



SYMPOSIUM

THE AFTERLIVES OF LITERARY CLASSICS

TEXTUAL AND
ICONOGRAPHIC
RE-INTERPRETATIONS
AND RE-IMAGININGS

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14TH NOVEMBER 2025

SALLE INTERNATIONALE 324, SITE LIBÉRATION NANCY

THE AFTERLIVES OF LITERARY CLASSICS

**Salle Internationale
Site Libération
91 Avenue de la Libération, Nancy**

PROGRAMME

8h30

Welcome & Coffee

9h00

Introduction

Nathalie Collé (IDEA) & Pauline Schwaller (IDEA)

SESSION 1 | LITERARY REWRITINGS

(Chair: Pauline Schwaller)

9h15

Anglophone Afterlives: Gerald Murnane and Marcel Proust

Patrick Armstrong (École Polytechnique Paris)

This paper will begin by exploring Marcel Proust's afterlives in anglophone works across the twentieth century. Whether read in the original French or in translation, Proust's great novel has, ever since its staggered publication, cast a long shadow over world literature. Describing the bittersweet experience of finishing *A la recherche du temps perdu*, the American poet John Ashbery suggested that 'one ends up feeling sadder and wiser in equal proportions when one is finished reading him—I can no longer look at the world in quite the same way.' Keeping this intriguing affective response in mind, this paper will look at how new ways of seeing and experiencing the world – inflected by Proust's novel – have become audible in twentieth-century anglophone texts.

Taking as a central case study Gerald Murnane's *Inland* (1988), a complex work that invites intertextual readings, the main part of this paper will explore the resonances between Proust and Murnane. *Inland* not only alludes

to *A la recherche* through the repeated image of 'invisible yet enduring lilacs' – a phrase that forms the title of Murnane's collected essays (2005) – but also incorporates a striking quotation from the last paragraph of André Maurois's biography of Proust: 'Yet it is his exaltation that has brought us the perfume of the hawthorn trees that died long years ago; that has made it possible for men and women who have never seen, nor will ever see, the land of France, to breathe with ecstasy, through the curtain of the falling rain, the scene of invisible yet enduring lilacs'. Through selected close readings of Murnane's Proustian work, this paper will consider broader notions of intertextuality and hypertextuality.

Proust's profound influence on contemporary writers like Murnane resonates with what Roland Barthes outlined in *The Pleasure of the Text* (1973): 'Proust's work, for myself at least, is the reference work, the *mandala* of the entire literary cosmogony. [...] Proust is what comes to me, not what I summon up; not an 'authority,' simply a *circular memory*.' This perspective opens up an interesting way of thinking about Proust's afterlives as a form of literary inheritance that transcends influence. Murnane's intricate novel repeatedly crosses geographical boundaries – from Hungary to America and Australia – offering an oblique re-imagining and re-mapping of Proust, extending his novel across time and beyond borders. Contributing to our understanding of how literary classics circulate and resonate, this paper will shed new light on both Murnane's writing and the reception of Proust's oeuvre across the anglophone world.

Patrick Armstrong is Assistant Professor of English at Ecole Polytechnique in Paris. He is the author of *Microscopy, Magnification and Modernist Fiction: Micro-Modernism from Hardy to Beckett* (Bloomsbury, 2025). He holds a PhD in English Literature from the University of Cambridge. His research focuses on nineteenth- and twentieth-century literature, modernism, and the intersections between science and literature. He has published work on Beckett, Hardy and D. H. Lawrence. He is the Reviews Editor for the *Journal of D. H. Lawrence Studies* and has taught at the University of Cambridge, the École Normale Supérieure de Lyon, and the University of Orléans.

9h35

The Case of Elizabeth Lavenza Frankenstein: Hypotext, Rewriting and Transfiction

Noémie Moutel (Université d'Angers)

In *The Memoirs of Elizabeth Frankenstein*, Theodore Roszak, an enthusiastic critic of the American counter culture and pioneer of ecopsychology, proposes a meticulous rewriting of Mary Shelley's *Frankenstein*, which reveals and

¹Marie Cazaban-Mazerolles, *Raconter le vivant : un essai de zoépoétique narrative* (Thèse, Université de Poitiers, 2018), Abstract.

amplifies the feminist and environmentalist concerns of the original text. The Frankensteinian hermeneutics are a prime example of what Marie Cazaban-Mazerolles has spelled out as «the way the poetics of character traditionally duplicate human exceptionalism¹». Indeed, the feat accomplished by the scientist reveals a double anthropocentrism: Victor Frankenstein acts as a «master and possessor²» of the conditions favourable to life, and he creates an individual of human appearance exonerated from all belonging to the biological continuum. By choosing for his rewriting a feminine focalisation – and a gradually feminist one – Roszak exposes the onto-epistemological framework that presides over the accomplishment of this modern *hubris*.

The literary devices that Roszak sets in place to produce this new narrative correspond to several of the notions that Gérard Genette stabilized in *Palimpsestes*. First of all, the comparative work that articulates the study of Mary Shelley's novel with Roszak's requires a clear and constant distinction between the «hypotext» and its «rewriting». Second, *The Memoirs of Elizabeth Frankenstein* operates according to what Genette calls a «transfocalisation», meaning a modification of the narrative point of view likely to provide answers to questions that the hypotext had left open³. Roszak's rewriting could thus be read as a fictional proposition, akin to a coquel, aiming to provide readers of the original text with new details: while Victor Frankenstein hopes to «renew life where death had apparently devoted the body to corruption»⁴, what is Elizabeth up to?

Following Genetian literary theory, Richard Saint-Gelais has developed the notion of transfictionality to provide literary studies with a typology that might help categorise works of fiction that rely on fictional elements from other texts. He specifically analyses intertextual processes that aim to extend, continue or decentre an initial narrative. Saint-Gelais identifies two primary transfictional tendencies: the expansion and the version. The tranfictional expansion is the simplest and most common form, where an existing narrative is expanded, either temporally or diegetically. The transfictional version is instead the act of rewriting a narrative from a new angle⁵. Following this theoretical background and framework, this presentation will comment on the polarisation of gender and genre at play between the hypotext and its rewriting: from a female writer to a male one, from a male protagonist to a female one, and from science fiction to ecopsychology. I shall also develop how this centrifugal destabilisation of the hypotext aims to disseminate its proto-ecofeminist potential. All in all, the comparative study of these two texts will take us from the wake of the Industrial Revolution to the Anthropocene, to see what kind of afterlife this literary classic might inspire us to aim for.

Noémie Moutel completed her PhD in December 2023, with a dissertation entitled "Mapping Ecofeminist Emancipatory Trajectories via the Works of Theodore Roszak". She is an independant researcher affiliated to the 3LAM research unit at the University of Angers. Her work explores the various strategies that ecofeminist fiction and practice deploy to escape the restrictive labyrinths of patriarchal and neo-liberal norms. She has been teaching at university for the past ten years, focusing on ecofeminist, ecopsychological and ecocritical approaches. She contributed to *Dwellings of Enchantment: Writing and Reenchanted the Earth*, edited by Bénédicte Meillon (2020), with a focus on Theodore Roszak's rewriting of Shelley's Frankenstein, entitled *The Memoirs of Elizabeth Frankenstein* (1995). She has also published in French "La métaphore du viol de la terre: une proposition écoféministe" in *Essais, Revue Interdisciplinaire d'Humanités*, in 2018. She was a member of the organizing committee of the international conference "Rediscovering Françoise d'Eaubonne" held at the University of Caen-Normandy in November 2022, and has helped set up reading workshops of her life's writings. She is also a member of the European Association for the Study of Literature, Culture and the Environment.

10h15

Coffee break

SESSION 2 | GRAPHIC AFTERLIVES - GRAPHIC NOVELS AND COMICS

(Chair: André Kaenel)

10h40

Re-Imagining Ahab: French Comics and the Afterlives of Melville's Captain

Alan Van Brackel (Université Sorbonne Nouvelle)

Herman Melville's *Moby-Dick* has generated a particularly rich corpus of French graphic adaptations in the 20th and 21st centuries, ranging from sequential adventure stories in the 1950s to derived works that do not present themselves as adaptations in the last few years.

Among the many afterlives of Herman Melville's *Moby-Dick*, the figure of Captain Ahab stands as a privileged locus of reinterpretation. Both hyper-visible and enigmatic, Ahab condenses the novel's tension between monomania and metaphysical inquiry, between heroic stature and human fragility. This paper examines how three contemporary French comics – Patrick Mallet's *Achab* (2007–2011), Christophe Chabouté's *Moby-Dick* (2014), and Delphine Panique's *Un beau voyage* (2014) – rework the character, producing distinct iconographic and narrative afterlives that both inherit and challenge Melville's creation.

Patrick Mallet's *Achab*, a prequel to *Moby-Dick*, imagines the captain's youth and early voyages, staging the gradual deformation of his body and psyche. By fictionalising a "before," Mallet inscribes Ahab into the logic of the prequel, where afterlife paradoxically precedes the hypotext. Chabouté, by contrast, monumentalises Ahab through stark black-and-white contrasts and sweeping full-page panels, yet simultaneously reduces his speech, amplifying the visual over the verbal. In Chabouté's work, Ahab becomes less a rhetorician than an icon, an image of obsession inscribed in chiaroscuro. Finally, Delphine Panique's *Un beau voyage*, though not a direct adaptation, mobilises Ahab as a spectral intertext. In her ironic, deliberately naïve drawing style, the figure of the sea captain is reframed as a comical, melancholic echo: a feminist derivation of Melville's masculine myth.

Taken together, these three examples highlight the ways in which comics as a medium engage in acts of restoring (Scott), hypertextuality (Genette), and transfictionality (Saint-Gelais). Each artist reconfigures Ahab's corporeality – through scarring, monumental silhouette, or ironic diminution – while also interrogating his symbolic weight. The visual afterlife of Ahab thus oscillates between amplification (the hero-icon), excavation (the prequel), and deflation (the parody).

This analysis contributes to the theorisation of "afterlives" (in comparison to what Saggini does with the figure of Frankenstein) by showing how comics foreground embodiment, materiality, and visual style in their

9h55

Discussion

¹René Descartes, *Discours de la méthode* [1637], Paris: Pléiades, p. 168. My translation.

²Gérard Genette, *Palimpsestes*, Paris, Seuil, 1982, p. 458.

³Mary Shelley, *Frankenstein; or the Modern Prometheus* [1818]. London: Penguin Classics, 1992, p. 55.

⁴Richard Saint-Gelais, *Fictions transfuges, La transfictionnalité et ses enjeux*, Paris : Seuil, 2011, p. 581-582.

reinterpretations of canonical figures. Far from offering a single image of Ahab, these works demonstrate the plasticity of Melville's character and the capacity of graphic narratives to generate divergent afterlives: tragic, monumental, or playful. In doing so, they exemplify how literary classics survive and transform across media, producing not continuity but multiplicity.

Alan Van Brackel is a photographer and research engineer with Master's degrees in Information Science and English. He is currently a PhD candidate at Université Sorbonne Nouvelle, working under the supervision of Ronan Ludot-Vlasak on the presence of literary intertexts in popular culture. His dissertation project, entitled "'If the Monstrous Cannot Be Represented, It Must Be Signified': The Melvillean Visual Imagination in France", focuses particularly on French comic-book adaptations of Moby-Dick.

11h00

Conrad's *Heart of Darkness*'s Graphic Afterlives : The Case of Michael Matthys's *Kurtz*

Nathalie Martinière (Université de Limoges)

In the early 21st century, graphic novel adaptations of Conrad's *Heart of Darkness*¹ have multiplied, seemingly fulfilling his desire "to make you hear, to make you feel— [...] before all, to make you see,²" while making the novella accessible to a large readership. At the same time, postcolonial theory and criticism have transformed our approach to Conrad's works – with a particular emphasis on *Heart of Darkness*, underlining the problematic aspects of the "image of Africa" it may convey. As a consequence, graphic novelists have chosen to renegotiate its controversial dimension and problematize the possible impact on a 21st century audience by massively contextualising the graphic adaptations and focusing on the denunciation of colonialism in the fiction.

In previous analyses, I have tackled the various ways in which several graphic novelists revisit the colonial past in their appropriations of *Heart of Darkness* and I have analysed to what degree stylistic choices are impacted by the literary and historical polemics around the text. I would like to change perspective and concentrate on one very recent graphic adaptation, Michael Matthys's *Kurtz* (2024) in which the artist has chosen to distance himself from the novella, abandoning not only Conrad's favourite narrator, Marlow, but also, more radically doing away with the text and transferring meaning entirely into the images. I intend to explore such extreme choices. My contention is that they allow him to deal with the trauma conveyed in the novella, and to preserve a tension between graphic choices and documentary evidence at the same time. Matthys, for instance, relies heavily on photographs of atrocities performed in Congo, but turns them into drawings or paintings which at times verge on abstraction, thus maintaining a form of aesthetic distance while questioning the ethical difficulties associated with the visual representation of atrocities. A very personal appropriation rather than an adaptation, *Kurtz* nevertheless recaptures the haunting quality of Conrad's novella.

Nathalie Martinière is professor in the Department of English, University of Limoges where she teaches literature. She wrote her doctoral dissertation on spatial representations in Joseph Conrad's novels and works both on Conrad and on postcolonial rewritings of classics. She is the author of *Figures du Double: du personnage au texte* (2008). She co-edited *Rewriting in the 20th-21st Centuries: Aesthetic Choice or Political Act?* (2015) and, more recently, *Conrad's Presence in Contemporary Culture: Adaptations and Appropriations* (Brill, 2024) and contributed a chapter to the Routledge Conrad Companion (2024). She is the editor of *L'Epoque Conradienne*.

¹Anyango, Catherine and David Zane Mairowitz, *Heart of Darkness. Adapted from the original novel by Joseph Conrad*. London : SelfMadeHero, 2010. [...]

²Joseph Conrad, *The Nigger of the 'Narcissus' A Tale of the Sea*, preface, Oxford World's Classics, 1984, xlii.

³In Beth Newman's edition (Boston, New York, Bedford Books of St. Martin's Press, 1996), but Margaret Smith's edition (Oxford, New York, Oxford University Press, 1980) will also be used, as well as the French translation (yet to be identified).

11h20

Pascal Croci's *Jane Eyre* (2025): Transmedial Adaptation

Fabien Desset (Université de Limoges)

Pascal Croci (1961-) is a French graphic novelist who had already published an adaptation of Bram Stoker's *Dracula* (1897) and Joseph Sheridan Le Fanu's *Carmilla* (1872) in 2005-2008 (three volumes) and 2016 (one volume) respectively, when he launched into a transposition of Charlotte Brontë's *Jane Eyre* (1847), recently released in March 2025 (Varou). Meeting him at the Angoulême "BD" festival earlier in the same year, even before the national release, was an opportunity to question him about his inspirations and sources, and understand that the graphic novel was not a straightforward adaptation: firstly, the author used a French translation, which he may have adapted; secondly, only the "second" part of the novel was transposed, more exactly from Jane's arrival at Thornfield Hall in chapter 11 of volume one to her departure from it in chapter 27 of volume three;³ thirdly, the original source of inspiration was the 1943 movie directed by Robert Stevenson, with Joan Fontaine and Orson Welles; finally, the visual stylisation of the characters and places recreates them. This presentation will analyse each of these four aspects of Croci's adaptation from a transtextual point of view, despite Gérard Genette's qualms about transaesthetic studies in *Palimpsests* (1982, trans. 1997), considering that a translation is already a formal and possibly thematic transposition of the English hypotext. It will look at what a *partial* transposition of the novel entails, including the reader's response, and see how transmedial influences, here cinematic and graphic, contaminate and modify the original work, whose primacy in the chain of influences is already questioned.

Fabien Desset is a lecturer in English literature at the university of Limoges and a member of EHIC (Espaces Humains et Interactions Culturelles), SERA (Société d'Etudes du Romantisme Anglais) and SALT (Société Angliciste – Arts, Images et Textes). He has been working on transtextuality since his Ph.D. dissertation on P. B. Shelley's mythological poetry and has published several papers on the Romantic poet's rewriting of Aeschylus's *Prometheus Bound*, like 'Transtextual Transformations of *Prometheus Bound* in Percy Bysshe Shelley's *Prometheus Unbound*: Prometheus' Gifts to Humankind' (2017), and on ekphrasis or transmedial rewriting, including 'Henry Fuseli's *Nightmare(s)* in Mary Shelley's *Frankenstein* (1818)' (2021). Papers on Iron Maiden's heavy metal adaptation of S. T. Coleridge's 'The Rime of the Ancient Mariner' (1817 version) and Karfagen's progressive rock transpositions of William Blake's, Robert Louis Stevenson's and Henry Wadsworth Longfellow's poetry are about to be published. His other research interests include Gothic literature, Romantic travel, art, animal rights and vegetarianism.

11h40

From Adaptation to Transcreation : The case of *Gone With the Wind*'s Adaptation into a Graphic Novel

Charlotte Croisier (Université Paris Nanterre)

When it was first published in 1936, Margaret Mitchell's novel *Gone With the Wind* quickly became a literary sensation. It garnered critical acclaim, notably after it won the Pulitzer Prize in 1937. Due to its widespread success, the novel was soon exported abroad, and the first French translation was released in 1939 by the Gallimard publishing house. This translation remained the only existing French version up until 2020. The Gallmeister publishing house commissioned a new translation which was conducted by Josette Chicheportiche during that year.

This new translation was the object of great media attention and rave reviews in the press. Beyond these strictly textual rewritings, this classic novel of American literature gave way to renewed interpretations of the original narrative. In the wake of the second translation, the Rue de Sèvres publishing group adapted *Gone With the Wind* into a two-volume graphic novel. The aim of this presentation will be to demonstrate how adapting such a novel into a new form constitutes a new kind of translation and how it offers a renewed presence to Margaret Mitchell's work. I will demonstrate how Pierre Alary's choices in terms of graphics are a means to retranslate and reinterpret *Gone With the Wind*. The use of colors will be a specific point of interest in my analysis. Furthermore, the physical representation of some of the characters will also be analyzed, especially regarding those who are enslaved in that these visual representations are the manifestation of a clear stance in terms of racial dynamics.

The various textual transcriptions of the narratives within the graphic novel will also be at the core of my study. Graphic art entails very prescriptive publishing norms that inevitably have a tremendous impact on the finished product. The strictest of these norms pertains to the actual layout of the page in that text spreads across a much more limited space than it would in a regular novel.

As such, it implies a strict decision-making process regarding which elements should be a part of the reimagined narrative and which ones should be discarded. This presentation will endeavor to shed light upon the significance of these decisions in exemplifying a desire to rework the narrative so that some story elements are either downplayed if not utterly silenced.

The publishing context will also be taken into account so as to highlight how this graphic adaptation fits into the editorial policy of Rue de Sèvres.

Moreover, I will highlight how this recent adaptation intertextually fits into an array of previous adaptations and how it relates to the other artistic creations surrounding Margaret Mitchell's original work. I will seek to emphasize the influence these previous adaptations exert upon the graphic novel. I will also focus on how this graphic novel is either in keeping or distances itself from the translation choices that were made in the two French versions of the novel that are currently available.

Charlotte Croisier is a third-year PhD student in translation studies at the University of Paris-Nanterre. Her dissertation is entitled "Retraduire *Gone With the Wind*: enjeux sociologiques et contextuels"; it is supervised by Serge Chauvin. Her work focuses on the socio-historical dynamics at work in the translation process. Her interdisciplinary approach is at the crossroads of various research fields largely influenced by gender studies, literary history and memory studies. Her work also examines how racial issues are expressed through translation and the way translation affects the depiction of enslaved characters. The core of her analysis relies on the intricate links that bind translation, collective memory and popular literature. Her study aims to encompass a large variety of literary forms which include graphic and filmic adaptations and how these resonate within the translation realm. She holds the *Agrégation* in English and currently teaches literary translation and British history as a Teaching and Research Assistant (ATER) at the University of Paris Nanterre. She previously taught literary translation at the Sorbonne Nouvelle.

12h30

Lunch on campus

SESSION 3 | VISUAL AND SOCIAL-MEDIA AFTERLIVES

(Chair: Nathalie Collé)

14h30

Lemuel, Lego and Laundry Powder : The Visual Afterlives of *Gulliver's Travels* in Advertising

Ruth Menzies (Aix-Marseille Université)

Images of Lemuel Gulliver have been used in a wide range of contexts that both bear witness to the longevity of Jonathan Swift's character and raise questions regarding his current status and the degree to which he remains connected in viewers' minds to his original literary and satiric context. Focussing on just some of the many adverts from around the world that, over a period of some 150 years, have comprised and reprised imagery of Gulliver – and one specific presentation of Swift's imaginary traveller in particular – to promote an extremely eclectic assortment of products, this paper will examine the extent to which they can be seen as reflecting the evolution of the visual afterlives of *Gulliver's Travels*. While the denotative value of these images, to borrow Barthes's terminology, remains relatively stable, the connotative value they apparently convey is far more fluctuating. Admittedly, Swift's Lemuel Gulliver, a satiric puppet whose attitudes shift to suit the author's diverse ironic purposes and critical targets, lacks the psychological coherence one might expect to find in the narrator or main character of a novel, but the sheer range of meanings and symbols that are represented and conveyed by the Gulliver figure in these adverts is nonetheless striking.

This, I would argue, is due not only to the images' possible susceptibility to individual interpretation, but also, and more notably, to the adverts' inscription within a mutable and mutating visual and literary culture landscape. One indication of this is the inclusion of Gulliver adverts in series linking the character to other texts, thus providing indications as to how successive advertising creatives and copywriters have perceived the *Travels* in terms of different literary genres. Another is the imagery used, and its implicit or explicit connections to Swift's text or to different literary, cultural or visual frameworks.

The sample of adverts presented and analysed in this paper will try to assess not only what these images suggest about how those creating them perceive Gulliver, but also how they seem to presume their target audiences might perceive him.

12h00

Discussion

Ruth Menzies is Senior Lecturer in the Department of Anglophone Studies at Aix-Marseille University, where she teaches translation and literature and is affiliated to the LERMA research group. She is currently joint editor-in-chief of the Anglophone Studies journal *e-Rea*. Ruth works on 17th- and 18th- century French and British fictional travel writing, and on rewritings, appropriations and adaptations of such texts. She has published various articles and book chapters on rewritings and adaptations of *Gulliver's Travels*, *Robinson Crusoe* and *Paul et Virginie*, as well as on imaginary languages and fictional travel writing. More recently, her research has focused on the use of imagery from early travel fictions in modern visual media and includes a chapter on 'Visual Culture' in the *Cambridge Companion to Gulliver's Travels* (2023). She is currently co-editing a volume on translations of French and British travel writing in the long eighteenth century, to be published with Routledge in 2027.

14h50

Cartographic Afterlives of a European Bestseller : Maps for Bernardin's *Paul et Virginie* as Reading Support

Christina Ionescu (Mount Allison University)

The extensive and varied iconographic corpus of Bernardin de Saint-Pierre's popular novel *Paul et Virginie* (1788), set in Mauritius Island (in the author's time, a French colony known as Île de France), contains a profusion of literary afterlives – conventional (series of illustrations, standalone prints, paintings, sculptures, plays, operas, films) or unusual (ceramic objects, fabric, stamps, fans, magic lanterns, etc.). A distinctive though scarce component of its extensive visual and material corpus is a map of Île de France inserted in various editions of *Paul et Virginie*, but to date this cartographic supplement has not received critical attention despite the spatial turn of literary studies and the humanities in general as well as the substantial interest in the iconography of *Paul et Virginie*. It should be noted from the outset that during the eighteenth century this novel was illustrated twice with authorial involvement, yet interestingly Bernardin did not commission a map to accompany his beloved pastorate in the 1789 first separate edition produced by Didot le Jeune from the Imprimerie de Monsieur or the 1806 deluxe edition published by Didot l'Aîné by subscription, both of which were illustrated with series of figurative engravings (and in the latter case, also the author's portrait as a frontispiece). Using an approach anchored in book history, cartography, and illustration studies, I will focus on noteworthy examples extracted from a corpus of over 550 editions of *Paul et Virginie*, published in France and throughout the world, to discuss the visualisation of textual space, the map in relation to other forms of book illustration (and Bernardin's choice not to commission one for the two editions that he sanctioned), as well as the role of cartographic supplements designed for literary texts in the reading experience.

Professor Christina Ionescu is director of the Visual and Material Culture Studies Program at Mount Allison University in Canada. She is a *dix-huitiémiste* with an interest in illustration studies, the history of the book, visual and material cultures, as well as word and image theory. She has (co-)edited a number of collections of articles and thematic journal issues, including *Visualizing the Text from Manuscript Culture to the Age of Caricature* (University of Delaware Press, 2017) and 'Picturing the eighteenth-century novel through time: Illustration, intermediality and adaptation' (*Journal for Eighteenth-Century Studies*, December 2016). Her articles have appeared in journals such as *Cahiers du GADGES*, *Image & Narrative*, *Le Livre et l'estampe*, *SVEC* and *Journal for Eighteenth-Century Studies*.

15h10

Fear and Loathing Online : Outsiders of Literature and their Reading Communities

Amélie Macaud (Université Marie & Louis Pasteur)

In 2017, a blog page entitled "The Persistence of Canons in the Digital Humanities" Ryan Leach wondered about the existence of Canons online. The author quoted Franco Moretti and his work on "distant reading" to explain why digital humanities kept using canonical works or the idea of Canons to look at texts online, how literature like sci-fi or e-lit became, in a way, "canonized" or "still rely on canonical reference to explain their results."

I take a different approach and look at the resurgence of marginalized authors through the comparative case study of Charles Bukowski and Hunter S Thompson and their reading communities. Charles Bukowski was a Californian novelist and poet who has written over 60 books but has never been considered part of the Classics of American literature, despite his comfortable sales and lasting influence on a generation of poets. Neither was Hunter S. Thompson, a journalist and writer who created a new type of journalism called "gonzo journalism" and wrote books like *Fear and Loathing on the Campaign Trail '72* (1973). Both writers have in common a strong authorial posture (Meizoz 2007) and are known for their work as much as for their addictions, to alcohol for one, to drugs for the other.

This study addresses how readers from different generations make sense of their texts and their images and why the marginalized texts, not considered "Classics", are still relevant today. Through texts and images used by readers online, I will discuss how the two writers, considered "cult" by their readers, still have influence and a growing readership online. The study will be both qualitative and quantitative. Via a comparative analysis of the images created by the readers, we aim to study the ongoing presence of these authors on social media and how readers mediate and «remediate» them online (Bolter, Grusin 1999). Via text mining and clustering, we aim to uncover patterns as to the ongoing relevance of these authors. For this paper, I will use the social media platform Reddit and the fan pages "r/Bukowski" and "r/huntersthompson".

This paper will approach the marginalization of texts and the enduring influence of authors and their works on subsequent generations.

Amélie Macaud is an associate professor at Université Marie & Louis Pasteur (formerly known as Université de Franche Comté), France. Her research within the research lab ELLIADD and the research team "Mediation and Digital Practices" has focused on reception studies, with a special interest in online reading communities, book history and American literature. Her PhD dissertation dealt with the making of the publishing of Charles Bukowski, a Californian author, in the United States and in France. She has since studied other authors (and their reading communities), such as Hunter S. Thompson or Kurt Vonnegut, both published by the same publishing house as Charles Bukowski in France in the 1970s. She uses a variety of digital tools (Voyant-Tools, R, ImageJ, Praat) to explore larger corpora online, whether visual, textual or audio.

15h30

Discussion

15h50

Coffee break

SESSION 4 | PHOTOGRAPHIC AND CINEMATIC AFTERLIVES

(Chairs: Adriana Haben & Matthew Smith)

16h15

The Afterlife of Two Literary Classics through the Lens of William Lake Price in the 19th Century: *Don Quixote in his Study* and *Robinson Crusoe*

Rasha Alshibli (Université de Haute Alsace)

William Lake Price (1810-1896) was an English watercolourist, also trained as an architect. During the 1850s, he developed an interest in photography, which led him to write *A Manual of Photographic Manipulation: Treating of the Practice of the Art; and Its Various Applications to Nature* (1858). In addition to his manual, he wrote many articles in *The Photographic News*, in which he analysed many of the great classics. As a practitioner, he produced portraits, still lifes, interiors, landscapes, and genre subjects within the span of only six years.

A prominent example of Price's staged photographs is *Don Quixote in his Study* (1855). In it, he depicted the Spanish character of Miguel de Cervantes's famous novel *Don Quixote de la Mancha* (1605). Mary Warner Marien mentions in her book *Photography: A Cultural History* that this theatrical photograph was driven from two novels namely Cervantes's *Don Quixote* (1547-1616) and Walter Scott's *The Antiquary* (1816) (154). Helmut Gernsheim argues in his book *Creative Photography: Aesthetic Trends 1839-1960*, that: "In 1855 William Lake Price [...] astonished the world of art and photography with his 'Don Quixote in his Study' [...], 'The Baron's Feast' and other compositions in the chivalric style of George Cattermole and other academic painters of the day" (Gernsheim 76). Besides being inspired by these two novels, from two different centuries, Price also drew inspiration from another form of art, namely painting. Some of these paintings titled *Don Quixote in his Study* include one created by John Vanderbanch in 1723, another painted by the British painter Richard Parkes Bonington between 1825-1826, and a third by the British artist George Cattermole in 1840. In this sense, the new medium of photography served as a modern tool of retelling literary classics through the lens of the camera, giving them new lives.

The concept of intermediality was also evident in the transition from Daniel Defoe's *Robinson Crusoe* in 1719 to Price's adaptations in 1856. According to Gernsheim and Gernsheim Price created "a series of photographs to illustrate the adventures of Robinson Crusoe" (245). In these staged photographs, Price attempted to visually interpret the main components of the novel using the medium of photography.

Price's artistic photography functions as a bridge, connecting and continuing the artistic traditions that prevailed at that time. Through these tableaux, he attempted to merge various elements from different artistic realms with the technical and realistic field of photography.

This paper will study these two composite photographs, *Don Quixote in his Study*, and *Robinson Crusoe*, showcasing how Price depicted these two novels from the seventeenth and eighteenth centuries using the then-emerging medium of photography. By doing so, he gave these novels new lives by translating them into photographic forms.

Rasha ALSHBILI is a third-year PhD student at the Université de Haute-Alsace, supervised by Prof. Maxime LEROY. Her research focuses on the British Photographer William Lake Price (1810-1896), his theory and artwork. Currently, she teaches English literature and writing for first-year English students at the same university. In 2023, she completed her Master's research on the same topic with a focus on Price's portraits and *tableaux vivants*. She presented her research in the "EUCOR 2023 Annual English Trilateral MA and PhD Conference" in Freiburg, Germany.

16h35

From Preservation to Reinvention: Keeping Gatsby Alive

Estelle Jailliard (Université de Perpignan)

When approaching literature and its film adaptations, the "afterlife" of a literary text often takes the form of a screenplay. A screenplay is not a copy but a reinvention—a translation of what the screenwriter has perceived from the original text. The notion of *afterlife* underscores how a story continues to survive, transform, and engage audiences.

This presentation examines *The Great Gatsby* and its afterlife through film screenplays, with particular attention to Truman Capote's and Francis Ford Coppola's contributions. A cinematic adaptation of a literary hypertext inevitably offers a new perspective, revising the work for the screen. In this process, the text must adapt, be interpreted, and reinterpreted.

The Great Gatsby, a cornerstone of American literature, has a rich afterlife: through critical reassessment, cultural references, and film adaptations. Here, the focus is on how different screenplays preserve or reshape Fitzgerald's novel, framed by the recurring question of fidelity. I will analyse the revisions introduced in Truman Capote's 1972 screenplay, described by Jack Clayton as the "great fish that is all head and no tail." As Linda Hutcheon claimed in *A Theory of Adaptation* (2006), an adaptation should not be judged solely on its fidelity to the source. Yet, when considering the afterlife of a text, fidelity remains central—though not exclusively so. As Francesca Saggini reminds us in *Transmedia Creatures* (2018), the afterlife of a work may also be assessed in terms of "reproducibility, transmissibility, adaptation, and cultural legacy – while no longer relying on fidelity and authenticity as guiding principles."

The first part of the study examines Capote's 1972 screenplay as an instance of fidelity. A close examination will reveal not only what elements of Fitzgerald's novel survived, but also what was altered or omitted. Capote, as

a realist writer, restored a sense of concreteness to an ambiguous novel. His screenplay is faithful to Fitzgerald's dialogue, narrative tone, and Hollywood aesthetics. The story's survival, in this case, rests on its fidelity to the novel's atmosphere and style.

Yet does "afterlife" necessarily imply fidelity? Coppola's 1973 screenplay suggests otherwise. His version functions as both a reworking of the novel and a preparatory step toward filmic writing. It resurrects Gatsby's story for a new audience, creating a dialogue not only between text and film, but also across historical and cultural contexts. This raises the question of why Coppola's approach resonated differently from Capote's, and differently again from Baz Luhrmann's later version.

Ultimately, the "afterlife" of Gatsby depends on which screenplay one considers: Capote preserves, Coppola reinvents. Both sustain the story, but in radically different ways. The afterlife of literature is never static—it is rewritten, reimagined, and re-experienced through adaptation. Each era resurrects *The Great Gatsby* for its own audiences, aligning it with contemporary anxieties, aesthetic preferences, and cultural debates. Readers and viewers thus play an active role in sustaining Gatsby's afterlife, continually reshaping the way his story is told and understood. *The Great Gatsby* exemplifies the afterlife of literature: the story dies, yet it is continuously resurrected through adaptations, references, and scholarly debate.

Estelle Jailliard is a doctoral student at the University of Perpignan, France. She lives and teaches in Paris. She undertook her PhD in September 2024, under the supervision of Mr Jocelyn Dupont, with a focus on the adaptations of *The Great Gatsby* on screen. Her research is a comparative and intermedial study of four adaptations of Fitzgerald's novel (1926, 1949, 1974 and 2013).

16h55

Discussion

17h15

Synthesis and concluding remarks

19h00

Dinner in town





THE
AFTERLIVES
OF
**LITERARY
CLASSICS**
TEXTUAL AND
ICONOGRAPHIC
RE-INTERPRETATIONS
AND RE-IMAGININGS

14TH NOVEMBER 2025
SALLE INTERNATIONALE 324, SITE LIBÉRATION
NANCY

PROGRAMME OF THE SYMPOSIUM

8h30

WELCOME & COFFEE

9h00

INTRODUCTION

NATHALIE COLLÉ (IDEA) & PAULINE SCHWALLER (IDEA)

SESSION 1 | LITERARY REWRITINGS (CHAIR: PAULINE SCHWALLER)

9h15 - ANGLOPHONE AFTERLIVES: GERALD MURNANE AND MARCEL PROUST

PATRICK ARMSTRONG (ÉCOLE POLYTECHNIQUE PARIS)

9h35 - THE CASE OF ELIZABETH LAVENZA FRANKENSTEIN: HYPOTEXT, REWRITING AND TRANSFICTION

NOÉMIE MOUTEL (UNIVERSITÉ D'ANGERS)

9h55 - DISCUSSION

9h15

10h15

10h15

COFFEE BREAK

SESSION 2 | GRAPHIC AFTERLIVES - GRAPHIC NOVELS AND COMICS (CHAIR: ANDRÉ KAZENET)

10h40 - RE-IMAGINING AHAB: FRENCH COMICS AND THE AFTERLIVES OF MELVILLE'S CAPTAIN

ALAN VAN BRACKEL (UNIVERSITÉ SORBONNE NOUVELLE)

11h00 - CONRAD'S *HEART OF DARKNESS*'S GRAPHIC AFTERLIVES: THE CASE OF MICHAEL MATTHYS'S *KURTZ*

NATHALIE MARTINIÈRE (UNIVERSITÉ DE LIMOGES)

11h20 - PASCAL CROCI'S *JANE EYRE* (2025): TRANSMEDIAL ADAPTATION

FABIEN DESSET (UNIVERSITÉ DE LIMOGES)

11h40 - FROM ADAPTATION TO TRANSCREATION: THE CASE OF *GONE WITH THE WIND*'S ADAPTATION INTO A GRAPHIC NOVEL

CHARLOTTE CROISIER (UNIVERSITÉ PARIS-NANTERRE)

12h00 - DISCUSSION

10h40

12h30

12h30

LUNCH ON CAMPUS

SESSION 3 | VISUAL AND SOCIAL-MEDIA AFTERLIVES (CHAIR: NATHALIE COLLÉ)

14h30 - LEMUEL, LEGO AND LAUNDRY POWDER: THE VISUAL AFTERLIVES OF *GULLIVER'S TRAVELS* IN ADVERTISING

RUTH MENZIES (AIX-MARSEILLE UNIVERSITÉ)

14h50 - CARTOGRAPHIC AFTERLIVES OF A EUROPEAN BESTSELLER: MAPS FOR BERNARDIN'S *PAUL ET VIRGINIE*

AS READING SUPPORT

CHRISTINA IONESCU (MOUNT ALLISON UNIVERSITY)

15h10 - FEAR AND LOATHING ONLINE: OUTSIDERS OF LITERATURE AND THEIR READING COMMUNITIES

AMÉLIE MACAUD (UNIVERSITÉ MARIE & LOUIS PASTEUR)

15h30 - DISCUSSION

14h30

15h50

15h50

COFFEE BREAK

SESSION 4 | PHOTOGRAPHIC AND CINEMATIC AFTERLIVES (CHAIRS: ADRIANA HADEN & MATTHEW SMITH)

16h15 - THE AFTERLIFE OF TWO LITERARY CLASSICS THROUGH THE LENS OF WILLIAM LAKE PRICE IN THE

19TH CENTURY: *DON QUIXOTE IN HIS STUDY* AND *ROBINSON CRUSOE*

RASHA ALSHBLI (UNIVERSITÉ DE HAUTE-ALSACE)

16h35 - FROM PRESERVATION TO REINVENTION: KEEPING *GATSBY* ALIVE

ESTELLE JAILLIARD (UNIVERSITÉ DE PERPIGNAN)

16h55 - DISCUSSION

16h15

17h15

17h15

SYNTHESIS AND CONCLUDING REMARKS

19h00

DINNER IN TOWN