed globally, needs to shift its thinking. This conversation is already taking place in the realm of Indigenous science fiction and futurisms to provide alternative responses to prevent catastrophic events. To make this shift in the university setting we can look to Aboriginal conceptions of identity, alternative perceptions of temporality, differing notions of sustainable development, and the ecological and spiritual interrelationship integral to Indigenous cultures here and globally.

**Dr Sarah Booth** is a wadjela (white Australian) and currently works at ECU teaching Aboriginal Education units. She is also working with Sian Bennett to develop an Indigenous Science Fiction and Futurisms unit to be taught in 2022.

**Sian Bennett** is a Gamilaroi woman working on Noongar boodjar at ECU. She has worked as an educator for many years, principally in enabling and access programs in higher education. I have extensive experience providing academic and pastoral support for undergraduate Aboriginal and Equity students.

## No Restoration for the Wicked

Lori Redwood (UWA)

The character Puck, from William Shakespeare's *A Midsummer Night's Dream* still resonates with audiences whenever the play is performed. In whatever guise he is reimagined by directors, he still manages to create havoc; and, finally, at the end of the play is able to 'restore amends' (5.1.421). Created initially by Shakespeare as a figure that is both a trickster and restorative entity, the concepts that underpin Shakespeare's Puck have endured; travelling across time as part of a vast network—in Latourean terms, of actors (both human and non-human), mediators and intermediaries—to set foot in Australia and be reimagined as one of our most lovable and culturally specific characters—the larrikin. Yet, Australian author, Chris Wallace-Crabbe reimagines Puck as a trickster-God in his *Puck* poems and his novel *Splinters* not only as a lovable trickster but as an ironic literary device that invites his readers to reconsider Australia's colonial and post-colonial experience. This paper explores, through the writing of Chris Wallace-Crabbe, how Puck's disembarkation in Australia offers a unique way to explore the notion of the trickster transforming into the culturally specific larrikin and offers commentary on the implications of Puck's actions as a symbol of Imperialism.

**Lori Redwood** has been an English teacher since 1981, completing her initial studies at WAIT. Recently she braved the other side of the teacher's desk by returning to study at UWA. She is now in her second year of a PhD combining her dual interests in Shakespeare and Australian literature.

[<Back to Programme>](#)

## Screen Adaptations

Thursday, 9 September 2021, 13:45pm (GMT +8hrs)

Chair: Tony Hughes-d'Aeth

Dr Stuart Molloy (UWA) – Becoming the Queen: Inflections of *Bildung* in *The Queen's Gambit* (2020)

Jo Merrey (UWA) – Codpieces, Coconuts and Puffling Pants: Playing with Cod Dangles in *Upstart Crow*

Dr Hsin-Pey Peng (Zhaoqing) – Re-Prosperity of Local Culture: the TV Adaptation of Japanese Comic Books in the 2000s in Taiwan

### Becoming the Queen: Inflections of *Bildung* in *The Queen's Gambit* (2020)

Dr Stuart Molloy (UWA)

In 2020 Netflix released its coming-of-age historical drama *The Queen's Gambit*, an adaptation of the 1983 novel of the same name by Walter Tevis. Set in the 1950s and 60s, during the Cold War, the narrative is organised around protagonist Beth Harmon. Orphaned at the age of nine when her brilliant but troubled mother dies in a car accident, Beth discovers she is a chess prodigy while resident at Methuen Home, an orphanage for girls. Oscillating between past and present, the bulk of the story details Beth's national and international ascendancy as a chess player while grappling with her childhood trauma as well as her drug and alcohol addictions. Ostensibly, *The Queen's Gambit* 'is an account of the youthful development of [its] heroine...describ[ing] the processes by which maturity is achieved through the various ups and downs of life' (Cuddon, 82). That is, the story conforms to the concise definition of the *Bildungsroman*. This paper will challenge such ostensible conformity by repositioning the protagonist as Bakhtin's 'ready-made hero', a figure whose diegetic movement is spatial and temporal but ultimately not psychological (20). In so doing, this paper will explore the meaning of *Bildung* – 'formation'. What is it for one version of self to adapt or change into another supposedly more advanced version?

**Dr Stuart Molloy** completed his PhD in English and Literary Studies at The University of Western Australia at the beginning of 2021. His research interests emphasise the exploration of characterisation in both narratological and psychological terms, and also the evaluation of representing violence in fictional narratives.

### Codpieces, Coconuts and Puffling Pants: Playing with Cod Dangles in *Upstart Crow*

Jo Merrey (UWA)

Gendered dressing and performance is a running gag in Ben Elton's *Upstart Crow* (BBC, 2016) where codpieces, coconuts and 'puffling pants' define gender.

## Abstracts

The show plays with the production context/s of the composition of Shakespeare's plays and makes fun of the reception context/s of twenty-first century audiences through references to gendered identity politics and popular culture. Verbal and visual jokes about female actors are underscored by references to literacy, freedom and justice. Adaptation is a central concern.

From Kate, as aspiring actor, to Master Condell, 'the senior actor of female roles' in Burbage's company, those who would perform on stage as a woman are defined by where they will 'put the coconuts'. In the show's imagining of Shakespeare's world, to play a woman requires a 'cod dangle' – and a costume with space for coconuts.

I will explore ideas of adaptation at play in *Upstart Crow* – through reimagining of biography, dress and self.

**Jo Merrey** is a PhD candidate at the University of Western Australia and is in the process of completing their thesis: *Material Lives: Women, Clothing and Agency in Late Medieval English Texts*. The focus of their thesis is the social value of clothing to women in late medieval English texts, with a particular emphasis on the agency enabled by clothing as a social gain. They hold a Masters in Medieval and Early Modern Studies from UWA and a Masters of Arts (Literature and Communication) from Murdoch University. Their broader research interests are gender, creative writing, performance and spectator studies, medieval and early modern drama, heritage studies and travel narrative.

## Re-Prosperity of Local Culture: the TV adaptation of Japanese Comic Books in the 2000s in Taiwan

Dr Hsin-Pey Peng (Zhaoqing)

While television arrived in 1962, TV drama has played a vital role in Taiwan, representing cultural and social values. Turning to the 2000s, Taiwan had largely imported foreign TV programs due to the specific context of democratic transformation and overall media ecology. That appealed to concerns about how local TV production could survive. Nevertheless, Taiwanese independent TV producers became activists to adapt Japanese comic books to create a new TV genre - idol drama, that hereafter unexpectedly caused wide popularity throughout Asia. Based on the success of the adaptation, the Taiwanese TV drama was able to revive the Asian TV market and became a key player within East Asia as a regional exporter of Chinese cultural heritage. Significantly, Taiwanese TV drama serials since then have the capability, in a sophisticated strategy, to represent local cultures and become a spirit of the times, and have demonstrated their soft power in dealing with globalisation and localisation that both can be social vitality in their land. This research will look at the situation in two key dimensions of deep cultural meanings, including 'local reaction to globalisation' and 'formation of regional identity', that are essentially originated from adaptation per se.

**Dr Hsin-Pey Peng** is currently an Associate Professor of Journalism and Communication at Zhaoqing University, China. Born in Taiwan, Dr. Peng has a bachelor's degree in Taiwan, and finished her master and doctoral degrees in the UK and West Australia. Dr. Peng's research focuses on the Asian-regional media landscape and its influence in the formation of popular culture within East Asia.

[<Back to Programme>](#)

## Memory

Thursday, 9 September 2021, 15:30pm (GMT +8hrs)

Chair: Sarah Yeung (UWA)

Dr Lana Stockton (Curtin) – Gerald Murnane’s Reimagining of Self: Adapting the Still-Living Author

Meng Xia (New South Wales) – Reconstructing Memory in Adaptations: Geling Yan’s *Youth* and its Film

Katherine Patsons (Birmingham) – Remembering Media, Remediating Memory

### Gerald Murnane’s Reimagining of Self: Adapting the Still-Living Author

Dr Lana Stockton (Curtin)

This paper discusses the semi-autobiographical style of Gerald Murnane’s writing, through which he adapts autobiography to fiction. It inspects how scenes from several of his novels mould and adapt the author’s likeness into a symbolic representation (most notably *The Plains*, *Invisible Yet Enduring Lilacs*, and *Border Districts*). Subsequently, it theorises how these literary images of the author express relation to memory. The paper reflects upon the relationship between Murnane’s distinctive visual devices and the cultural phenomenon of haunting, and how adaptation of the self into literature expresses unsettled history.

**Dr Lana Stockton** graduated with a PhD in Media, Culture and Creative Arts from Curtin University in 2020. Her research into the novels *2666* by Roberto Bolaño and *The Plains* by Gerald Murnane proposes a theory of the haunted novel as a kind of literature that expresses relation to cultural memories.

### Reconstructing Memory in Adaptations: Geling Yan’s *Youth* and its Film

Meng Xia (New South Wales)

This article explores the way in which the personal narrative speaks to the collective memory in Chinese migrant writer Geling Yan’s novel *Youth*, in comparison with its film adaptation. In Geling Yan’s novel *Youth* (2017) and Xiaogang Feng’s 2017 adaptation of it, the collective traumatic memories of the generation who lived through the Chinese Cultural Revolution are voiced through the first-person account of the narrator Suizi. The discussion revolves around how personal memory and individual trauma are reconstructed in both versions of *Youth* through the negotiation with dominant narratives of heroism and lost innocence. The novel and the film are compared in terms of their narrative strategies and their dialogue with the collective consciousness of history. The article addresses how memory and trauma are interpreted divergently within the ‘community of memories’, and why the nostalgic representation of the past takes on very different forms in the novel and the film.

**Meng Xia** is a PhD candidate in the Faculty of Arts and Social Sciences at the University of New South Wales. She is working on history, memory and narrative in overseas Chinese migrant fictions. Before that, she lectured at the Communication University of Zhejiang, Hangzhou, China. She completed a research project

## Abstracts

at Case Western Reserve University, Cleveland, US as visiting researcher in 2015. She has published journal articles, editorials, book reviews and translations. She has presented her research at international conferences on China studies, world literature and comparative literature.

### **Remembering Media, Remediating Memory**

Katherine Patsons (Birmingham)

Despite comprising the core of human experience and identity, memory is an elusive phenomenon that we all rely on without understanding the means of its production: a process which this paper newly identifies as one of adaptation. Our language for memory is grounded in material metaphors (Lakoff & Johnson, 1980; Hayles, 2002): something which can be 'lost', 'stored,' 'replayed,' or 'erased'. Such language implies that memory can be externalised as or into physical media. This reflects the importance of mediation to memory acts, but wrongly assumes that memory is a psychological event that can be re-presented wholesale by material objects and, from this form, fluidly continue or resume its cognitive function. Instead, experiences of reality must be adapted to multiple new forms, undergoing significant and irreversible transformations: from perceptions of immediate sensory data into the psychological event of memory; to memory mediated by material objects; and an ecology of material objects aiding in the cognitive reconstruction of psychological memory.

This paper draws on theories of extended and distributed cognition (Clark & Chalmers, 1998; Hayles, 2017), and the phenomenological insights of Kazuo Ishiguro's *The Unconsoled* (1995) to illuminate this novel approach to understanding memory as a process of perpetual adaptation.

**Katherine Patsons** is in her second year of doctoral studies in contemporary literature at the University of Birmingham. Her interdisciplinary research focuses on the impact of technological development and resultant modes of mediation on conceptions of memory.

[<Back to Programme>](#)

## Visual Media

Thursday, 9 September 2021, 15:30pm (GMT +8hrs)

Chair: Erik Champion

Tess Watterson (Adelaide) – 'It's almost Like You're in the Movie!': Adapting *Robin Hood* from Box Office to Game Boy

Isabelle Kelka (Independent) – Dante the Devil Slayer: Reimagining Dante for Contemporary Entertainment Media in Visceral Games' *Dante's Inferno* (2010)

Dr Leanne Downing (New South Wales) – Reimagining Emotions through Historical Art Memes

Celie Forbes (James Cook) – Landscapes in Time: Adapting Methodologies to Meet the Challenge of Rewriting Art History

### 'It's Almost Like You're in the Movie!': Adapting *Robin Hood* from Box Office to Game Boy

Tess Watterson (Adelaide)

The 1991 *Robin Hood: The Prince of Thieves* console video game constitutes a significantly different vision of the Middle Ages than the blockbuster film from which it was adapted. The game invites the player to embody the famous outlaw hero Robin Hood, its packaging even proclaiming: 'Now you are Robin Hood: Prince of Thieves™'. *Prince of Thieves* is one among a prolific tradition of Robin Hood-themed digital games, which produce anew a legend that has thrived across intermedial networks of representation since the Middle Ages. In this paper, I will consider three of the elements that shape a differing representation between the game and film, which I argue render the game more than just a remediated version of the same story: the reduced perspective of a first-person game, the modes of violence, and the different cultural (moral) expectations placed on films and games in the late twentieth century. In adapting this film into a game, the designers made choices about the narrative and characters which, in conjunction with the hypermediacy of the video game in the context of the first Gulf War, results in a ludic Robin barely recognisable as Kevin Costner's self-reflective hero.

**Tess Watterson** is a PhD candidate from the University of Adelaide, researching witches in medievalist fantasy video games, with particular focus on gender and on persecution. She completed her Masters of Research in Modern History at Macquarie University in 2019, with a thesis analysing Robin Hood medievalism in video games.

### Dante the Devil Slayer: Reimagining Dante for Contemporary Entertainment Media in Visceral Games' *Dante's Inferno* (2010)

Isabelle Kelka

Throughout the centuries Dante's *Divine Comedy* has excited many artistic minds. The 'Inferno', in particular, has been concurrently incarnated in its brutal vision: from depictions of it in the Santa Maria del Fiore in

## Abstracts

Florence, over Doré's famous illustrations, to the 1911 silent movie *L'Inferno*. One of the recent embodiments is the 2010 video game *Dante's Inferno*, in which the audience is not only viewing the horrors of hell, but also interactively traversing it. The game has been re-released for current platforms in 2020. In the epic poem itself Dante's role was a passive one as narrator and observer. His modern avatar, however, has been shaped to entice a contemporary audience, distorting his character by means of exaggerating the already present tropes of a classical hero's journey and construing a daring backstory. This paper aims to analyse how Dante is made to be appealing to a modern audience as well as displaying how some allegorical depictions within the 'Inferno' are reduced to being visually stunning, omitting their deeper meaning. Finally, there will be a reflection on the gender role depictions of Dante and Beatrice in the original poem and its contemporary adaptation.

**Isabelle Kelka** is an English teacher residing in Perth, Australia. Graduating in 2013 with a BA in English Literature from the Johannes-Gutenberg-University Mainz, Germany, and after an internship with the University of Edinburgh, she acquired a MLitt from the University of Glasgow in Medieval and Renaissance studies in 2015.

### Reimagining Emotions through Historical Art Memes

Dr Leanne Downing (New South Wales)

This presentation considers the complex layering of emotional expressions and cultural politics that are present within historical art memes. Manifesting as a unique amalgam of art history, contemporary political commentary and dark humour, historical art memes are characterised by a juxtaposition between fine arts and present-day participatory culture. Commonly drawing on artworks from the Baroque, Dutch Golden Age, the Conversation Piece and Social Realist movements of the seventeenth to nineteenth centuries, these memes typically utilise artworks that are known for their attention to spectacle, facial expression and/or intense emotion. From the tense and extravagant works of Rubens and Caravaggio through to the dramatic portraiture of Rembrandt, Vermeer, and Woltze, historical art memes are ripe with the aesthetics of fear, anger, sadness, love, lust, piety and boredom. As a precursor to a forthcoming publication with Cambridge University Press (co-authored with Associate Professor Katie Barclay), this presentation asks, what can these memes tell us about how we currently read and communicate emotion? And what is happening for us in this particular historical juncture that we have such an interest in deploying historic artistic representations of emotion as a commentary on ourselves?

**Dr Leanne Downing** is a digital media academic who writes on the topics of digital media, health and the emotions. She is currently a Visiting Fellow at the Vitalities Lab in the Centre for Social Research in Health at the University of New South Wales in Sydney.

### Landscapes in Time: Adapting Methodologies to Meet the Challenge of Rewriting Art History

Celie Forbes (James Cook)

The story of the arts in Australia as a form of historicism is often told chronologically or thematically, making use of methodologies that include or reject artists, experiences and events from its narrative. Further to this,

## Abstracts

Australian art history is often written from the perspective of the southern states. This is despite the depiction of the rich flora and fauna of Far North Queensland in early topographic works, recognised by Smith in his 1960 survey as central to the discussion of Australian art as separate to that of the *European gloss* evident in the landscape genre. As such, it is the places limited by their geographic isolation that can be considered a gap in the historical approach to art history. What if, however, the focus on the north received the same attention as that of the south – how might this change our understanding of Australian art today? To fully write the history of the arts to be inclusive of locations considered to be *provincial* (Smith 1974, 2002), we must therefore challenge and adapt methodologies to include the perspectives and *lived-experiences* of participants from these places and in so doing, challenge, defend and deepen understandings of Australian art historiography.

**Celie Forbes** is PhD candidate at James Cook University. Her thesis 'In defence of the north - the narrative of place and the art of becoming. North Queensland 1971-1981' seeks to recognise the contribution of artists who have created a distinct understanding in relation to place over the recent past.

[<Back to Programme>](#)

## Performance

Friday, 10 September 2021, 09:30am (GMT +8hrs)

Chair: Chris Wortham

Dr Phillip Zapkin (Pennsylvania State) – Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlasī's *Oedipus*

Dr John Cornish (Independent) – The Musical Instruments that Time Forgot

Chris Arnold (UWA) – Good KARMA: 'Adapting' the Reader's Device to Electronic Literary Work

### **Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlasī's *Oedipus***

Dr Phillip Zapkin (Pennsylvania State)

Sophocles' *Oedipus the King* raises questions about causality—does fate drive Oedipus, or does knowing the prophecy engender his destiny? Walid Ikhlasī's 1978 play *Oedipus* substitutes a predictive supercomputer for the Delphic Oracle, raising the causal stakes for modern audiences. This paper argues that Ikhlasī's play poses crucial questions about humanity's interactions with computers, particularly questions about control and (in)dependence.

In Ikhlasī's play, Dr. Al-Bahi's new computer program predicts his friend Dr. Suffian will impregnate his daughter and kill the one he loves most. Suffian ridicules this seemingly absurd idea. However, Suffian later learns that his young lover Sulaf is his illegitimate daughter and that she's pregnant. Then, his beloved son drinks the poison Suffian had prepared for his own suicide. The play ends with an overt question about fate and self-control: Al-Bahi wonders, 'Has he turned himself into Oedipus, or was Oedipus latent in him without his knowledge?'

In 1978, Ikhlasī likely couldn't foresee how dependent society would become on computers, but from the perspective of 2021, *Oedipus* challenges us to consider how much power computers have over our lives. In re-imagining the Sophoclean question of fate for a digital age, Ikhlasī asks whether computers drive us, or whether knowing what computers say engenders our collective destiny.

**Dr Phillip Zapkin** is an Assistant Teaching Professor of English at Pennsylvania State University, with a PhD from West Virginia University. His scholarship focuses primarily on contemporary adaptations of Greek drama. Phillip has published in *Modern Drama*, *Contemporary Drama*, and in *Limina* (vol. 24 no.1, 2018), among others.

### **The Musical Instruments that Time Forgot**

Dr John Cornish (Independent Scholar)

The early 17<sup>th</sup> century to the mid-18<sup>th</sup> century was a time of radical changes for Western Europe. Changes extended to the very foundations of music, by the almost complete adoption of the chromatic scale, based

## Abstracts

on equal division of the octave. The roles of composers and players altered, new instruments were introduced, and others were adapted to accommodate the changes.

Change always has casualties: some popular instruments were replaced but one in particular, the tromba marina, the focus of this study, was discarded. A copy of a tromba marina has been constructed by the author to explore the potential of a non-chromatic scale. The difficulties of adapting to the chromatic scale and new possibilities based on modern instruments will be described.

International travel has created a new audience that has been exposed to the unfamiliar music of countries and cultures outside of Europe, much of which does not use the chromatic scale. A recent surge of interest amongst musicians for new musical challenges has luthiers recreating iconic instruments from the Baroque era.

**Dr John Cornish** completed a BA in Physics and Mathematics in 1964 and a PhD in Electrical Engineering in 1970. The author then undertook Post-Doctoral studies in laser physics, teaching and research in physics at Murdoch University until 2006. The author has been researching and making contemporary versions of ancient stringed instruments for the past 18 years.

## **Good KARMA: 'Adapting' the Reader's Device to Electronic Literary Work**

Chris Arnold (UWA)

This paper discusses the use of a rogue wireless access point (also known as a KARMA attack) to co-opt the reader's device (phone or tablet) into the performance of works of electronic literature. The application of hacker practices to electronic literature has wide-ranging implications, from radical rethinking of gift economics to disruption of electronic literature's known genres. My current work argues that hacker practices are particularly suited to activist writing, and electronic literature has a unique capacity for a bring-your-own-device (BYOD) approach to literary installation works. This approach can be used to adapt the experience of public spaces for local storytelling in a way that has, to date, been an emerging movement in electronic literature. Performance of the project's poetic work is available, in addition to theoretical discussion.

**Chris Arnold** is a PhD candidate in Creative Writing on Wadjuk Noongar country, at the University of Western Australia.

[<Back to Programme>](#)

## Medical Humanities

Friday, 10 September 2021, 09:30am (GMT +8hrs)

Chair: Bríd Phillips

Diana Jefferies (Western Sydney) – Adaptation in the Liminal Space: Using Drama to Teach Communication and Empathy in Nursing Education

\*Dr Jefferies is presenting on behalf of her research team: Dr Lucia Ramjan, Dr Paul Glew, Aileen Lane, and Dr Stephen McNally

Dorinda 't Hart (UWA) – Remembering Epiphanies: Incorporating an Abortion Experience into the Reproductive Story

WhiteFeather Hunter (UWA/SymbioticA) – The Witch in the Lab Coat: Deviant Pathways in Science

### Adaptation in the Liminal space: Using Drama to Teach Communication and Empathy in Nursing Education

Dr Diana Jefferies (Western Sydney)

Nursing education is considered to be a primarily scientific endeavour. However, educational inventions can be adapted from the humanities to play a significant role in developing the soft skills, such as communication and empathy, that are at the heart of patient care. Using drama and other performing arts, a liminal space is created to mirror the clinical setting. Within this space, undergraduate and postgraduate nurses can imagine how they would respond to patients so they can discover how their communication and behaviour influences health outcomes and ensure their practice promotes patient safety. Scholars in the humanities work with nursing academics to develop evidence-based scripts based on realistic situations that occur in the clinical setting. This can take a 'sliding door' approach, based on Augusto Boal's ideas of Forum Theatre where students could view or participate in a dramatic sequence that can be paused at various points to examine different outcomes based on the nurse's response to the patient. In this liminal space, students can explore various ways of communicating that foster an empathetic approach to patient care. In doing so, students explore their own sense of being; one that defines their own professional identity in practice.

Presenter:

**Dr Diana Jefferies** is a senior lecturer in the School of Nursing and Midwifery at the University of Western Sydney. She is a registered nurse with an academic background in the humanities. She researches the historical and literary representations of mental illness to identify the place of the humanities in healthcare education.

Research Team:

**Dr Lucie Ramjan** is an Associate Professor in the School of Nursing & Midwifery, Western Sydney University. Lucie is committed to educational and mental health research. Lucie has published over 90 publications and supervises higher degree research students. In 2012 she received a national teaching award for contributions to student learning.

## Abstracts

**Dr Paul Glew** is a Senior Lecturer in the School of Nursing and Midwifery, WSU. Paul's teaching, research and leadership includes nursing and academic literacy/language education, co-supervision of research students, early career researcher funding, 17 conference presentations, 28 journal and book chapter publications, and a 2012 excellence award in teaching.

**Aileen Lane** is an Associate Lecturer in the School of Nursing and Midwifery, WSU. As a Clinical Nurse Specialist, she led a creative Quality Improvement Project that focused on using photography to engage consumers in their mental health recovery. Aileen's Masters of Research project is looking at *Emerging Adults and their experiences of mental health recovery*.

**Dr Stephen McNally**, I have enjoyed my academic tenure for 29+ years and take pride in my strong commitment to maintaining innovative learning and teaching strategies, primarily aimed at increased student engagement. Increased student engagement is an important aspect that enriches and validates my teaching, and acknowledges current challenging dynamic healthcare environments.

### **Remembering Epiphanies: Adapting the Reproductive Story to Include an Abortion Experience**

Dorinda 't Hart (UWA)

The prevailing literature on abortion tends to promote a minimalisation of the experience largely by appealing to legality and commonality, as statistics point to 1 in 3 Australian women accessing an abortion at some point in their reproductive lives. The argument is that as abortion is now a legal practice and as so many women use this service, terminating a pregnancy is no longer the huge emotive problem that it was when women were at the mercy of backyard abortionists. However, my participants have not expressed the desire to minimise or forget the experience. Rather, they were all keen to be involved in this research project and 'to normalise the conversation'.

In this presentation, I explore this desire to be able to remember and share the experience. First, I will engage with the theoretical concept of epiphanies, as a vehicle for adapting tacit understandings of motherhood to clear articulations of the decision to terminate. I then explore the experience of the transition in the medical record as an artifact of the transition as described by one of my participants, Sarah. I argue that the adaptation of the reproductive story stands at odds with the push to minimise the experience.

**Dorinda 't Hart** is a PhD candidate in the Anthropology and Sociology department at UWA. Her research project is titled *Post-Abortion Narratives shared by Perth women*, in which she employs a narrative approach to listening and analysing women's stories. Her other research interests include qualitative methodologies, sensitive research and discourse analysis.

### **The Witch in the Lab Coat: Deviant Pathways in Science**

WhiteFeather Hunter (UWA/SymbioticA)

Witches gain access to protected spaces through deviant pathways, twisted beings that they are. Are they twisted to begin with, or do they become distorted through necessity for such navigational means? This paper examines historic underpinnings and contemporary responses to convoluted institutional restrictions

## Abstracts

around science technologies concerned with the body—embedded structures reinforced by capitalist modes of knowledge specialization and social classism. Here, deviance of ‘witches’ is positioned within sociality and publics as creative resistance born of desire: like water flows, deviant paths wend their ways in response to obstacles—societal pressures or ‘strains’—in order to reach desired end points. This paper specifically traces women’s adaptations to deviantization of their sexual autonomy, with regards to hegemonic dominance in reproductive health care and biotechnologies. Drawing on works of feminist scholars and witchcraft historiographers, this presentation will show how European capitalism/ colonialism wrought what has become a prominent witchy identity: artists who deliberately bend technologies towards counterhegemonic ends, revelling in the shapeshifting ‘witch’ as a natural fit for propagating access to high-tech manipulations of biological systems. Concepts of deviance are examined as social triggers that instigate feminist revolt through ‘reclaimed’ witchcraft actions, towards socially reconstructive modes of knowledge and culture production.

**WhiteFeather Hunter** is a PhD candidate in Biological Art, cross-enrolled with the UWA School of Design and the School of Human Sciences (SymbioticA International Centre of Excellence in Biological Art) at The University of Western Australia. WhiteFeather is an internationally-recognized artist and multiple award-winning scholar from Canada.

[<Back to Programme>](#)

## Feminist Adaptations

Friday, 10 September 2021, 11:00am (GMT +8hrs)

Chair: TBA

Louise Pitcher (UWA) – Charlotte's Choice: Representing Charlotte's Marriage in *Pride and Prejudice* Adaptations

Svea Hundtermark (Kiel) – 'Both Hero and Villain': Rewriting the Tale, Revising the Villain, and Retelling Gender in Disney's *Maleficent* (2014)

Dr Ijeoma Ugo (Independent) – A Quest for a New World Order and Identity Renegotiation in Zadie Smith's *White Teeth*

### Charlotte's Choice: Representing Charlotte's Marriage in *Pride and Prejudice* Adaptations

Louise Pitcher

Creating an adaptation is a series of choices. These choices are often framed around two binary approaches: preservation or modification. Adaptations traverse boundaries of time and culture, and depending on intent, can either challenge or conform to previous versions of the relationship between text and audience. This paper is a version of Pitcher's in-progress honours dissertation that is an adaptations case study of two adaptations of *Pride and Prejudice*—*The Lizzie Bennet Diaries*, a modern adaptation in the form of a webseries, and *Pride and Prejudice and Zombies*, a novel rewrite with the added presence of a zombie outbreak—both of which alter the circumstances of Charlotte's choice to marry Mr. Collins in order to make it a more acceptable plot point to modern viewers and readers. The web-series translates Charlotte's marriage into a job opportunity whereas *Pride and Prejudice and Zombies* has her chose to marry because she has been bitten by a zombie and is dying. The paper will explore how adaptations may choose to preserve key features of the original, even when it results in a different response from modern readers, or modify the original in order to evoke a similar response.

**Louise Pitcher** is a young academic currently working on her honours in English and Cultural Studies at the University of Western Australia. She is interested in how creative choices are crafted to cue characters' emotional states and in how adaptations interact with both the source text and each other.

### 'Both Hero and Villain': Rewriting the Tale, Revising the Villain, and Retelling Gender in Disney's *Maleficent* (2014)

Svea Hundertmark (Kiel)

Fairy tale films have always been popular but since the beginning of the twenty-first century many well-known fairy tales have been once again retold and refashioned. This article analyses *Maleficent* (2014), Disney's retelling of their own film *Sleeping Beauty* (1959), which is an adaptation of *The Sleeping Beauty in the Wood* by Charles Perrault. *Maleficent* draws on the animated Disney film and other versions of the fairy tale while telling the story from the perspective of the evil fairy. This change of perspective results in a

## Abstracts

reinterpretation of the villain. Additionally, *Maleficent* counterbalances the inactivity of the sleeping beauty, reimagining the story as a narrative about female empowerment. Focusing on the revenge taken by the protagonist as well as her healing process and ultimate redemption, this article examines how the changes in perspective and plot offer a different interpretation of the role of women in the fairy tale 'Sleeping Beauty'.

**Svea Hundertmark** works as a research associate for the chair of Teaching English as a Foreign Language at the English Department of Christian Albrecht University at Kiel, Germany. She holds a Master of Arts and a Master of Education degree in English/American Studies and German Studies. The topic of her dissertation is the American fairy tale film of the 21<sup>st</sup> century.

### **A Quest for a New World Order and Identity Renegotiation in Zadie Smith's *White Teeth***

Dr Ijeoma Odoh

Zadie Smith is considered one of the most exciting and successful British writers in the twenty-first century. Her interest in multiculturalism, diversity, immigrants' experiences, and their contributions to British national identity has led many scholars to refer to her as the new voice of multiculturalism. However, while many scholars have focused on her exploration of questions of identity, (un)belonging, boundary negotiation, history, displacement, and search for roots, not many scholars have explored the contributions of women in transforming the once 'homogenous' British culture through their quest for integration as well as the cultural changes their presence fostered. This paper explores the roles of black women in building a multicultural British society as well as their construction of her-story—an alternative 'history'—that gives voice to women to share their experiences, quest, and desires. I am particularly interested in the future that Irie envisions and nurtures in what I refer to as her rhizomatic womb-space—a radical feminine space through which women conceive, nurture, and offer new social relations built not on the either/or dichotomy that gender, class, sex, race, and nationality evoke but on fluid identity formation made possible through cultural adaptations, diversity, and connectivity.

**Dr Ijeoma Odoh** is an Independent Postdoctoral Scholar who lives in Washington DC. She completed her doctoral studies in 2018 at Howard University, Washington DC. She has taught undergraduate courses both in the USA and abroad. Her research interests are: Black British Women's Literature, Migration and Diaspora Studies, Postcolonial Literature, Women's and Gender Studies, Multiculturalism, and African Literature.

[<Back to Programme>](#)

## Women and Life Writing

Friday, 10 September 2021, 12:15pm (GMT +8hrs)

Chair: Susan Broomhall

Ellen O'Brian (UWA) - Emile Péhant and the 'Lioness of Brittany': Translating the Life of Jeanne de Belleville

Dr Tracy Ryan (UWA) – Adapting Marguerite: a Personal Poetics of Literary Adaptation from History

Emily Chambers (Nottingham) – The Changing Status and Reputations of Tudor Noble Women

### Emile Péhant and the 'Lioness of Brittany': Translating the Life of Jeanne de Belleville

Ellen O'Brian (UWA)

Reviving the spectre of Jeanne de Belleville (c.1300-1359) requires a many-layered interpretation of the past. Few primary sources document the life of this noblewoman-turned-pirate, except where she encounters male contemporaries. However, in the sweltering summer of 1868, Emile Péhant, a poet and the librarian of Nantes, composed an eight-thousand-line epic on the life of Jeanne de Belleville. Here, she follows the predictable pattern of education, marriage and motherhood until her second and adored husband Olivier de Clisson is executed for treason. Jeanne subsequently denounces her country and begins to attack; first French castles, then French ships. Her legacy centres around her husband's gruesome death, her indiscriminate slaughter of Breton citizens, and the death of her youngest son at sea. Initially, translating Péhant's work was a necessary step in the restoration of this elusive figure. However, it became apparent that Péhant's epic offered a romanticised view of her life, one shaped by nineteenth-century ideals of womanhood and by Péhant's fiercely Breton nationalism. This paper explores Jeanne's manifold adaptations from real, historic woman to neo-medieval figure to prospective twenty-first century heroine, acknowledging the ways a life can be transcribed and adapted to suit a particular literary and social context.

A member of PMRG, **Ellen O'Brian** is a secondary teacher who recently received her doctorate from the University of Notre Dame. Although her usual haunt is the English country house, this project offers an escape to the windswept coastline of fourteenth-century Brittany, blending translation with historical research.

### Adapting Marguerite: a Personal Poetics of Literary Adaptation from History

Dr Tracy Ryan (UWA)

Marguerite de Navarre (1492-1549) – poet and author of *The Heptaméron* – has not featured as the main subject of numerous historical fictions in the way that less-writerly queens so often do. From background appearances in novels about Anne Boleyn, to an invented fling with Henry in the television series *The Tudors*, Marguerite is rarely herself the focus. Mary Shelley made Marguerite central to her short story, 'The False Rhyme' (1830). In French, more recently, novelist Henriette Chardak adapted her almost beyond recognition in *La Passion secrète d'une reine* (2013). Yet far from needing concocted adventures to bring her to life,

## Abstracts

Marguerite connects urgently to contemporary concerns, not least in the wake of #MeToo, and the current assertion that '[r]epeatedly, we see what intimate companions political and sexual coercion can be' (Rose, 2021). This paper addresses my own writing project of adapting Marguerite as novelistic protagonist, and how it differs from earlier fictional adaptations, taking up the idea of 'translation gain' involving 'prose styles erupting out of close readings of and interactions with secondary and primary texts and a healthy rethinking of the relationship between the past and the present.' (Kiteley, 2014), as part of 'the processes that bring [adaptations] into being'.

**Dr Tracy Ryan** (BA Eng Curtin, BA Hons French UNE, PhD Eng UWA) is an award-winning poet and author of five novels, most recently *We Are Not Most People* (Transit Lounge, 2018). In 2020-21 she received DLGSC funding to research and write a novel based on the writer Marguerite de Navarre.

## The Changing Status and Reputations of Tudor Noble Women

Emily Chambers (Nottingham)

This paper is based on my current PhD research on the social connections of mid-Tudor noble women, and will explore how their status and reputations have been altered and adapted both during their lifetimes and since. Anne Stanhope, Duchess of Somerset, and Frances Brandon, Duchess of Suffolk, were each able to rehabilitate themselves after their husbands were arrested and charged with treason, in 1549 and 1553, respectively. They actively worked to alter how the ruling regimes viewed them, and re-enter their favour. In this, both women relied heavily on their pre-existing networks of contacts. This paper will then trace the historiographical trends which have seen Anne and Frances's reputations alter and adapt over time. Anne was initially seen as shrewish and obsessed with precedence, and Frances as a bad mother, both vilified at a time when they were viewed mostly as wives and mothers. As more sympathy for women in history and a desire to see women's agency or influence arose, their reputations improved. Especially, critical views of primary sources which had underpinned their negative representations now further alter how these women are perceived.

**Emily Chambers** is a third-year history PhD student at the University of Nottingham, researching how the social contacts of eight mid-sixteenth-century English noblewomen linked their domestic and political influence. She previously studied her MA at the University of Leeds, and her BA at Murdoch University.

[<Back to Programme>](#)

## Early Modern

Friday, 10 September 2021, 14:00pm (GMT +8hrs)

Chair: Andrew Lynch

John Severn (Macquarie) – ‘Men Our Sex Unjustly Blame’: Performing and Deforming Misogynistic Representation in Bickerstaffe and Dibdin’s *The Ephesian Matron*

Dr Amy Brown (Bern) – Confronting Chaucer: Fabliaux, Tragedy and Violence in *Sometimes We Tell the Truth*

Aleksandra Glabinska Kelly (Charles Darwin) – ‘Oh, Human Reason, Miraculous, Versatile and Changeable Like a Chameleon!’ Jan ze Trzciany in *De Natura Ac Dignitate Hominis* (1554)  
Discusses the Concept of Reason as an Attribute of Human Dignity

### **‘Men Our Sex Unjustly Blame’: Performing and Deforming Misogynistic Representation in Bickerstaffe and Dibdin’s *The Ephesian Matron***

John Severn (Macquarie)

The title and most of the action of Isaac Bickerstaffe and Charles Dibdin’s *The Ephesian Matron* (1769) frame it as adapting the tale of the widow of Ephesus, an episode from Petronius’ first-century *Satyricon* that was a byword for reprehensible female behaviour. However, a sudden turn late in the piece reveals it as (also) an adaptation of a much-anthologised 1711 issue of *The Spectator* that uses the tale to exemplify male-authored misogyny. As this paper demonstrates, *The Ephesian Matron* is an unusual eighteenth-century example of a short operatic stage work that not only argued in its lyrics for a change in gendered representations, but also manipulated expectations of adaptations and used its musico-dramatic texture to demonstrate and demystify the ways in which male authorship can influence our reception of female character. Although not successful in London, it was a popular companion piece in Dublin and non-metropolitan Britain for almost thirty years. By providing audiences with the tools with which to approach other dramatic works, it extended its critique beyond its source material(s) to those works alongside which it was staged.

**John Severn** is a Research Fellow at Macquarie University. He is the author of *Shakespeare as Jukebox Musical* (Routledge, 2019) and co-editor, with Ulrike Garde, of *Theatre and Internationalization: Perspectives from Australia, Germany, and Beyond* (Routledge, 2021) and, with James Phillips, *Barrie Kosky’s Transnational Theatres* (Springer, forthcoming 2021).

### **Confronting Chaucer: Fabliaux, Tragedy and Violence in *Sometimes We Tell the Truth***

Dr Amy Brown (Bern)

Chaucer’s fabliau humour, in *The Canterbury Tales*, stages a form of what Carissa Harris calls ‘felawe masculinity’: homosocial bonding amongst the tale-tellers, marked by crude sexual language and violence

## Abstracts

against women. As such, the fabliau poses a challenge in contemporary adaptations: addressing the dynamics of gendered violence might come at the expense of rupturing the entertainment of ribald humour.

Kim Zarins' *Sometimes We Tell The Truth*, a 2016 YA novel that stages the *Canterbury Tales* as a high school bus trip, models two modes of intervention into violent dynamics of 'classic' literature. In the fabliaux narratives, *SWTTT* offers an intervention that restores female speech and choice, asserting a mixed-gender sphere of sexual humour. Using Hutcheon's conception of the 'knowing audience' as potentially one that approaches the original informed by the adaptation, as well as vice versa, and close comparative reading, this paper will analyse Zarins' use of the teen 'pilgrim' characters as embedded audience to model confrontational and interrogatory modes of reading both fabliau and tragic tales.

**Dr Amy Brown** is post-doctoral researcher on the SNSF Excellenza project COMMode: Canonicity, Obscenity and the Making of Modern Chaucer, where she focuses on the fabliau and on contemporary adaptations. She holds a PhD from the University of Geneva, and prior degrees from the University of Sydney. Her interests include medieval romance and Arthuriana, translation and adaptation medieval and modern, and gender and sexuality studies. You can find her at amybrownresearch.net.

### 'Oh, Human Reason, Miraculous, Versatile and Changeable Like a Chameleon!' Jan ze Trzciany in *De Natura Ac Dignitate Hominis* (1554) Discusses the Concept of Reason as an Attribute of Human Dignity

Aleksandra Glabinska Kelly (Charles Darwin)

This article sheds light on an important aspect of Polish and European history of thought; namely, how ideas of the humanist movement that were born in Renaissance Florence spread to Western and Central Europe and were adopted at various universities North of the Alps. The specific notion of human dignity in Polish Renaissance philosophy influenced ideas of tolerance and enriched the political and philosophical debate in Poland. Jan ze Trzciany, Arudinensis, philosophy professor at the Jagiellonian University in Krakow wrote a treatise on human nature and dignity, *De Natura Ac Dignitate Hominis* (1554). One of the main attributes in regards to human dignity that Arudinensis finds in human reason, he compares to a chameleon. Elaborating his concept of human reason Trzciana adopted Ancient, Medieval and Quattrocento thinkers' ideas to philosophical discourse at the Jagiellonian University during the 1540s and 1550s.

**Aleksandra Glabinska Kelly** was born in Gdańsk, Poland. In 2020, they received a scholarship at Charles Darwin University to write their PhD thesis on the concept of human dignity in the Polish Renaissance. They are a teacher and a member of the Philosophy of Education Society of Australasia. They have participated in various conferences and published articles on education and poetry in Polish and English.

[<Back to Programme>](#)

## Faith and Thought

Friday, 10 September 2021, 15:15pm (GMT +8hrs)

Chair: Kirk Essary

Dr Richard Read (UWA) – Blindness and Vision: Adapting ‘the First Integrity of Things’ to Future Politics in William Hazlitt’s *Orion*

Elizabeth Burns-Dans (Notre Dame)– Designing Faith in Printed Books of Hours: Adaptation to Print in the Early-Sixteenth Century

Ryan Stone (Glasgow) – The Twilight of the Gods: the Use of Apocalyptic Imagery to Adapt and Renegotiate Religious Spaces as Seen on the Norwegian Stave Churches

Mariana Martins (Edinburgh) – Is Enlightenment the ‘Age of Reason’?

### Blindness and Vision: Adapting ‘the First Integrity of Things’ to Future Politics in William Hazlitt’s *Orion*

Dr Richard Read

In his literary and visual *tour de force*, ‘On a Landscape of Nicolas Poussin’ (1821), Hazlitt reiterated the conviction that Poussin ‘alone has the right to be considered the painter of classical antiquity’. Yet in evoking the mythological aura of Poussin’s *Blind Orion* (1658), Hazlitt’s densely intertextual essay invokes a temporal matrix in which Orion is both the avatar of the Biblical Nimrod and the classical Homer, and the harbinger of future revolution. Framed by the recent death of his champions, Keats and Napoleon, Hazlitt’s retroactive vision blends contemporary discourses on blindness with Biblical miracles of restored sight and prophetic visions of the blind poets Homer and Milton. Through extraordinary reversals of points of view throughout the essay, we become what we behold as one veil of sight begets another in a complex dialectic of blindness and vision by which we are ‘thrown back upon the first integrity of things’. Flattened against the canvas, we are solidified into its subject matter: ‘original nature, full, solid, large, luxurious, teeming with life and power’. Adaptations proliferate in Hazlitt’s *ekphrasis*: a classical God adapted to Baroque painting is adapted to the words of a Romantic critic adapting primordial nature to future political ends.

Emeritus Professor **Richard Read** is Senior Honorary Research Fellow at UWA. He wrote the first book on the British art critic Adrian Stokes and published extensively on literature and the visual arts and complex images in global contexts. Yale UP will republish his recent anthology *Colonization, Wilderness and Other Spaces*.

### Designing Faith in Printed Books of Hours: Adaptation to Print in the Early-Sixteenth Century

Elizabeth Burns-Dans (Notre Dame)

The invention of Gutenberg’s printing press in the mid-fifteenth century rapidly changed the material character of the book, and heralded the advent of mass production. The embracing of new print technologies by not only the book industry, but the creative arts more broadly, remains one of the most significant moments of adaptation in the history of art. The Book of Hours, commonly regarded as the most

## Abstracts

widely-owned book of the European medieval period, can be considered a site in which the tensions of this adaptation played out.<sup>1</sup> Having previously been wholly hand-worked, the Book of Hours transitioned into the printed form in the post-Gutenberg era. While printed Hours commonly retained many of their traditional, manuscript elements, they also showed evidence of adaptation, transformation and even innovation. Printed Hours and their art showcase the mind of the artist as they grappled with, and adapted—with various degrees of success—to new technologies. Printed Hours offer historians a unique insight into the relationship between technology, art and faith in the late medieval world. While the illustrations, text, function and spiritual value of the Hours has received considerable scholarly attention, an area that has been under-researched, by comparison, is the role of the artist, especially as they were required to, with their work, reconcile tradition with innovation. This paper, therefore, directs attention to the role and experience of the artist in the production of the printed Hours, specifically, their role in the adaptation of the book industry to print.

<sup>1</sup> Hilary Maddocks, "A Book of Hours by Anthoine Vérard in the University of Melbourne Library," *University of Melbourne Collections* 16, no. June (2015): 15.

**Elizabeth Burns-Dans** is a PhD candidate and sessional academic at the University of Notre Dame Fremantle, Western Australia. Her Doctorate research is focused on the relationship between technological innovation and the character of faith in the Renaissance period. Specifically, she is interested in the artist's experience of the production of manuscripts and incunabula in the early-sixteenth century.

## **The Twilight of the Gods: the Use of Apocalyptic Imagery to Adapt and Renegotiate Religious Spaces as Seen on the Norwegian Stave Churches**

Ryan Stone (Glasgow)

Early Medieval Norway is defined by political and religious turmoil; after centuries of fluctuation, individual chiefdoms were supplanted by a monarchy, and polytheistic worship was conquered by Christianity. As a result, church building arose. However, religious change is not quick, regardless of royal decree. Few aspects of early medieval Norway better exemplify this than their stave churches.

This paper will examine the adaptation of pre-Christian mythology to renegotiate religious spaces. Although Christianity led to church-building all over Europe, the northern stave churches indicate an intentional adaptation of the existing church format (coming to the north from their English and Norman neighbors) with the existing and considerably pagan art styles.

Evoking the dragonships of recent times, the new churches developed into terrifyingly beautiful, tiered structures, influenced by Romanesque and Norman architecture, as much monuments to religious change as they were intentional, physical memories of past traditions and customs. Their portals depict the apocalypse of the Norse world blended with the Christian Fall, passive examples of private beliefs actively adapted to blend with the new religion and maintain old belief.

**Ryan Stone** is a Latin Teacher, holding a MLitt in Viking and Celtic Archaeology from the University of Glasgow, and a BA in Classical Studies/Art History from CNU. Her forthcoming Ph.D. examines the use of art and architecture in the renegotiation of religious spaces and identity during transitional periods.

## Is the Enlightenment the 'Age of Reason'?

Mariana Martins (Edinburgh)

'Adaptation' is a keyword for historiography. The purpose of this study is to revise the totalised perspective on the Enlightenment as the 'Age of Reason' and suggest a different approach: to shift the attention away from reason as the authority of eighteenth-century thinking and consider this period an age of questioning and critique.

Firstly, this paper attempts to demystify the role reason played in the 'mental hierarchy' of the time. Also, it presents three examples of distinct interpretations of the Enlightenment. Adorno and Horkheimer's *Dialectic of Enlightenment*, Jacob Talmon's *The Origins of Totalitarian Democracy*, whose overfocus on Enlightenment's reason led them to connect this intellectual movement with future totalitarian regimes, of the right and the left, respectively. Lastly, Jonathan Israel's *Democratic Enlightenment* takes a different direction. Israel moves the attention away from the concept of reason and reaches a more optimistic interpretation, identifying the Enlightenment with the roots of modern democracy.

Conclusively, by arguing that the focus on reason as the main authority forges polarised interpretations incompatible with the Enlightenment's plural and complex nature, this paper suggests a profound adaptation: to dissociate the Enlightenment from an enthroned reason and consider it a way of thinking which believes a better world can be achieved by humans and for humans.

**Mariana Henriques Martins** is a History Master's student at the University of Edinburgh with a research focus on Social and Intellectual History. They did their undergraduate studies at the University of Porto and Stockholm University.

[<Back to Programme>](#)

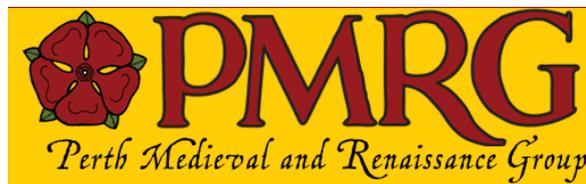
## About the Organisers

# LIMINA

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The Perth Medieval and Renaissance Group, Incorporated was founded in 1981, and incorporated in Western Australia on 13 July 2020. It welcomes to its meetings all who have an interest in the culture, life and history of medieval and early modern Europe. Membership is open to the general public, as well as to staff, graduates, postgraduates and undergraduates of all Australian universities.

The Perth Medieval and Renaissance Group offers a forum to showcase local, national and international scholarship in the field by hosting seminar papers and presentations by local and visiting scholars throughout the year.

Guests are welcome to attend all meetings. For details of upcoming events, see their [2021 Programme](#).

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Emotions shape individual, community and national identities. The Australian Research Council Centre of Excellence for the History of Emotions uses historical knowledge from Europe, initially from the period 1100-1800, to understand the long history of emotional behaviours. The Centre was established in 2011 with a seven-year grant under the ARC Centres of Excellence program, and continues from 2018 with funding from its node universities.

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