

CREATIVE IMITATIONS AND APPROPRIATIONS FROM CINEMATIC ADAPTATIONS TO REMAKES

RESEARCH COLLOQUIUM

Sponsored by the Division of Humanities Research Network Cultures, Histories and Identities in Film, Media and Literature and the Centre for Research on National Identity, University of Otago

18-19 February 2011

PROGRAMME AND REFEREED ABSTRACTS



**Creative Imitations and Appropriations:
From Cinematic Adaptations to Re-makes**

Research Colloquium

Programme and Refereed Abstracts

Edited by Erica Todd

University of Otago

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Additional Assistance: Dr Cecilia Novero, Dr Ellen Pullar,
Professor Hilary Radner

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Creative Imitations and Appropriations: From Cinematic Adaptations to Re-makes

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Sponsored by the Division of Humanities Research Network Film, Media and Literature and the Centre for Research on National Identity, University of Otago

The topic of adaptation has gained renewed attention and relevance in the last ten years especially due to the constantly changing landscape of film and media technology. The recent shift from analogue to digital technology has spurred much heated controversies about the nature of cinema, and the relations between textual and visual narratives, while promoting re-conceptualizations of media specificity as far as both practices of production and consumption (forms and experiences of viewing) are concerned.

The relevance of such debates internationally is evinced first in the conspicuous publication of key volumes devoted to such paradigm shifts (e.g., *Reinventing Film Studies*, 2000; Kamilla Elliott's *Rethinking The Novel/Film Debate*, 2003; Linda Hutcheon's *Theory Of Adaptation*, 2006). Secondly multifarious approaches to adaptation – including within this rubric novel concepts of translation as well as remakes – have been a recurrent subject of investigation at several main conferences (Modern Language Association, USA; German Studies Association, USA; American Comparative Literature Association, USA; Popular and American Culture Association, USA etc.). Finally, and most important, journal issues as well as entire refereed journals have sprung around the re-invented field of adaptation studies (i.e., *Gegenwartsliterature*, vol 7 (2008); and the new journal, *Adaptation*, edited by Deborah Cartmell, Timothy Corrigan and Imelda Whelehan, and published by Oxford University Press).

Against this theoretical and historical backdrop, our colloquium investigates how adaptation – in its broadest meaning and function – becomes a key medium of expression to register cultural shifts, such as those concerning, among others, national belonging, gender boundaries, generational relations, and literary canons.

Convenors: Cecilia Novero, Hilary Radner
Co-Convenors: Ellen Pullar, Erica Todd

Colloquium Programme

All panels will be held in the **Barclay Theatre**, Otago Museum with the exception of the Keynote address which will take place in **Quad 2 Theatre**, University of Otago.

Friday, 18 February 2011

Barclay Theatre, Otago Museum

Welcome

1.45-2.00pm

Hilary Radner

Introduction

2.00-2.30pm

Alistair Fox

Screening Great Works

2.30-3.45pm

Chair: Alistair Fox

Kluge, Eisenstein and Marx: Filming Das Kapital

Simon Ryan (Department of Languages and Cultures, University of Otago)

Re-reading L'Etranger: On Luchino Visconti's Adaptation of Camus' Novel

Constantin Grigorut (Department of Languages and Cultures, University of Otago)

The Influence of Censorship on Vincente Minnelli's Adaptation of Madame Bovary

Kerri Kilner (Department of Languages and Cultures, University of Otago)

Break

3.45-4.00pm

Hollywood Remakes

4.00-4.50pm

Chair: Erica Todd

Femininity, Domesticity and Gender Relations in the Two Versions of The Stepford Wives

Clément Da Gama (Department of Media, Film and Communication, University of Otago and Université de Paris X)

"His Name Was Jason": Intertextuality and the Remaking of Friday the 13th

Jo Murphy (Department of Film, Media and Communication, University of Otago)

Break

4.50-5.15pm

Keynote Address

5.15-6.15pm: **Quad 2 Theatre, University of Otago**

Introduction: Jon Hall

Oliver Stone's Alexander: the Adaptation of History and Historical Adaptation

Arthur J. Pomeroy (Department of Classics, University of Victoria, Wellington)

Reception

6.30pm: **Ombrellos Café and Bar**

Saturday, 19 February 2011

Barclay Theatre, Otago Museum

Day 2 Welcome

9.15-9.30am

Ellen Pullar

Classical Studies and Cinema

9.30-10.45am

Chair: Arthur J. Pomeroy

The Good, the Bad, and the Indifferent: Cinematic and Televisual Adaptation of Classical Texts

Gordon Turner (Department of Classics, University of Otago)

The Battle of Thermopylae: Herodotus' Histories and 300 (2007)

Matthew Sibley (Department of Classics, University of Otago)

Adapting Antony And Cleopatra: How a Marriage of Convenience Became the Greatest Love Story Ever Told

Dean Alexander (Department of Classics, University of Otago)

Break

10.45-11.05am

Classical Hollywood Appropriations

11.05am-11.55am

Chair: Cecilia Novero

Pépé le Moko (1937), Cinematic Appropriations, and the Passionate Love Story

Erica Todd (Department of Media, Film and Communication and Anthropology, Gender and Sociology, University of Otago)

Anita Loos, Jean Harlow and Gentlemen Prefer Blondes

Ellen Pullar (Departments of Media Film and Communication and Anthropology, Gender and Sociology, University of Otago)

Lunch Break
11.55am-1.25pm

Collective Memories

1.25pm- 2.40pm

Chair: Harriet Margolis

No Country for Women? – The New Zealand Female Biopic

Hilary Radner (Department of History and Art History, University of Otago)

Re-mediating Unmarried Motherhood: A Comparative Analysis of Renée's Does This Make Sense to You? (1995) and Piece of My Heart (2009)

Gabrielle Hine (Departments of Media Film and Communication and Anthropology, Gender and Sociology, University of Otago)

Adaptation as Palimpsest of Collective Memories

Cecilia Novero (Department of Languages and Cultures, University of Otago)

Break
2.40-3.00pm

New Zealand National Literature and Cinema

3.00-4.15pm

Chair: Gabrielle Hine

Cinematic Adaptation, Auteur Cinema, and Inter-generational Change: The Case of Roger Donaldson's Sleeping Dogs (1977)

Alistair Fox (Department of English, University of Otago)

"...Essentially It's The Same Story": Maurice Gee, Brad McCann and the Creative Adaptation of In My Father's Den

Lawrence Jones (Department of English, University of Otago)

A Crime Story?

Harriet Margolis (Wellington-Based Independent Researcher)

Closing Speaker: Future Landscapes

4.15-4.40pm

Chair: Cecilia Novero

Adaptating [sic] Texts: the Beauty of Machinic Perfection and Human Error

David Ciccoricco (Department of English, University of Otago)

Colloquium Close

4.40-5.00pm

Closing Remarks: Cecilia Novero

ABSTRACTS

Adapting Antony And Cleopatra: How A Marriage Of Convenience Became The Greatest Love Story Ever Told

Dean Alexander

In the blurb to Cecil B. DeMille's *Cleopatra* (1934), the Egyptian queen, played by iconic 30s star Claudette Colbert, is described as "man hungry." This unflattering description encapsulates the general perception of Cleopatra in popular culture: she was a *femme fatale*, a beautiful seductress who ensnared the most powerful men in the world by the force of her alluring femininity. However, the historical Cleopatra was markedly different from her stage and film personae. Indeed, the Greek biographer and philosopher Plutarch relates that she was a clever polyglot who had an angelic voice (Plut. *Ant.* 27.2-4). Her beauty, by contrast, was not "incomparable."

This paper will focus on another aspect of the romanticized legacy of Cleopatra: her marriage to Marc Antony. What was historically a marriage of convenience, poets, dramatists and filmmakers transformed into the "greatest love story of all time." Using Plutarch's *Life of Antony*, the story of Antony and Cleopatra (a story re-interpreted by such literary figures as Boccaccio, Chaucer and Shakespeare) becomes a tragic tale of ill-fated love. It is this that is emphasised in the films examined: *Cleopatra* (1934); *Cleopatra* (1963). Ultimately, I intend to trace the evolution of this remarkable transformation.

Adaptating [sic] Texts: the Beauty of Machinic Perfection and Human Error

David Ciccoricco

This paper aims to address "adaptation" in the context of literary texts, both as they migrate from one medium (print) to another (digital), and how works of digital-literary art themselves change (kinetically/visually/cinematically/virtually) on the screen as we read them. More specifically, I will invoke Lev Manovich's celebrated but blatantly instrumental notion of a new avant-garde – which he locates in computing and software potential – to consider what is at stake when we effectively "technologise" operations of the imagination, while still maintaining

that (visual, kinetic, recombinant) works of digital literature require that we redefine classical notions of literary creativity. Against Manovich, I'll consult Erik Loyer's Web-based digital fiction "The Lair of the Marrow Monkey" (1998) for an example of what digital-literary art is actually saying about the creative communion of humans and machines.

Femininity, Domesticity and Gender Relations in the Two Versions of *The Stepford Wives*

Clément Da Gama

This paper proposes to examine the representation of couples and housewives in the film *The Stepford Wives* (1975), and its 2004 remake. Through a study of the complex relations between the two *Stepford Wives*, I investigate how each film represents domesticity and gender conflicts, examining the processes of modification, imitation and re-mediation that are at the basis of the remake phenomenon.

In the first version of *The Stepford Wives*, the men are represented as threatening and murderous husbands; their desire to control and destroy their wives is clearly portrayed in a negative light by the director Brian Forbes. The 2004 remake, in contrast, tries to justify this male backlash by turning the male characters into victims of the current so called "crisis of masculinity." By doing so, the remake justifies the chauvinistic attitude of the husbands, as these are now represented as victims of their career-obsessed wives. By introducing this notion of a crisis of masculinity, the remake exploits the possibilities of adaptation to reverse the feminist ideology of the first film.

Cinematic Adaptation, Auteur Cinema, and Inter-generational Change: The Case of Roger Donaldson's *Sleeping Dogs* (1977)

Alistair Fox

In all cinemas, adaptation of literary works plays an important role in registering shifts of cultural and aesthetic predispositions. This is particularly true of national cinemas, including that of New Zealand. By analysing the changes that occurred in the adaptation of a significant New Zealand novel published in the 1970s – C. K. Stead's Smith's *Dream* (1971), adapted as *Sleeping Dogs* by Roger Donaldson in 1977 – this paper demonstrates how the use of generic and stylistic elements specific to cinema can be used to convert adaptation of a literary work

into an expression of the epistemic changes that can occur between generations. *Sleeping Dogs* also contains autobiographical elements that illustrate how the process of an adaptation can be co-opted to serve as a vehicle for the filmmaker's engagement with whatever personal problematic he or she is preoccupied with at the time of its making. Not only does Donaldson's film, it is argued, provide a marker of cultural change, but it also illuminates an important dimension of adaptation that has been overlooked in recent theoretical discussions of its aims, nature, and process.

Re-reading *L'Etranger*: On Luchino Visconti's Adaptation of Camus' Novel

Constantin Grigorut

Almost seventy years after its publication, Albert Camus' *L'Etranger* does not cease to lose the reader in a labyrinth of interpretations. As he admitted in some interviews, Luchino Visconti planned to make an adaptation of Camus' notorious novel immediately after the war; however, this was possible only in 1967. In my presentation, I will look at Visconti's adaptation from three different angles: those of the filmmaker, of the virtual viewer and of the virtual re-reader of the novel.

Re-mediating Unmarried Motherhood: A Comparative Analysis of Renée's *Does This Make Sense To You?* (1995) and *Piece of My Heart* (2009)

Gabrielle Hine

Piece of My Heart, Fiona Samuel's 2009 television film, is an adaptation of the novel *Does This Make Sense To You?* (1995) by the New Zealand activist and playwright known as Renée. Renée's fictional tale is based on letters received from New Zealand women about their experiences with unmarried motherhood and closed adoption in the 1950s and 1960s. Accordingly, Samuel's film is an interpretation of a fictional novel based upon a compilation of collective memories and historical research. This presentation argues that *Does This Make Sense To You?* and *Piece of My Heart* tell different stories, yet are united by a common agenda. Both are at their core an emotional appeal to remember the past in the midst of a shifting cultural milieu.

“...Essentially It’s The Same Story”: Maurice Gee, Brad McCann and the Creative Adaptation of *In My Father’s Den*

Lawrence Jones

In My Father’s Den, Brad McCann’s 2004 adaptation of Maurice Gee’s 1972 novel of the same title, has been hailed as “that rare type of adaptation: one that doesn’t just successfully translate a great book... but just as successfully updates it and refreshes it, finding new ways into its difficult emotions, amplifying and renewing its themes.” McCann himself said, “Maurice and I have grown up in different generations of New Zealand, but essentially we are struggling to speak about similar things. The way we tell it is different, but essentially it’s the same story.” This presentation will attempt to show that each was attempting to find for his generation and his medium a way to express what Gee called “the dark undercurrents of the story.”

The Influence of Censorship on Vincente Minnelli’s Adaptation of *Madame Bovary*

Kerri Kilner

This paper will look at the effects of the Motion Picture Production Code and the Classical Hollywood studio system on Vincente Minnelli’s 1949 adaptation of the Gustave Flaubert’s novel *Madame Bovary*. Upon its publication in 1856, *Madame Bovary* was immediately condemned and Flaubert prosecuted for “immorality” due to the novel’s treatment of such themes as adultery and suicide. These same themes were also problematic for Minnelli’s adaptation because Hollywood films of the era were rigorously controlled by the Production Code. I shall examine the changes that were made in the film to satisfy the Code, the consequences this had on the themes and characterisations as portrayed in the novel, and the effects that the Classical Hollywood studio system’s conventions and organisational structures (in relation to casting, sets and costumes, for example) had on the film. I argue that because of censorship and the overwhelming influence of MGM, the film is more representative of American values – and Classical Hollywood types and conventions – than the themes of the original French novel.

A Crime Story?

Harriet Margolis

Maurice Gee's *Crime Story* appeared in 1994. A labour of love, Larry Parr's *Fracture* (2004) appeared a decade later, hampered by bad publicity surrounding the collapse of Kahukura, Parr's production company, and the success of Brad McGann's adaptation of Maurice Gee's *In My Father's Den*, which appeared at the same time. Gee's novel interlinks stories of two families when a thief from one family seriously injures a member of the other family. Guilt, though, takes many forms, just as what we admire varies with point of view. Has Parr's film done justice to Gee's book?

“His Name Was Jason”: Intertextuality and the Remaking of *Friday the 13th*

Jo Murphy

The remaking of horror films is certainly not a new phenomenon; however in the last five years the number of horror remakes has increased significantly, and of all these remakes, there are none so prolific as the remakes of iconic 80s slasher films *Halloween* (1978), *A Nightmare on Elm Street* (1984), and *Friday the 13th* (1980). My research argues that the slasher remake shows a distinct and unprecedented method of remaking, making use of intertexts, image replication, allusion to critical discourse around the original films and incorporation of content from their numerous sequels in order to appeal to both pre-existing fans, and those with only a superficial engagement with this pop cultural phenomenon. It further suggests that this form of remaking is related to developments within the slasher sub-genre as a whole, with particular reference to *Scream* (1996) and the 1990s slasher revival.

This presentation will use the Platinum Dunes remake of *Friday the 13th* (2009) to illustrate exactly how the slasher remake differs from previous forms and patterns of remaking, and discuss how the content that this remake retains from the original franchise has been strongly influenced by references to Jason Vorhees in popular culture.

Adaptation as Palimpsest of Collective Memories

Cecilia Novero

Scholar Eric Rentschler strongly criticized the German films of the 1990s for their popular (yet provincial) appeal, their anxiety about success and thus their unreflected reproduction of mainstream cinema. Rentschler launches his critique of the “cinema of consensus” – as he named it – through the lens of the New German Cinema of the 1960s and 1970s that, as is known, used adaptation as discursive critique. Another critic, Timothy Corrigan, has later argued that adaptations, especially of literary classics (from Shakespeare to Jane Austen, etc.), have gained prominence on the European screens since 1989. Adaptations have indeed also returned on the German screen, namely after the national success and international flop of the “cinema of consensus” described above. Several questions then arise when considering the phenomenon in the German context. Two issues seem prominent: 1) What kinds of text have been adapted for the German screen, and why these texts? 2) How do recent adaptations position themselves with respect to the Young and New German Cinema’s counter-historical approach to the German library, e.g., German *Kultur* and the bourgeois public sphere (see Fassbinder, Herzog, Wenders, but also the more experimental films by Kluge, Achternbusch and Straub-Huillet)? In other words, are contemporary adaptations an escape from German national history? Are they a way to construct the German “past” as “non-exceptional”? Do they stand for 1) an affirmative – regressive – move? Are they, alongside the cinema of consensus, a commercial enterprise intended to normalize German history? Or, 2) if they remember the New German Cinema, do they reactivate the critical energy of adaptation that this Cinema entailed? My paper pursues some of these questions as they surface when dealing with one specific past: the GDR state that ended in 1989. To tackle the more general question of how post-wall German adaptations confront the “multiple” German pasts, especially the division of Germany, my paper investigates whether adaptation as it emerges from the vanishing point of the GDR has transformed into a minor genre of collective enunciation.

The paper analyses the recent German adaptation of *Willenbrock*, a novel by GDR writer Christoph Hein. The novel came out in 2000, about 10 years after the fall of the wall, and was hailed by some critics as the much awaited *Wenderoman*, the novel about German unification. Andreas Dresen adapted *Willenbrock* in 2005, when – in his view – unification and the history that led up to it did not appear to be as important as the takeover of economic paradigms of globalisation that succeeded it. In spite of Dresen’s statement, and possibly embedded within it, the film shows that instead the “past” returns as key phantasmatic operation, indeed as the engine of this (and other GDR) adaptations. Dresen himself was born in the former GDR where he also studied directing. However he “came of age” as cinematic director in united Germany. My analysis demonstrates that contemporary German adaptations in which the GDR

past plays some role add to the intertextuality of this genre two interconnected and national-specific dimensions: namely the idea of memory as textual palimpsest on the one hand, and the notion of collective-enunciation, on the other. For the latter I rely on Deleuze and Guattari's definition in their seminal work on Kafka and minor literature. I argue that adaptation offers the collective mnemonic filter through which to confront homogeneous constructions of "national memory" and any attempt at fixing the past.

Oliver Stone's *Alexander*: the Adaptation of History and Historical Adaptation

Arthur J. Pomeroy

When Oliver Stone made his film of the life of Alexander the Great, he saw this as his masterpiece, the application of what of he had learned from making movies about modern political events and politicians to the life of the most charismatic European leader whose military achievements left a lasting mark on global history. However, the film, while not a box-office disaster, did only respectable business and Stone himself reedited his footage twice in an attempt to make amends for "having failed Alexander."

Explanations for *Alexander's* lack of success abound: too many special interest groups felt they owned the subject for international success (Gideon Nisbet); Stone's confused treatment of Alexander's sexuality overshadowing the (politically shaky) tale of successful western imperialism (papers in Berti/Morcillo and Cartledge/Greenland); an excessive concern with the problems of the historical tradition (encapsulated in the film in the figure of Ptolemy) and an outdated, romantic slant underpinned by the film's historical advisor, Robin Lane Fox.

Instead, I would like to situate Stone's project within the traditions of Hollywood filmmaking, with particular regard to three forms of adaptation that have a profound effect on the film and indicate the difficulties in reconciling these:

- (a) the cinematic tradition, represented by Robert Rossen's *Alexander the Great*;
- (b) the historical novel, represented by Mary Renault's Alexander trilogy;
- (c) the romantic ancient tradition whose standard-bearers are Plutarch (*Life of Alexander*) and Arrian.

Anita Loos, Jean Harlow and *Gentlemen Prefer Blondes*

Ellen Pullar

This paper shall investigate the influence of writer/screenwriter Anita Loos (1888-1981) and her best-seller novel, *Gentlemen Prefer Blondes* (originally published 1925), on the star persona of Jean Harlow (1911-1937). Loos was employed as a screenwriter for MGM throughout the 1930s, writing the screenplays for four of Harlow's films: *Red-Headed Woman* (Jack Conway, 1932), *The Girl From Missouri* (Jack Conway, 1934), *Riffraff* (J. Walter Ruben, 1936), *Saratoga* (Jack Conway, 1937). In addition to scripting these films, Loos appeared in publicity photographs with Harlow, which promoted these films, and she was called upon by the studio to pen features on Harlow for the fan magazines. In Harlow's films, as well as her publicity materials, she is repeatedly cast in relation to the platinum blonde bombshell character type, a type that Loos had famously featured as the protagonist of *Gentlemen Prefer Blondes*. The impact that Loos' novel had on Harlow's star persona was not a consequence of a direct adaptation; rather, it manifested itself in looser thematic borrowings. Focusing in particular on *Red-Headed Woman* and select publicity texts featuring Harlow, I shall consider the ways in which the platinum blonde bombshell type of *Gentlemen Prefer Blondes* is rearticulated and rethought in these texts with the original author's collaboration.

Collaboration between well-known authors and the Hollywood studios was common during the classical era. F. Scott Fitzgerald, for example, worked as a screenwriter during the twenties and thirties, as did Elinor Glynn. In Loos' case, it can be seen that this was mutually beneficial for both the studio and the author. For MGM, Loos' fame as an author could be exploited for promotional purposes. For Loos, her work as a screenwriter offered her well-paid and creative employment as well as the opportunity to assert a female voice in the male-dominated Classical Hollywood studio system.

No Country for Women? – The New Zealand Female Biopic

Hilary Radner

To date, scholars writing on New Zealand film have overlooked an unusually large number of fiction features about New Zealand women, including the New Wave biopics, *Iris* (1984), *Leave All Fair* (1985) and *Sylvia* (1985), as well as the later biopics, *An Angel at My Table* (1990) and *Bread and Roses* (1993), all adaptations of successful novels or autobiographies. Failure to acknowledge these productions has led to judgments such as that of Ian Conrich, who describes New Zealand cinema's "New Wave" (New Zealand's films made subsequent to 1977) as "predominantly testosterone fuelled: the product of a

male-dominated industry in which films offered stories of aggression, stunts, pranks and subversion.” In contrast, New Zealand film historian Bruce Babington underlines that “[b]y 1985 the beginnings of a perceptible feminisation of New Zealand film are observable, not only in subject matter and emphases, but in directing personnel.” This presentation proposes to explore this “feminisation” as a form of collective memory that arises, at least in part, out of the concerns of second wave feminism, serving to de-stabilize accepted national myths about “God’s own country.”

Kluge, Eisenstein and Marx: Filming *Das Kapital*

Simon Ryan

In his 580-minute DVD project *Nachrichten aus der ideologischen Antike* (2008) Alexander Kluge engages with the relationship between text and image in the context of Eisenstein’s unrealised plan to film Marx’ *Das Kapital*. Vilém Flusser’s observations on the nature of film code point the way to a productive continuation of the conversation between Kluge and Oskar Negt on the question of an aporia between text and image.

The Battle of Thermopylae: Herodotus’ *Histories* and *300* (2007)

Matthew Sibley

The Battle of Thermopylae of 480BC is a celebrated moment in Greek history and Classical scholarship. The battle, in which a Greek contingent held off a numerically superior Persian force for several days, has captivated the minds of historians, writers, artists and filmmakers since its occurrence. The Father of History, Herodotus, is our most popular ancient account of the event in the 7th book of his work *The Histories*. The event has subsequently had a strong tradition in visual culture and film.

Zach Snyder’s rendition, *300* (2007), has proved divisive with critics and scholars. Contentious elements of the film include its historical inaccuracies, depiction of the Persian force as monstrous, and simplification of the battle to a contest of good against evil, and democracy against despotism. Some scholars have defended the film on the basis that it should be read as a reinterpretation of Herodotus’ literary work, rather than a purely historical film. I will follow in this line but with one amendment; the depiction of King Xerxes is antithetical of Herodotus’ literary objective and requires an examination of the wider Classical tradition.

***Pépé le Moko* (1937), Cinematic Appropriations, and the Passionate Love Story**

Erica Todd

In discussions of genre and plot, much of the scholarly interest in Julien Duvivier's *Pépé le Moko* (1937) focuses on its categorisation as a *polar* or gangster film. This acclaimed French film has offered an important contribution to the crime genre, enriched by the style of poetic realism and star persona of Jean Gabin; however I argue that *Pépé le Moko* should also be considered an important influence on the conventions of passionate love story in popular cinema. Not only did the screenwriters amplify the originally minimal love story from Henri LaBarthe's original novel, but subsequent Hollywood appropriations – *Algiers* (1938), *Casablanca* (1942), *Play It Again, Sam* (1972) and the Pepe le Pew character (1945-present) – have emphasised the love story further, as the original crime elements gradually become less important.

It is my contention that these appropriations emphasise *Pépé le Moko's* classification as a passionate love story. Given that there is little scholarly examination of the film as, I hope to contribute a new perspective to the existing analyses of this acclaimed French classic.

The Good, the Bad, and the Indifferent: Cinematic and Televisual Adaptation of Classical Texts

Gordon Turner

In classical terms, the foundation of the extant textual evidence for the Trojan War and Helen of Troy is Homer's *Iliad* (which covers a period of 51 days in the tenth year of the war), supplemented by other ancient sources that relate events that occurred before and after that short period of time. However, there is no extant evidence that there ever was a Trojan War or, if there was, when it took place; or that there ever was a Helen of Troy. In cinematic terms, stories of the Trojan War and Helen of Troy have been popular subjects in movies for at least the past century, with *La Caduta di Troia* (*The Fall of Troy*) appearing in 1911, and have also been represented more recently on television. Four of these cinematic and televisual representations are *Helen of Troy* (1956), directed by Robert Wise; *L'Ira di Achille* (*The Fury of Achilles*) (1962), directed by Marino Girolami; the episode "Revenge of the Gods" (1966), directed by Nathan Juran and Sobey Martin, from season 1 of the television series *The Time Tunnel*; and *Troy* (2004), directed by Wolfgang Petersen. These four cinematic and televisual representations follow Homer's ancient evidence of plot and character, as supplemented, to a greater or lesser extent. They also differ radically between

themselves in these respects. This paper will introduce these differences. It will then argue whether the values “good,” “bad” and “indifferent” should be applied to these cinematic and televisual adaptations of classical texts.

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Creative Imitations and Appropriations: From Cinematic Adaptations to Remakes

Research Colloquium

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