

UCLA Friends of English
Southland Graduate Conference

Low Fidelity: The Aesthetics and Politics of Adaptation

JUNE 3, 2016

CALL FOR PAPERS

“Every major rap artist in the world samples, you know? That’s all I’m doing, is sampling.” – Vanilla Ice on similarities between “Under Pressure” and “Ice Ice Baby”

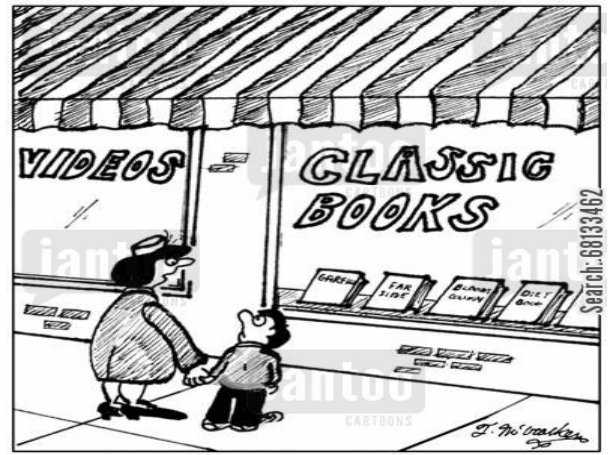
In *Theory of Adaptation*, Linda Hutcheon defines “adaptation” as “a derivation that is not derivative – a work that is second without being secondary.” Defined by both its novelty and its familiarity, adaptation occupies a singular space in a contemporary cultural landscape increasingly reliant on recycling its raw materials. But is adaptation really its *own* thing? Severed from its source material, what claim does the adapted text make to autonomy? Isn’t the adaptation’s contingency—its dependence on its source material—the very thing that draws us to it? How do we reconcile our desire for innovation with our demand that an adaptation not deviate too much from its original? And how do these deviations change our understanding of the original text? What does *Clueless* (1995), for instance, do to our readings of Jane Austen’s *Emma* (1815)? What responsibility does an adaptation have to remain faithful to its source, and how do we measure that fidelity? Finally, how might these issues inform other social and scientific understandings of “adaptation,” broadly conceived? This year’s Southland conference focuses on the question(s) of adaptation in its many formal and thematic permutations.

The conference invites participants from across the humanities, and we actively encourage interdisciplinary work. Please send a 250-word abstract to

uclafoesouthland2016@gmail.com

by March 4.

Include your name, contact information, department, and institution. Prospective participants will be notified by April 1. Send any inquiries to the same email address.



“Those, honey? Those are books.
That’s what they make movies from.”

KEYNOTE SPEAKERS

Kate Newell

(Savannah College of Art and Design)

Arthur Little

(UCLA)

POSSIBLE TOPICS INCLUDE

(but are not limited to):

- cross-medium adaptation (re-mediation involving literature, film, opera, sculpture, performance, etc.)
- interliterary adaptation (e.g. revisionist texts, intertextuality, homage, fan fiction)
- cultural and social adaptation (e.g. postcolonial, bildungsroman, and travel narrative)
- the limits of adaptation (are some texts un-adaptable? what constitutes a faithful adaptation?)
- the stakes of originality in an increasingly adapted and adaptive world
- the ethics of adaptation and appropriation
- translation as adaptation
- historical fiction or speculative fiction as adaptation
- ecology, environment, and adaptation
- mutation and mutability
- the demand for adaptation and adaptability in the ever changing landscape of literary studies

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