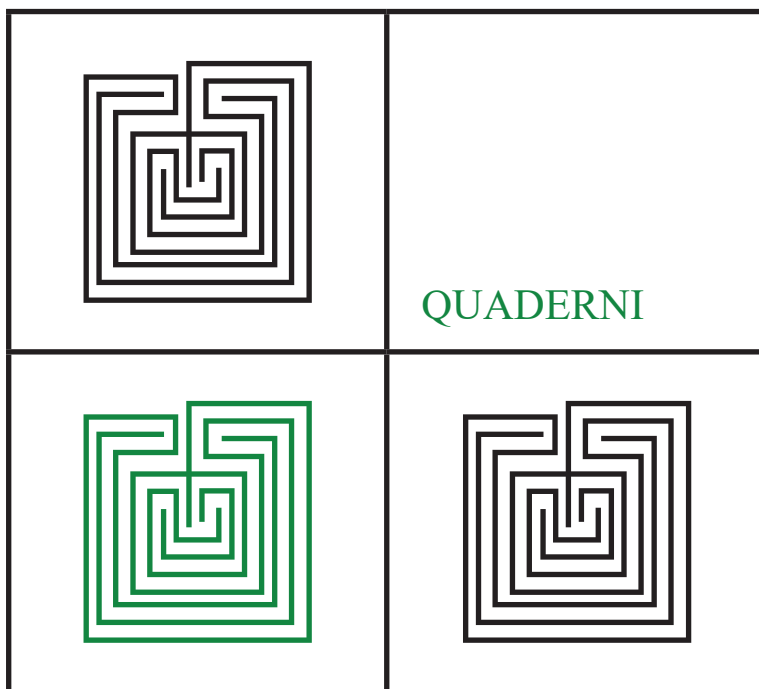

ADAPTATIONS OF STORIES
AND STORIES OF ADAPTATION

ADAPTATION(S) D'HISTOIRES
ET HISTOIRES D'ADAPTATION(S)

edited by / sous la direction de
Sabrina Francesconi / Gerardo Acerenza



LABIRINTTI 187

Università degli Studi di Trento
Dipartimento di Lettere e Filosofia

A collection of interdisciplinary essays by thirteen international scholars in Canadian studies, this volume explores adaptation process and practice from synchronic and diachronic perspectives. These contributions critically analyze linguistic and textual dynamics across genres (opera, poems, short stories, novels, TV series, films, picture books) adopting a broad range of methodological frameworks and tools. They examine the adaptation of stories alongside stories of adaptation, exposing many facets of complex issues such as identity, agency, culture, space, and time. Attention is also devoted to how different media (e.g. books, TV, digital devices) and modes (e.g. writing, music, images) affect the codification, transcoding, and decodification of Canadian narratives. The authors convincingly argue that, when stories move and change, they emotionally and cognitively engage and transform readers, listeners, spectators, audiences – all of us.

Ce volume collectif regroupe les articles de treize chercheurs internationaux en études canadiennes et québécoises qui tentent de cerner les différents enjeux et stratégies de l'adaptation. En s'appuyant sur des cadres théoriques divers et des méthodologies variées, les contributions analysent de manière critique les dynamiques de l'adaptation à travers les genres littéraires (poésie, nouvelle, roman), les médias (littérature, cinéma, série télévisée, musique) et les cultures. Les lecteurs sont ainsi invités à découvrir d'un côté des adaptations d'histoires et de l'autre des histoires d'adaptations. Les auteurs soulèvent plusieurs questions liées à la pratique de l'adaptation, puisque à partir du moment où des histoires sont adaptées, elles voyagent à travers les pays et les langues, elles changent de médias et peuvent mobiliser des émotions différentes chez les lecteurs, les auditeurs ou les spectateurs d'une autre culture.

SABRINA FRANCESCONI is Associate Professor of English Linguistics and Translation at the University of Trento.

GERARDO ACERENZA est *Professore associato* en Langue et Traduction françaises à l'Université de Trento.

€ 15,00

Labirinti 187



**UNIVERSITÀ
DI TRENTO**

**Dipartimento di
Lettere e Filosofia**

COMITATO SCIENTIFICO

Andrea Comboni (coordinatore)

Università degli Studi di Trento

Francesca Di Blasio

Università degli Studi di Trento

Jean-Paul Dufiet

Università degli Studi di Trento

Caterina Mordeglia

Università degli Studi di Trento

Alessandra Ferraro

Università degli Studi di Udine

Mirko Casagrande

Università della Calabria

Il presente volume è stato sottoposto a procedimento di *peer review*.

*Il volume è stato pubblicato grazie al contributo
del Dipartimento di Lettere e Filosofia dell'Università di Trento,
Progetto Dipartimento di Eccellenza - Centro di Alti Studi Umanistici
(Dipartimenti di Eccellenza - Legge 232/2016 art. 1 commi da 314 a 338)*

Collana Labirinti n. 187

Direttore: Andrea Comboni

Redazione a cura di Fabio Serafini - Ufficio Pubblicazioni Scientifiche
dell'Università degli Studi di Trento

© 2020 Università degli Studi di Trento - Dipartimento di Lettere e Filosofia
via Tommaso Gar, 14 - 38122 Trento
tel. 0461 281722

<http://www.lettere.unitn.it/154/collana-labirinti>

e-mail: editoria.lett@unitn.it

ISBN 978-88-8443-892-8

Finito di stampare nel mese di dicembre 2020 presso Supernova S.r.l., Trento

ADAPTATION OF STORIES
AND STORIES OF ADAPTATION:
MEDIA, MODES AND CODES

ADAPTATION(S) D'HISTOIRES
ET HISTOIRES D'ADAPTATION(S):
MÉDIAS, MODALITÉS SÉMIOTIQUES,
CODES LINGUISTIQUES

edited by / sous la direction de
Sabrina Francesconi / Gerardo Acerenza

Università degli Studi di Trento
Dipartimento di Lettere e Filosofia

TABLE OF CONTENTS / TABLE DES MATIÈRES

<i>Canadian Studies in Italy</i> (ORIANA PALUSCI)	VII
<i>Introduction</i> (SABRINA FRANCESCONI, GERARDO ACERENZA)	XIII
LINDA HUTCHEON, MICHAEL HUTCHEON, Adapting His/Story: Louis Riel in History, Drama, Opera, and Staging(s)	3
HÉLIANE VENTURA, The Lens and the Boat: Accommo- dating Objects in <i>The Love of a Good Woman</i> by Alice Munro	21
CORINNE BIGOT, Alice Munro's <i>A Wilderness Station</i> and Anne Wheeler's <i>Edge of Madness</i> : Filling in the Blanks	37
SABRINA FRANCESCONI, Transparent Tricks: Looking in the Mirrors of Screen Adaptations	57
MARINA ZITO, «Une payse dépaysée»: réflexions sur <i>Poèmes des quatre côtés</i> de Jacques Brault	83
YLENIA DE LUCA, <i>Comment faire l'amour avec un Nègre</i> <i>sans se fatiguer</i> de Dany Laferrière: entre succès litté- raire et échec cinématographique	107
GERARDO ACERENZA, <i>La grande séduction / Un village</i> <i>presque parfait / Un paese quasi perfetto</i> : adaptations intersémiotiques et transculturation	123
CHIARA FEDDECK, «Don't You Forget About Me»: The Use of Music in <i>The Handmaid's Tale</i> TV Series	141
FEDERICO PIO GENTILE, Rebooting Montreal in English: The 19-2 Case Study	161

ANNA MONGIBELLO, New Discourses of Canadianness in <i>Anne with an E</i>	185
ANGELA BUONO, <i>Agagak</i> , le roman et le film: un double cas d'adaptation transculturelle	219
KATARZYNA WÓJCIK, Le rôle identitaire de l'adaptation filmique dans le cinéma québécois	231
LYNN MASTELLOTTO, Engaging Young Learners' Multili- teracies through Picture Books and Multimodal Story- telling	251
<i>Authors / Auteurs</i>	275

INTRODUCTION

Sabrina Francesconi - Gerardo Acerenza

Università degli Studi di Trento

Adaptations of Stories and Stories of Adaptation: Media, Modes and Codes is a response to the idea that, following Linda Hutcheon,¹ an open and fluid approach is required for us to make sense of adaptation(s). First, an inclusive reconceptualization implies addressing a wider range of text genres (radio, TV, film adaptations, stage plays, opera, ballets, videogames, art and architectural monuments, nature-park rides, among others), beyond the traditionally privileged page-to-screen transcoding of literary works into films. Second, a dynamic perspective is concerned with the telling and retelling of a story inherent in the process of adaptation, and with its endless interpretation, appropriation and recreation.

A culturally, socially, linguistically superdiverse country, Canada provides a privileged context for the codification and circulation of stories negotiating identity and culture through contact and tension. In the transfer and transformation across media, modes and codes, as well as across genres, cultures and ages, such dynamics are made even more prominent. Indeed, narratives radically move and change in the adaptation process and

¹ L. Hutcheon with S. O'Flynn, *A Theory of Adaptation* (2nd edition), Routledge, New York-London 2012.

ceaselessly renegotiate identity at different layers, by engaging authors, adaptors, and audiences.

Multifold and multifaceted stories of adaptation are told in the following thirteen chapters by international scholars in Canadian studies from a range of disciplines, including history, literature, linguistics, cultural studies, semiotics, ELT and education. The interdisciplinary essays in this collection bridge the gap between apparently divergent practices, discourses, domains, and integrate epistemologies, frameworks, and tools: ethnographic research, translation studies, stylistics, multimodal studies, corpus linguistics, among others.

Linda Hutcheon and Michael Hutcheon's essay *Adapting His/Story: Louis Riel in History, Drama, Opera, and Staging(s)* opens the volume and discusses the tellings and retellings of Louis Riel's complex story through multi-media adaptations. With particular attention to the 20th-century Canadian opera and its various stages of adaptation to opera (from the creation of a libretto to the staging or *mise-en-scène*), the controversial figure in Canadian history is seen as negotiating Canada's national conscience.

In *The Lens and the Boat: Accommodating Objects in The Love of a Good Woman* by Alice Munro, Héliane Ventura inspects intertextual allusions in the 1998 story as performing an adaptive process of accommodation. She focuses her attention on an optometrist's red box, filled with different lenses and optical instruments, and on a boat, which is devoted to the preparation of a trip, and demonstrates that they are profoundly ambivalent, self-reflexive and metadiscursive.

Corinne Bigot's essay, *Alice Munro's A Wilderness Station and Anne Wheeler's Edge of Madness: Filling in the Blanks*, examines the 2002 Canadian feature film, as the adaptation of Munro's short story *A Wilderness Station*. In turn, Munro's literary text is read as adapting a family story about the accidental death of one of the author's ancestors. The French scholar discusses the gap-filling process across the various oral, literary, film narratives

and defines the filling of textual gaps as one of the specific strategies the adaptation process requires.

By adopting the framework and tools of multimodal stylistics, Francesconi's essay *Transparent Tricks: Looking in the Mirrors of Screen Adaptations* inspects the mirror as a heterotopic space in six audio-visual artefacts adapting Munro's stories. Expressing different stories of adaptations, the mirror scene is pervasive and pivotal. It operates as a semiotically layered and complex trope, encompassing emotional, cognitive, and aesthetic concerns, enacting issues related to identity, agency, textuality, staging introspection and inscribing tension within the narrative.

Marina Zito's essay «*Une payse dépaysée*»: réflexions sur *Poèmes des quatre côtés de Jacques Brault* is concerned with the genre of poetry. Defined as a hybrid, experimental work in which Brault practises the art of 'nontraduction', the *Poèmes des quatre côtés* start from non-translated anglophone poems by authors including Gwendolyn MacEwen and Margaret Atwood. Yet, the Montreal poet selects and omits, displaces and reorders, adds and deletes, thus profoundly transforming the source texts, as Zito demonstrates after a close comparative scrutiny.

In *Comment faire l'amour avec un Nègre sans se fatiguer de Dany Laferrière: entre succès littéraire et échec cinématographique*, Ylenia De Luca explores the tension between the best-selling and critically acclaimed novel, with its subversive irony, and its film adaptation released under the same title. Set in Montreal, the engaging story is about two black educated men, Vieux and Bouba, who have regularly sex with white, blond feminist women. The film, De Luca argues, features a banal protagonist, as well as flat humour, dialogues and *mise-en-scène*.

Gerardo Acerenza's essay, *La grande séduction / Un village presque parfait / Un paese quasi perfetto: adaptations intersémiotiques et transculturation*, elucidates strategies of intersemiotic adaptation and transculturalization enacted by the French director Stéphane Meunier in the adaptation process from the hypofilm *La grande séduction* to the hyperfilm *Un village presque parfait*

(e.g. cricket-rugby) and, then, by the Italian director Massimo Gaudioso in *Un paese quasi perfetto* (e.g. *Virginie* TV series-*Un posto al sole*).

In her essay «*Don't You Forget About Me*»: *The Use of Music in The Handmaid's Tale TV Series*, Chiara Feddeck inspects the TV adaptation based on Margaret Atwood's popular novel. The German scholar questions the use of music the series and the effects it can have on the viewers. Among other functions, music effectively emphasizes the main themes of the narrative, reinforces character's thoughts and feelings, and signals temporal changes and gaps. Unexpected solutions are specifically addressed, both in terms of music choice and of textual composition.

Federico Pio Gentile investigates some adaptation strategies employed for the re-creation of a contemporary Canadian crime drama in *Rebooting Montreal in English: The 19-2 Case Study*. Born as a Francophone police procedural meant to propose some Montreal-based criminal stories, the Canadian-English *19-2* TV serial eradicates the entire Quebecois identity through a linguistic turnover simultaneously modifying the cultural, social, and ideological implications related to the original communicative code.

In her essay *New Discourses of Canadianness in Anne* with an E, Anna Mongibello analyzes the popular Netflix series adaptation of *Anne of Green Gables* by Lucy Maud Montgomery. By adopting a linguistic point of view, in a discursive perspective, Mongibello argues that the adaptation is also ideological in that it reinforces the contemporary, multicultural, Canadian national identity and produces new discourses about Canada.

Angela Buono inspects *Agaguk*, the 1958 novel by Yves Thériault and its 1992 film adaptation entitled *Agaguk. L'ombre du loup* by Jacques Dorfmann in her essay *Agaguk, le roman et le film: un double cas d'adaptation transculturelle*. Borrowing Linda Hutcheon's notion of 'transcultural adaptations', Buono argues that the literary work engages a transcultural dialogue between the Inuit diegetic cultural context and the québécois recep-

tion one. Differently, the film relies on cultural clichés and effects of spectacularization in its search for realism.

In *Le rôle identitaire de l'adaptation filmique dans le cinéma québécois*, Katarzyna Wójcik explores identity issues in three adapted films and observes how they engage with the literary tradition as well as with the cinematographic one in their processes of reinterpretation and recontextualization. The Polish scholar addresses *Maria Chapdelaine* (1916) by Hémon and its 1983 adaptation by Carle; *Un homme et son péché* (1933) by Grignon and its 2002 adaptation by Binamé; and *Le Survenant* by Guèvremont (1945) and its 2005 adaptation by Canuel.

Lynn Mastellotto's essay *Engaging Young Learners' Multiliteracies through Picture Books and Multimodal Storytelling* celebrates storytelling as a powerful pedagogical tool in ELT and intercultural education. She inspects a recent storybook by a Canadian author on themes of diversity and belonging, *Migrant* by Maxine Trottier, and shows how it offers rich linguistic input for the English L2 classroom whilst also providing a framework for discussing racial, gender, ethnic and social diversity with children.

From theoretical, methodological and thematic perspectives, the essays in this collection suggest that adaptation cannot be addressed through the filter of a «morally loaded rhetoric of fidelity and infidelity»,² as it is a transgressive and creative practice.

² *Ibidem*, p. 31.

