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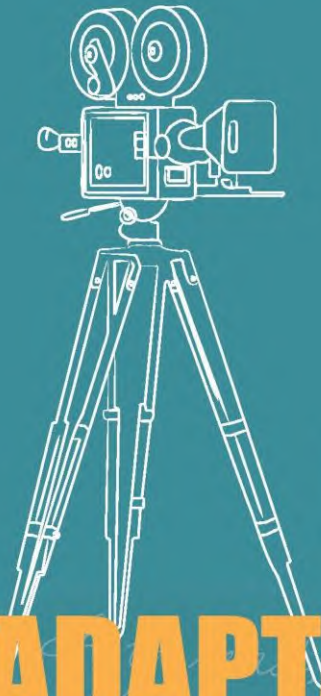
Fundação para a Ciência e a Tecnologia

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SCREENING ENGLISH CLASSICS METHODS AND STRATEGIES IN



MEETING
26•27
February
2014



FILM ADAPTATION

– BOOK OF ABSTRACTS –

INDEX

PROGRAMME	4
KEYNOTE SPEAKERS	7
SESSION 1	9
SESSION 2	11
SESSION 3	13
SESSION 4	15
SESSION 5	17
SESSION 6	19

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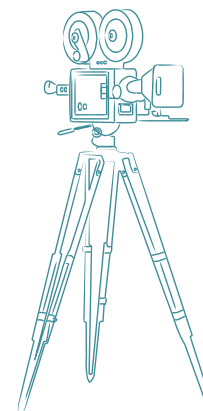
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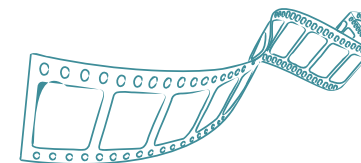
SCREENING ENGLISH CLASSICS METHODS AND STRATEGIES IN FILM ADAPTATION

Organising Committee

Maria Isabel Barbudo
(Co-ordinator)

Alcinda Pinheiro de Sousa
Ana Daniela Coelho
Ana Rita Martins
Angélica Varandas
Maria José Pires





PROGRAMME 26th - Wednesday

14.00	OPENING SESSION
14.30	(Isabel Fernandes, Maria Isabel Barbudo e Carlos Gouveia) ANF. III
	PLENARY
	ANF. III
14.30	Chair: Isabel Barbudo
15.30	'Shakespeare Goes West: Agonic Shakespearean Variations in Classic Westerns' - Mário Jorge Torres (FLUL/CEC)
	SESSION 1
	1A - Room ANF. III
	Chair: Angélica Varandas
15.30	Adelaide Serras (FLUL/CEAUL) - <i>Prince Caspian</i> . C.S.Lewis' World Vision on Screen
16.45	Maria Luísa Falcão (CEAUL) - <i>The Lion the Witch and the Wardrobe</i> : Watching What the Heart Craves For
	Miguel Ângelo Fernandes (FLUL/CEAUL) - Bad Guys: <i>The Lord of the Rings</i> and, minimally, <i>Harry Potter</i>
16.45	Coffee Break
17.15	SESSION 2
	2A - Room ANF. III
	Chair: Alcinda de Sousa
17.15	Maria Isabel Barbudo (FLUL/CEAUL) - The Construction of the Supernatural In Two Screen Adaptations of Emily Brontë's <i>Wuthering Heights</i>
18.45	Ana Daniela Coelho (FLUL/CEAUL) - Emma on screen: Recreating a heroine whom no one much likes?
	Maria de Jesus Relvas (Uni. Aberta/CEAUL) - Two Portraits of Dorian Gray – Lewin after Wilde



SCREENING ENGLISH CLASSICS METHODS AND STRATEGIES IN FILM ADAPTATION

PROGRAMME 27th - Thursday

	PLENARY SESSION
10.00	ANF. III
11.00	Emerging from Converging Cultures: Circulation, Adaptation, and Value – Timothy Corrigan Chair: Alcinda Pinheiro
	SESSION 3
	3A - Room Anf. III
	Chair: Maria José Pires
11.00	Susana Oliveira (CEAUL) - "Was ever woman in this humour won?" Screening Shakespeare's <i>Richard III</i> "wooing scene"
12.00	Teresa Malafaia (FLUL/CEAUL) - Painting <i>Ophelia</i> . Continuing Prejudice against the Pre-Raphaelites?
12.00	Coffee Break
12.30	SESSION 4
	4A - Room Anf. III
	Chair: Daniela Coelho
12.30	Luísa Azuaga (FLUL/CEAUL) - Readings of <i>Beowulf</i> on Screen: Cinematic adaptations in the beginning of the 21th century - <i>Beowulf and Grendel</i> (2005) and <i>Beowulf</i> (2007)
13.30	Angélica Varandas (FLUL/CEAUL) - Readings of <i>Beowulf</i> on Screen: Cinematic adaptations in the beginning of the 21th century - <i>Beowulf: Prince of the Geats</i> (2008) and <i>Outlander</i> (2008)
13.30	Lunch Break
15.00	SESSION 5
	2A - Room Anf. III
	Chair: Isabel Barbudo
15.00	Ana Rita Soveral Padeira (Uni. Aberta/CETAPS) - Great Expectations: what else should it be?
16.15	Maria da Conceição Castel-Branco (UNL-FCSH/CETAPS) - Adapting Jane Austen's <i>Emma</i> in the 21st century
	Maria do Rosário Lupi Bello (Univ. Aberta/CETAPS) - The importance of adapting plays. Stuart Burge's film on Oscar Wilde's <i>The importance of being earnest</i>
16.15	Coffee Break
16.45	SESSION 6
	6A - Room Anf. III
	Chair: Rita Martins
16.45	Alcinda de Sousa Pinheiro (FLUL/CEAUL) - <i>Rebecca</i> as Selznick's and Hitchcock's Reading of Du Maurier's <i>Rebecca</i>
17.45	Maria José Pires (ESHTE/CEAUL) - <i>The Magic Toyshop</i> : Crystallising the menace of the story into concrete images
18.00	CLOSING SESSION WITH PORT WINE

KEYNOTE SPEAKERS

Shakespeare Goes West: Agonic Shakespearean Variations in Classic Westerns

Mário Jorge Torres, FLUL/CEC

Departing from Scott Simmon's considerations on the introduction of a Shakespearean actor in John Ford's *My Darling Clementine* (1946), a chapter about the bard in Tombstone, in his influential *The Invention of the Western Film* (2003), this paper aims at discussing the role of Shakespeare's plays in the complex constructions of western movies of the late 1940s and the 1950's, both serving to introduce tragic tendencies in the reshaping of the genre, and to question its universality. Therefore three westerns will be considered (also analyzing how the reference to Shakespeare is differently elaborated): *Yellow Sky* (William Wellman, 1948), an almost ironic revisit to *The Tempest*; *Broken Lance* (Edward Dmytryk, 1954), a paradoxical version of *King Lear*; and *Jubal* (Delmer Daves, 1956), a melodramatic metamorphosis of the tragedy of *Othello*, both interrogating the traditional landscape and the morals of a genre in times of huge transformations, and establishing a dialogue with the psychoanalytical trends visible in the best westerns of the fifties.

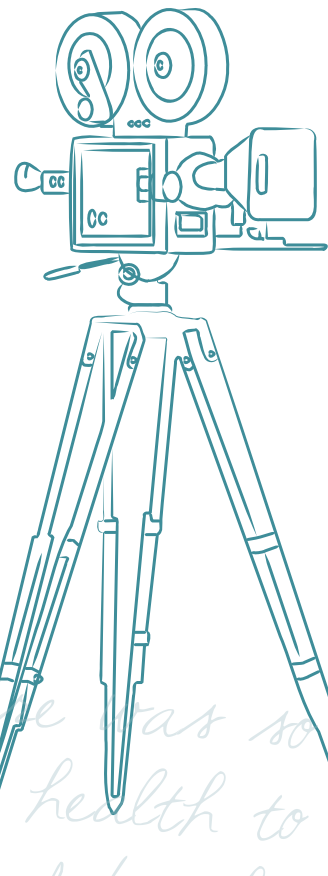
Keywords: Shakespeare, Western, Film Noir, Modern Catharsis; Tragedy and Melodrama

Emerging from Converging Cultures: Circulation, Adaptation, and Value

Timothy Corrigan. University of Pennsylvania, USA

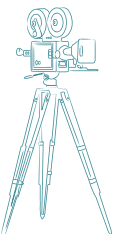
As adaptations and adaptation studies proliferate into and through the twenty-first century, the play of value within adaptation practices—or what I'll call adaptive value—has become increasingly complex and pressing. By adaptive value I mean something fundamentally simple: what makes an adaptation significant and important, or why does a particular adaptation matter? Historically this question has always been an implicit figure in any film adaptation, either unintentionally or unintentionally. Since at least the 1907 adaptation of *Ben-Hur* and the landmark copyright case it provoked, adaptations have generated and measured a myriad of values, ranging from the legal and economic to the aesthetic and moralistic. Today, however, the question of adaptive value has become increasingly complex and especially vexed as adaptation in the broadest sense now appears as the base line of multiple cultural activities in films, literature, architecture, computer games, mash ups, installations, blogs, and numerous other digital and digitally related practices. Indeed, one central and defining frameworks of those expanding adaptive practices appears in the context of the often celebrated “convergence cultures” of contemporary techno-societies where the media “circulation” of texts, materials, and voices tends to usurp productively and refreshingly the traditional hierarchies of adaptation practices. In this context, can we still reclaim a dynamics of value that has become increasingly dissipated in the performance of different agencies? I'll follow this question—across Peter Greenaway's *Prospero's Books* (1991) and Amy Heckerling's *Clueless* (1996)—to interrogate how and where questions of value may yet emerge from the dialogue between convergence cultures and those classical adaptations.

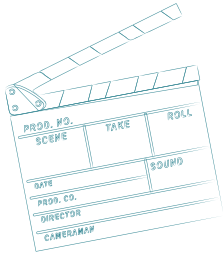
Keywords: adaptive value, appropriation, convergence cultures, digital narcissism, and critical adaptation



There was so much to read for one thing, and so fine health to be pulled down out of the young breathing air. I bought a dozen volumes.

SCREENING ENGLISH CLASSICS
METHODS AND STRATEGIES IN
FILM ADAPTATION





NOTAS

SESSION 1

Prince Caspian. C.S.Lewis' World Vision on Screen

Adelaide Meira Serras (FLUL/CEAUL)

Prince Caspian is the second of the seven volumes of C.S.Lewis' *Chronicles of Narnia*, published from 1950 to 1956. Besides their common denominator, the setting in Narnia, a world of fantasy situated in a different dimension, certain characters, both human and Narnian, feature in all the stories. However, more important than that is the ever present concern with ethical and religious themes which subtly pervade the narratives, highlighting the author's wish to offer a view of a better world, more generous, tolerant and harmonious than the one he lived in. As a matter of fact, the reality and consequences of World War II weigh on the protagonists, often triggering the sequence of events. In *The Lion, The Witch and the Wardrobe* everything begins because the family members were split up during the war as many families in London were forced to part from their children sending them to safer regions in the rural areas, In *Prince Caspian* the theme of separation is again introduced when the boys and girls of the Pevensie family have to attend different schools according to the single gender public schools logic.

The *Chronicles* have been partially adapted for radio or television series, the stage, and films. The film adaptation of *Prince Caspian*, specifically, directed by Andrew Adamson, appeared in 2008. The depiction of the narrative further highlights the roles each person is made to perform according to the circumstances and questions posed about the way they choose to answer every situation.

Bearing in mind the historical turmoil people had witnessed during the World Wars and their aftermath, these narratives could be understood as a simple escaping device, or as merely entertaining children's literature. Although they may be read and watched in this manner, the present paper aims to propose a more demanding approach, namely a humanistic and Christian world vision C. S. Lewis presents through icons of different mythologies. In *Prince Caspian's* case, the recourse to a medieval kind of society, with shattered realms where battles are fought by brave and fair knights to free peoples from violent conquerors, suggests the belief in a set of ethical values and transcendent justice, ideals which ought to accompany humankind throughout, after all.

Keywords: Narnia, fantasy, literary and filmic narrative, humanistic and Christian values.

The Lion the Witch and the Wardrobe: Watching What the Heart Craves For

Maria Luísa Falcão (CEAUL)

C.S. Lewis (1898-1963), renowned philologist, scholar in classical and medieval literatures and Christian platonist, left us an immense and varied written legacy. As Rowand Williams recalls, Lewis wrote the *Chronicles of Narnia* for "they were the sort of books he himself would have liked to read."

The Lion, the Witch and the Wardrobe, although not the initial story in the chronology of the *Chronicles*' events, was the first of the seven books to be published (1950) and the first one to be made into a film (2005), which only increased the audiences' expectations, as well as the film director Andrew Adamson's responsibility.

I believe that one of the biggest challenges the film addresses is the approach not only to the exceedingly expressive language, descriptions, synesthesiae and humour C.S. Lewis excels in, but also the deep symbolic values and inner struggles, the mysterious longings and yearnings that powerfully underlie the written text.

This paper aims to focus on some of these challenges and to analyse how in Adamson's adaptation they were met in specific scenes and through the performance of the four young actors.

Keywords: Synesthesiae, symbolic values, yearning, magic.

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FILM ADAPTATION

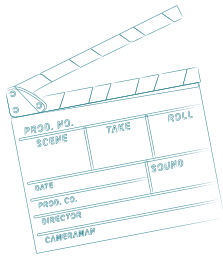


There was so much to read, for one thing, and so fine health to be pulled down out of the young breathing air. I bought a dozen volumes.

Bad Guys: *The Lord of the Rings* and, minimally, *Harry Potter* Miguel Ângelo Fernandes (FLUL/CEAUL)

In *The Lord of the Rings*, Tolkien set the stage for the representation of an eternal battle which is nothing less than the conflict between good and evil. That theme, as we understand it, is the one that was taken as one of the most relevant factors in the adaptation of *The Lord of the Rings* by Peter Jackson. In Jackson's trilogy, a text seen by many as classical in the history of English literature is adapted within the context of the representation of a perfect oppositional dualism. It is Saruman against Gandalf; Minas Morgul against Minas Tirith, Aragorn against the King of Angmar, Gondor against Mordor. That reading underlies the cinematographic representation by which the partisans of evil, in particular, are depicted. It will be shown that, in spite of the strategies Tolkien uses to represent the conflict between good and evil, to reduce the Tolkienian characters the position of partisans of either an extreme or the other is in itself a fallacy. The strategies underlying the literary and cinematographic development of characters in the *Harry Potter* saga, compared to those used in *The Lord of the Rings*, will serve as a paradigmatic contrast for a specific proposal in terms of an interpretative discourse, in the light of Tolkien's literary trilogy, characterized by a somewhat reconciling dualistic oppositional attitude.

Keywords: Tolkien, Dualism, Manichaeism, Adaptation Studies, English Literature



NOTAS

SESSION 2

The Construction of the Supernatural In Two Screen Adaptations of Emily Brontë's *Wuthering Heights* Maria Isabel Barbudo (FLUL/CEAUL)

Wuthering Heights by Emily Brontë is one of the favourite Victorian novels for screen adaptation, with a long list of versions that started in 1920 with a British silent film directed by A. V. Bramble, and includes several recent adaptations. With both British and American productions, the list alternates between cinema and television films or serials, this being a reason why I have chosen for this paper one adaptation made for the cinema – the classic Hollywood version directed by William Wyler and released in 1939 – and one British TV film, directed by David Skynner and released in 1998.

The long time span between these versions – of about sixty years – as well as the fact that one was made in the United States and the other in Britain, one for the cinema and the other for television, may allow for a cultural critique based on the acknowledgement of different temporal, social, and geographic contexts of production.

The presence of the supernatural is one feature which, being central in the novel by Emily Brontë, has notwithstanding been mostly neglected in the analysis of film adaptations. This paper will, therefore, focus on the construction of the supernatural in both films, relating the different approaches to their respective cultural contexts.

Keywords: supernatural, cultural critique, cinema, television

Emma on screen: Recreating a heroine whom no one much likes? Ana Daniela Coelho (FLUL/CEAUL)

Emma is probably the most surprising and misunderstood heroine designed by Jane Austen. Before writing that which would be the last novel published while she was alive, Jane Austen declared: "I am going to take a heroine whom no one but myself will much like." Despite this statement and the various opinions Emma has originated since 1816, the fact is this novel has been the base to a considerable number of adaptations in diverse media. The screen has been particularly eager to recreate this feminine figure, giving birth to a number of Emma's as diverse as the adaptations produced. This paper intends to explore how this heroine has been portrayed for cinema, television and, more recently, even the internet. We will take into consideration not only the adaptations, particularly those most recently created, but also their surrounding objects, such as trailers and other advertisement materials or DVD covers.

Keywords: Austen, adaptation, *Emma*, television, cinema

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Two Portraits of Dorian Gray – Lewin after Wilde

Maria de Jesus Relvas (Uni. Aberta/CEAUL)

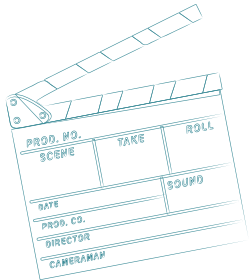
Oscar Wilde's novel *The Picture of Dorian Gray* (1890) assembles a multifarious repository of cultural traditions and enables a vast set of multiple approaches. The reflection on Art, Aesthetics and Beauty, among many other fundamental concepts, is one of the most relevant issues in this challenging, subtle and alluring piece of literature.

Wilde's text would constitute the basis for the homonymous 1945 cinematographic work directed by Albert Lewin, at a time when filmmaking came to occupy a special place in the domain of Visual Arts, having thus contributed to the new, complex relationships between the art of the written word and other forms of artistic creation.

The concept and the technique of 'play-within-the-play', inherent to drama, acquire original dimensions under the form of 'works-of-art-within-works-of-art', simultaneously emphasising the nature and the role of the Artist: the novel encapsulates a portrait which is gradually "painted" with words by the writer through the fictional hand of Basil Hallward, while the film depicts a portrait on a literal canvas (presently at the Art Institute of Chicago) which was gradually painted by the actual hand of Ivan Albright.

It is my intention to approach such original dimensions and to analyse the way *The Picture of Dorian Gray* was screened by Albert Lewin after Oscar Wilde.

Keywords: Art, Aesthetics, Literature, Cinematography, portrait



NOTAS

SESSION 3

“Was ever woman in this humour won?” Screening Shakespeare's *Richard III* “wooing scene”

Susana Oliveira (CEAUL)

This paper focuses on the film adaptations of Shakespeare's *Richard III* Act 1, scene 2, in Lawrence Olivier's 1955 *Richard III* and Al Pacino's 1996 *Looking for Richard*. “The wooing scene”, as it is often referred to, may well be one of the most paradigmatic scenes evoking the patriarchal frame of thought prevailing in the Early Modern era.

If Early Modern audiences were familiarised with women's submission to patriarchal ideology, contemporary audiences tend to look at this capitulation with skepticism, especially considering the evolution of gender awareness, in general, and gender studies, in particular. In this context, the ideological breach between the Shakespearean and the modern audiences extends and challenges today's adaptations of this scene. Is it possible to preserve the plausibility of Lady Anne's surrender to Richard before today's audiences? Is the “wooing scene” able to speak to modern audiences and/or frequent filmgoers?

It is the purpose of this paper to point out that both the choices of cinematic techniques and the methods and strategies of film adaptation in Olivier's and Pacino's productions relate to an awareness of the additional ideological challenge underlining the modern representation of the “wooing scene”, insofar as attracting today's audiences or frequent filmgoers to a Shakespearean adaptation is concerned. This paper further argues that both adaptations relate to the idea of fidelity to the original literary work together with the fidelity to their own contemporary moment and the distinct nature of the viewing experiences involved.

Keywords: Shakespeare's *Richard III*, wooing scene, patriarchal ideology, adaptation, cinematic techniques.

Painting *Ophelia*. Continuing Prejudice against the Pre-Raphaelites?

Teresa Malafaia (FLUL/CEAUL)

There was a renewal of the dialogues on the Pre-Raphaelite Brotherhood due to the film *Desperate Romantics* (broadcast in 2009) and the exhibition at Tate Britain Pre-Raphaelites: *Victorian Avant-Garde* (September 2012-January 2013). For several scholars both labels, romantic and avant-garde, were at least controversial and illustrated different modes of XXth century cultural reception.

The BBC series *Desperate Romantics* was inspired by Franny Moyle's book on the Pre-Raphaelite Brotherhood (*Desperate Romantics: The Private Lives of the Pre-Raphaelites*, 2009) adapted to a BBC series by Peter Bowker. Perhaps not an English Classic but corresponding to recent Neo-Victorian strands of research deserving to be studied.

For the sake of this paper, *Ophelia* (1851-1852) by John Everett Millais, a real triumph for the Brotherhood, will be considered, not only in its aesthetic expressions, but also as a gender symbol to be perceived in the relation of Lizzie Siddall, the model, to John Ruskin and his tutoring of Rose La Touche.

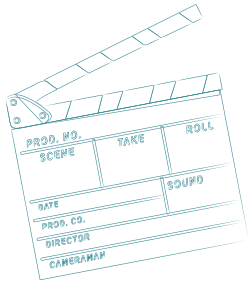
Actually, both the book and the film show the period when Millais, Dante Gabriel Rossetti and William Holman Hunt laboured together aiming to ‘de-sloshify’ the visual standards of the Royal Academy. As an anti-academic group, it was their initial attempt to challenge contemporary culture, with new ways of representing the world and storytelling strategies.

Keywords: Pre-Raphaelite Brotherhood, *Desperate Romantics*, *Ophelia*, Gender.

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METHODS AND STRATEGIES IN
FILM ADAPTATION



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NOTAS

SESSION 4

Readings of *Beowulf* on Screen: Cinematic adaptations in the beginning of the 21st century

The Old English medieval classic *Beowulf* has been adapted into screen eleven times. Curiously, six of those versions came into production in a time frame of less than five years, between 2005 and 2008, four released for cinema and two for television and DVD. What made *Beowulf* so popular during that decade and in those four years in particular? Why did the poem attract several film directors and what did they want to convey by resorting to it?

The aim of this panel is to reflect on these questions, examining choices made by some filmmakers, when adapting the Anglo Saxon epic. We will focus on the four films produced precisely between 2005 and 2008:

Beowulf and Grendel, by Sturla Gunnarson (2005) *Beowulf*, by Robert Zemeckis (2007), *Beowulf: Prince of the Geats*, by Scott Wagener (2008), and *Outlander*, by Howard McCain (2008).

All the four analysed films belong to different genres, their directors are from different nationalities and seem to pursue different purposes in their telling of the story. We hope to shed some light into the reason why these filmmakers chose this complex literary work, and into the problems that their productions have faced.

Keywords: *Beowulf*, *Beowulf and Grendel*, *Beowulf: Prince of the Geats*, *Outlander*

Beowulf and Grendel (2005) and *Beowulf* (2007)

Luísa Azuaga (FLUL/CEAUL)

Directed with a time lapse of only two years, *Beowulf and Grendel* (2005) and *Beowulf* (2007) clearly reveal the interest of cinema directors in *Beowulf* in the present 21st century. What does *Beowulf* have to say about our times? How was it used by two directors of different nationalities with distinct ideological purposes?

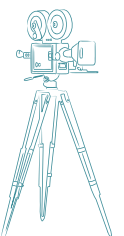
In our presentation we particularly aim at studying not how both films offer two totally different depictions of the hero, but also the way they explore *Beowulf*'s relationship with the monsters in divergent ways.

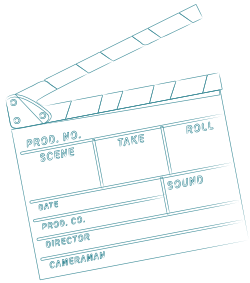
Beowulf: Prince of the Geats (2008) and *Outlander* (2008)

Angélica Varandas (FLUL/CEAUL)

In this paper, we will concentrate on two adaptations of *Beowulf* produced in 2008: *Beowulf: Prince of the Geats* and *Outlander*. Whereas the first portrays an African *Beowulf*, a depiction which caused nationalistic reactions among the public, the second gives us a hero from outer space, allowing us to reflect about the relationship between the poem, its main character and science fiction, as well as between this film and other Sci-fi films which it clearly addresses.

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NOTAS

SESSION 5

“The BBC and the broadcasting of televised literature – a contribution to the propagation of literary adaptations in Portugal”

Characterised by a strong cultural legitimacy, the BBC is seen as one of the major instruments in the diffusion of reliable adaptations of classical literary works. In Portugal such value continues to exert its importance in the way the public enthusiastically welcomes the famous BBC series and other adaptation movies.

This is the fundamental aim of the CETAPS's (Centre for English, Translation and Anglo-Portuguese Studies) research line “British Culture and the Media” (a sub-project of the major line “British Culture and History”): to study the role played by certain television series and movies produced by the BBC as propagators of literature, culture and history in Portugal. Three of the members of that group (Ana Rita Padeira, Maria da Conceição Castel-Branco and Maria do Rosário Lupi Bello) wish to present some of the first reflections on this subject by approaching three different case studies: the recent adaptation of Dickens's novel *Great Expectations* by Mike Newell (2012), the series adapting Jane Austen's *Emma*, directed by Jim O'Hanlon (2009) and the Stuart Burge's film based on the play by Oscar Wilde, *The importance of being earnest* (1986).

Apart from some previous theoretical considerations on the phenomenon of adaptation, particularly in its television versions and implications, we wish to emphasize three different dimensions, according to each case: in the new version of *Great Expectations* directed by Mike Newell and scripted by David Nicholls, the screen adaptation of the mid 1850's classic novel still challenges the contemporary viewer to follow a long and complex plot about human nature and emotion; the specificity of screening a theatrical play and the intricate relationship existing between the ontology of drama and that of film is well documented in the adaptation of Wilde's famous work; and the imposing narrative strategies in the case of a series, where suspense and revelation, delay and gratification must be extremely well dealt with in order to keep audiences expectant and attentive proves its efficiency in the transposition of Jane Austen's masterpiece to the screen.

We hope, by the end of this project, to be able to arrive at a conclusive diagnosis on the effectiveness (or not) of the process of adaptation and on the role of television as a competent (or, on the contrary, rather illusory) vehicle for the knowledge of literature.

Great Expectations: what else should it be?

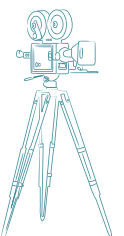
Ana Rita Soveral Padeira (UAb/CETAPS)

Newell's adaptation of Dickens's *Great Expectations* in 2012 continues to challenge modern viewers to follow a reliable plot presenting an interesting variety of different matters mostly engaged with the problematic of human nature, feelings like love and hate, frustration or rejection, but also of class, of parental misunderstanding and of the corrupting power of wealth.

We would like to emphasize some of the strategies developed in order to convey subjectivity by presenting Character as a central category of narrative, both in some passages of Dickens' novel and in a few sequences of Newell's recent adaptation, thus hoping to contribute to the ongoing debate on adaptation in the case of feature films – characterized by specific narrative strategies and relying upon the viewer constant expectations - as opposed to those of film series.

Keywords: adaptation, English Classics, feature film, narrativity, Charles Dickens

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Adapting Jane Austen's *Emma* in the 21st century"

Maria da Conceição Emiliano Castel-Branco (UNL-FCSH/CETAPS)

Nowadays, the study of adaptations of Jane Austen to film is not an innovative field. In general, almost every book about adaptation of literary texts to the screen, especially those where English literary classics are concerned, include a chapter about the screening of one (or more) of Jane Austen's works. This means of course that her works from the 19th century still captured the attention of producers and directors of the 20th century and also contemporaries of the 21st century who still find in her works an important focus of interest – a proof of their artistic value, which resists the weight of time, displaying a continuing freshness and novelty. Apart some previous considerations about the act or process of adapting, this paper intends to underline the problem of dividing a narrative into equal duration parts, thus making use of the narrative strategies necessary in the case of a TV series, such as *Emma*, where suspense and revelation, delay and gratification must be extremely well dealt with in order to keep audiences expectant and attentive.

Generally regarded as a great novelist of manners with such known literary works as *Pride and Prejudice* and *Sense and Sensibility*, also many times adapted into films and TV Series, Jane Austen's *Emma* also depicts the world of gentry and professional middle classes, taking human nature and her characters as a subject-matter, developing the story with irony, "one of the structuring principles of all Jane Austen's novels", as John Odmark has written. Nevertheless, in *Emma*, Jane Austen portrays a young character whose predicament is different from other Austen heroines such as Elizabeth Bennet and her sisters or Elinor and Marianne Dashwood, since Emma has no financial problems and is therefore not in the "natural" or "supposedly natural" quest for marriage.

Keywords: Adaptation; English Classics; TV Series; Jane Austen; Emma

The importance of adapting plays. Stuart Burge's film on Oscar Wilde's

The importance of being earnest

Maria do Rosário Lupi Bello (UAb/CETAPS)

The starting point of this essay is the thinking of the German philosopher and literary critic, Käthe Hamburger, on the ontological difference between drama and film. Basically, she argues that it is no accident that film companies prefer to film novels instead of plays. "Novel offers a better basis for cinema than drama", she writes, "Overall, the narrating force in cinema is so great that the epic factor seems to be more decisive for its classification than the dramatic one". By way of contrast, Hegel's requirement for the definition of the world of epics is his famous concept of "totality of objects". Essentially, he sees narrative as a means of interaction between each particular action and the world around it - which he calls "its substantial basis" - the relationship between narrative and the world being a central issue rather than a secondary one. Drama also aims at the total embodiment of the life process, but Hegel draws upon another concept, which he calls "total movement" to define its character, since dramatic action is concentrated around a firm centre, around the dramatic collision, depending less upon the creation of the "world" of which it is part.

With the aim of contributing towards the ongoing discussions on adaptation, we shall attempt to verify the validity (or otherwise) of this theoretical issue by analysing Stuart Burge's 1986 screen adaptation of Oscar Wilde's play *The Importance of Being Earnest*. We shall take into account the works on drama, narrative and adaptation of other authors, including D. Mamet, S. Waters, D. Edgar, M. Bal, R. Stam, S. Chatman and J. Naremore, in order to identify the main factors in the intricate relationship between the ontologies of drama and film (especially in terms of temporal structure, narrative unity, plot and global meaning).

Keywords: adaptation, English Classics, drama vs film, narrativity, Oscar Wilde

SESSION 6

Rebecca as Selznick's and Hitchcock's Reading of Du Maurier's *Rebecca*

Alcinda de Sousa Pinheiro (FLUL/CEAUL)

Why classics, the film and the novel? This is the first question to be addressed. Why Selznick's and Hitchcock's combined film reading of Du Maurier's novel? Answering these two questions implies their analysis in terms of the concept of "author", especially in the present case. Indeed, as soon as published, the novel began to be constantly compared with *Jane Eyre* (1847), usually to the detriment of *Rebecca* (1938), both in the British and the American Press; there were also a comparison, in the *New York Times Book Review* (1941), with *A Sucessora* (ca. 1935), a novel written in Portuguese by the Brazilian Carolina Nabuco, and formal accusations of plagiarism following the success of Selznick's and Hitchcock's *Rebecca* (1940). Furthermore, producer David O. Selznick tried to impose his *Gone with the Wind* (1939), in post-production when *Rebecca* began to be shot, as the model to be adopted by director Alfred Hitchcock. Therefore, the concept of "gaze", in close association with that of "author", will emerge as an indispensable critical tool for the development of our analysis of Selznick's and Hitchcock's film adaptation of Du Maurier's *Rebecca*.

Keywords: classic, reader, author, gaze.

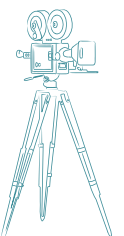
The Magic Toyshop: Crystalising the menace of the story into concrete images

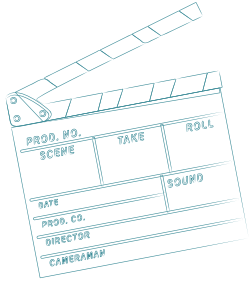
Maria José Pires (ESHTE/CEAUL)

Assuming that one of the central themes of Angela Carter's second novel, *The Magic Toyshop* (1967) is the female look, how is it transposed to the screen? This presentation will focus also on the script by Carter (*The Curious Room*, 1996) which was first commissioned by David Plowright, shot on 16mm film for Granada television (1985), and later enlarged to 35mm as it became the first Granada production to be shown in the commercial cinema in the UK at the suggestion of director David Wheatley. Despite the unusual collaborative relationship with an original author in television, there was some tension between Granada's production values and Carter's original vision, more visible in the ending scenes.

The film adaptation seems to work to disrupt the visual field from within and the aim will be to explore the opening scenes in more detail – by showing the two contrasting worlds of Melanie in the inviting, middle-class parental home and the strange seedy shop of her Uncle Philip. We are given the role of spectators, even though the act of spectatorship is problematised when the structures of looking are questioned in the opening scene. Accordingly, it is identified Paul Willemsen's 'fourth look' which here grows to be explicit through the representation of an active female gaze.

Keywords: female gaze, fourth look, representation



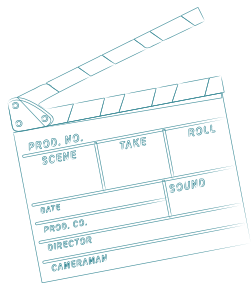


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There was so much to read, for one thing, and so fine health to be pulled down out of the young breathing air. I bought a dozen volumes.





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