



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

9-10 September 2021

Virtual via Zoom

and

In-Person Presentations at

UWA EZONE North Learning Studios 1.10 & 1.11

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>

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.

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

Programme

(All times are given in UTC+8hrs)

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 we pay our respects to elders past and present.

Thursday, 9 September 2021

Time	Stream 1 – Learning Studio 1.10	Stream 2 – Learning Studio 1.11
12:00	Welcome and Housekeeping	
12:30pm	<p>Crossing Borders: Adapting Memory and Lived Experiences to Explore Identity and Migration</p> <p>Chair: Dr Peggy Shannon (San Diego)</p> <ol style="list-style-type: none"> 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 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) Part 3 – <i>Pájaro</i> to be written by Velina Hasu Houston and directed by Peter Cirino (San Diego) 	<p>Kaufman on the Couch: Analysing Adaptation (2001)</p> <p>Chair: Laurent Shervington (UWA)</p> <ol style="list-style-type: none"> Laurent Shervington (UWA) – The Stain of Subjectivity in <i>Adaptation</i> Jack Finucane (UWA) – That was Her Business, Not Mine: the Necessity of Failure in Spike Jonze's <i>Adaptation</i>
13:30 - 13:45	BREAK (Coffee and Tea available)	
13:45 - 14:35	<p>Negotiating Identity</p> <p>Chair: Dr Elfie Shiosaki (UWA)</p> <ol style="list-style-type: none"> 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 Dr Lana Stockton (Curtin) – Gerald Murnane’s Reimagining of Self: Adapting the Still-Living Author 	<p>Screen Adaptations</p> <p>Chair: Professor Tony Hughes-d'Aeth (UWA)</p> <ol style="list-style-type: none"> Dr Stuart Molloy (UWA) – Becoming the Queen: Inflections of <i>Bildung</i> in <i>The Queen’s Gambit</i> (2020) Jo Merrey (UWA) – Codpieces, Coconuts and Puffling Pants: Playing with Cod Dangles in <i>Upstart Crow</i>
14:35 - 15:30	BREAK (Coffee and Tea available)	

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	Stream 1 – Learning Studio 1.10
15:30 - 16:30	<p>Visual Media</p> <p>Chair: Kevin Chiat</p> <ol style="list-style-type: none"> 1. Tess Watterson (Adelaide) – ‘It’s Almost Like You’re in the Movie!’: Adapting <i>Robin Hood</i> from Box Office to Game Boy 2. Isabelle Kelka (Independent) – Dante the Devil Slayer: Reimagining Dante for Contemporary Entertainment Media in Visceral Games’ <i>Dante’s Inferno</i> (2010) <p>Celie Forbes (James Cook) – Landscapes in Time: Adapting Methodologies to Meet the Challenge of Rewriting Art History</p>
16:30 - 18:00	BREAK
18:00	<p>Keynote</p> <p>Speaker: Professor Imelda Whelehan (UWA)</p> <p>Discipline Wars: Adaptations in the Gap</p> <p>UWA Ezone North Learning Studio 1.10</p>
19:30	<p>(Optional) Dinner @ Little Way</p> <p>161 Broadway Nedlands WA</p>

Friday, 10 September 2021

Time	Stream 1 – Learning Studio 1.10	Stream 2 – Learning Studio 1.11
09:00	Acknowledgement of Country and Welcome to Day 2	
09:30 - 10:20am	<p>Performance</p> <p>Chair: Professor Chris Wortham (UWA)</p> <ol style="list-style-type: none"> 1. Dr Phillip Zapkin (Pennsylvania State) – Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlasī’s <i>Oedipus</i> 2. Chris Arnold (UWA) – Good KARMA: ‘Adapting’ the Reader’s Device to Electronic Literary Work 	<p>Medical Humanities</p> <p>Chair: Dr Bríd Phillips (UWA)</p> <ol style="list-style-type: none"> 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 Lucie Ramjan, Dr Paul Glew, Aileen Lane, and Dr Stephen McNally 2. Dorinda ‘t Hart (UWA) – Remembering Epiphanies: Adapting the Reproductive Story to Include an Abortion Experience 3. WhiteFeather Hunter (UWA/SymbioticA) – The Witch in the Lab Coat: Deviant Pathways in Science
10:20 - 11:00	BREAK (Coffee and Tea available)	
	Stream 1 – Learning Studio 1.10	
11:00 - 12:00	<p>Feminist Adaptations</p> <p>Chair: Dr Chantal Bourgault du Coudray (UWA)</p> <ol style="list-style-type: none"> 1. Louise Pitcher (UWA) – Charlotte’s Choice: Representing Charlotte’s Marriage in <i>Pride and Prejudice</i> Adaptations 2. Svea Hundtermark (Kiel) – ‘Both Hero and Villain’: Rewriting the Tale, Revising the Villain, and Retelling Gender in Disney’s <i>Maleficent</i> (2014) 3. Dr Ijeoma Odoh (Independent) – A Quest for a New World Order and Identity Renegotiation in Zadie Smith’s <i>White Teeth</i> 	
12:00 - 12:15	BREAK (Coffee and Tea available)	
12:15 - 13:05	<p>Women and Life Writing</p> <p>Chair: Professor Susan Broomhall (ACU)</p> <ol style="list-style-type: none"> 1. Ellen O’Brian (UWA) - Emile Péhant and the ‘Lioness of Brittany’: Translating the Life of Jeanne de Belleville 2. Dr Tracy Ryan (UWA) – Adapting Marguerite: a Personal Poetics of Literary Adaptation from History 	
13:05 - 14:00	BREAK (Coffee and Tea available)	

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14:00 - 15:00	<p>Medieval and Early Modern</p> <p>Chair: Professor Andrew Lynch (UWA)</p> <ol style="list-style-type: none"> 1. John Severn (Macquarie) – ‘Men Our Sex Unjustly Blame’: Performing and Deforming Misogynistic Representation in Bickerstaffe and Dibdin’s <i>The Ephesian Matron</i> 2. 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
15:00 - 15:15	BREAK (Coffee and Tea available)
15:15 - 16:15	<p>Faith and Thought</p> <p>Chair: Dr Kirk Essary (UWA)</p> <ol style="list-style-type: none"> 1. Dr Richard Read (UWA) – Blindness and Vision: Adapting ‘the First Integrity of Things’ to Future Politics in William Hazlitt’s <i>Orion</i> 2. Elizabeth Burns-Dans (Notre Dame) – Designing Faith in Printed Books of Hours: Adaptation to Print in the Early-Sixteenth Century 3. Mariana Martins (Edinburgh) – Is Enlightenment the ‘Age of Reason’?
16:15	Thanks and Closing Remarks
16:30	(Optional) Drinks @ UWA Tavern

Keynote

Discipline Wars: Adaptations in the Gap

Adaptation studies navigated a perilous path between Literary and cinema studies in the mid-20th century. Later, media and cultural studies marked out other areas of academic pursuit; in common with adaptation studies they were shaped by institutional departmental organisation, shifting canon formations and research funding successes, not to mention emerging theories and shifting critical trends in HASS areas. Imelda Whelehan, an academic child of the 'theory wars', will present a short history of adaptation studies through a thirty-year career in the gap.

EZone North Learning Studio 1.10, University of Western Australia

6 - 7 pm, 9 September 2021. Registration required for non-conference participants

<https://www.eventbrite.com.au/e/discipline-wars-adaptations-in-the-gap-registration-167703927963>

Professor 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).



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Crossing Borders

Adapting Memory and Lived Experiences to Explore Identity and Migration

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

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)

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

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 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.

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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

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

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

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

Jack Finucane (UWA) – That was Her Business, Not Mine: the Necessity of Failure in Spike Jonze's *Adaptation*

Chair: Laurent Shervington

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.

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: the Necessity of Failure in Spike Jonze's *Adaptation*

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.

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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.

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Negotiating Identity

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

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

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

Chair: Dr Elfie Shiosaki (UWA)

Dr Elfie Shiosaki is a Lecturer in Indigenous Rights, Policy and Governance at the School of Indigenous Studies at UWA. She was an Honorary Associate Investigator (AI, 2016/17) with the Australian Research Council Centre of Excellence for the History of Emotions. Her research and teaching explores: histories of advocacy by Indigenous people for human rights; Indigenous understandings of rights; and the significance of Indigenous storytelling for rights discourses. Dr Shiosaki completed a PhD (Political Science and International Relations) on nation-building in post-conflict societies in 2015.

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. 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 Latoureaan 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.

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.

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Screen Adaptations

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

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*

Chair: Professor Tony Hughes-d'Aeth (UWA)

Tony Hughes-d'Aeth is the Chair of Australian Literature at the University of Western Australia. His books include *Like Nothing on this Earth: A Literary History of the Wheatbelt* (UWAP, 2017), which won the Walter McRae Russell Prize for Australian literary scholarship, and *Paper Nation: The Story of the Picturesque Atlas of Australasia* (MUP, 2001), which won the Ernest Scott and WK Hancock prizes for Australian history.

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.

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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.

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.

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Visual Media

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

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)

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

Chair: Kevin Chiat

‘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 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

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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.

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, 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.

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Performance

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

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

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

Chair: Professor Chris Wortham (UWA)

Chris Wortham began his academic career at the University College of Rhodesia in 1967. His distinguished period at UWA (1977 to 2005) included founding President of PMRG (1981), President of ANZAMRS (before it merged with AHMEME to become ANZAMEMS), and Editor of *Parergon* (1996-2001). After retiring from UWA he enjoyed a professorial appointment at University of Notre Dame in Fremantle, where he worked for a decade before returning to UWA as Emeritus Professor and a Senior Honorary Research Fellow in 2020.

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-Bahī'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-Bahī 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.

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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.

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Medical Humanities

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

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 Lucie 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

Chair: Dr Bríd Phillips (UWA)

Dr Bríd Phillips is an academic working across both humanities and health humanities. Her research interests include Shakespeare and emotions, health humanities, and narrative medicine. Her monograph *Shakespeare and Emotional Expression: Finding Feeling through Colour*, is contracted to Routledge. She is also preparing an article in collaboration with Dr Claire Hansen, JCU, 'Dying of a broken heart: Possible representations of Primary Takotsubo Syndrome in Shakespearean drama,' for *Literature and Medicine*.

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.

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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.

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 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.

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Feminist Adaptations

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

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 Odoh (Independent) – A Quest for a New World Order and Identity Renegotiation in Zadie Smith’s *White Teeth*

Chair: Dr Chantal Bourgault du Coudray (UWA)

Dr Chantal Bourgault du Coudray is the chair of Gender Studies at The University of Western Australia. She is also a qualified Gestalt psychotherapist. Research interests include relational philosophy and praxis, experiential education, and feminist cultural studies and fairy tales. She has also written and produced a number of films including a feature-length drama.

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 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 21st 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.

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Women and Life Writing

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

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

Chair: Professor Susan Broomhall, Director of the Gender and Women's History Research Centre, Australian Catholic University

Susan Broomhall's current research includes a study of narratives of Korean women from the time of the Japanese invasions in the late sixteenth century; women's activities and the role of gender ideologies in shaping experiences in the Dutch East India Company; and women's activities and the role of gender ideologies in early modern natural resource management regarding forests and waterways in particular. Her most recent monograph is *The Identities of Catherine de' Medici* (Brill, 2021).

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, 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.

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Medieval and Early Modern

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

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

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

Chair: Professor Andrew Lynch (UWA)

Andrew Lynch is Emeritus Professor and Senior Honorary Research Fellow, English and Literary Studies, University of Western Australia. He works on medieval and modern literature. His recent and forthcoming publications include essays on Malory’s *Le Morte Darthur*, war in modern Arthurianism, and emotions in Middle English literature.

‘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).

'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.

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Faith and Thought

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

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

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

Chair: Dr Kirk Essary (UWA)

Kirk Essary is Senior Lecturer in History and Classics at the University of Western Australia. He works on religion and the history of emotions in the long sixteenth century. He is author of *Erasmus and Calvin on the Foolishness of God* (Toronto, 2017), and is currently working on a book tentatively titled *The Renaissance Feeling: Erasmus and Emotion* (forthcoming with Bloomsbury, 2022).

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

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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 widely-owned book of the European medieval period, can be considered a site in which the tensions of this adaptation played out.¹ 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.

¹ 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.

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.

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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.

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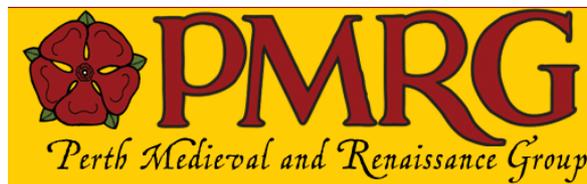
About the Organisers

LIMINA

A JOURNAL OF HISTORICAL & CULTURAL STUDIES

Limina is a journal of historical and cultural studies published at the University of Western Australia since 1995. The journal's editorial collective works with an international advisory board to publish two issues each year: a themed issue (linked to the *Limina* Annual Conference theme) and a general issue. Interdisciplinary in outlook, *Limina* welcomes scholarly contributions from authors worldwide in the form of research articles and book reviews. All research articles are double-blind peer reviewed. *Limina* is an online Open Access journal.

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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](#).

Find out more about PMRG at their website: www.pmrg.org.au



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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