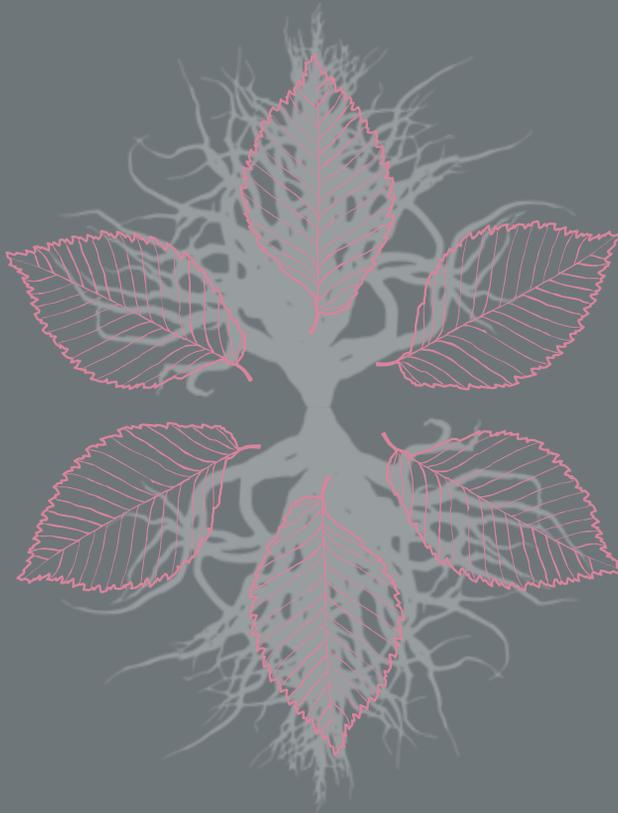# GENRE AND ...

## Copenhagen Studies in Genre 2

Ed. Sune Auken,
Palle Schantz Lauridsen, &
Anders Juhl Rasmussen

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# Copenhagen Studies in Genre

**Copenhagen Studies in Genre 1**

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**Copenhagen Studies in Genre 2**

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# CONTENTS

# READING GENRE

# GENRE AND ADAPTATION IN MOTION

## Erik Svendsen

"ADAPTATION HAS RUN AMOK," Linda Hutcheon states on the first page of her *A Theory of Adaptation* (2006). In film and media studies, adaptation is traditionally associated with the conversion of a novel into a film. The scholarly literature is full of books that focus on that particular media metamorphosis, whose decisive element is the conversion of words into audiovisual characters, a transformation involving both expansion and reduction. An adaptation, by definition, is an interpretation of an existing prototype; if one changes the medium—for example, from prose to screenplay, and later to moving images—then one is now dealing, strictly speaking, with a radically transformed, remediated product. Repetition is, *de facto*, an act of making distinctions. Even remakes contain essential differences.[1] Reproduction involves supplementation and addition; accordingly, adaptation always includes both renewal and repetition, both differences and similarities. The link between the source and the new version is obvious. Adaptation is an example of intertextuality, in which we can (in principle) identify the hypotext—the prototype—and the innovative adaptation is a hypertext (which can also contain references to other texts). Appropriation differs from adaptation in being associated with the hypotext more loosely. In *Adaptation and Appropriation*, Julie Sanders defines the latter as follows: "Appropriation frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain." (2006, p. 26)

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[1] For an example of the self-sufficient character of remakes, see Constable (2009).

Adaptation often implies a genre shift, but not all genre transformations imply adaptation. The current media culture is full of genre disruption and genre experimentation. A few examples: the documentary film is undergoing transformations, and new variations are emerging; "reality" has become a pervasive phenomenon that is giving rise to new genres, especially on television.[2] In parallel to this, adaptation is experiencing a second renaissance. With respect to the topic of this esssay—genres in motion in media culture—I will concern myself primarily with processes that are generated by means of adaptations. My main aim is to describe the phenomenon of adaptation and identify some of its key aspects. I will not pretend to judge whether it is good or bad that borders are collapsing in media culture, or that texts are mutating. I seek merely to register some of these movements.

First, it should be pointed out that the question of whether or not an adaptation is loyal to its prototype is a reductive one, in part because the transformation process already presupposes a principled discussion about semiotic differences. The written, symbolic conventional language contains something other than the indexical and iconic language that films possess. A dramatization of a novel, for example, also contains this crucial difference. For this reason, talk of adaptation must extend beyond questions of textual fidelity or infidelity. I will return to the significance of these semiotic differences in this essay's final section, where I will take a closer look at Linda Hutcheon's book, and will briefly suggest some angles for further research.

Second, adaptation is a decisive feature, quantitatively speaking, in media culture—and has been so for a long time. The digitalization of me-

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[2] Here is a smattering of titles that indicate how the docu-/reality trends have been described in the literature: Nichols, *Blurred Boundaries* (1994); Izod & Kilborn, *From Grierson to the Docu-soap: Breaking Boundaries* (2000); and Friedman, *Reality Squared: Televisual Discourse on the Real* (2002).

dia has only made the spread of adaptation more pronounced, as is demonstrated both by Rachel Carroll's anthology *Adaptation in Contemporary Culture* and by Linda Hutcheon's book. The first part of this essay, accordingly, is devoted to some of the most notable issues in adaptation research.

Third, the disruption of genres that we have seen in media culture during the last twenty to thirty years is a phenomenon comparable to the massive number of adaptations that have emerged across genres, media types, and media formats, and at the intersection of the history of art and that of mass culture. Modernism in cinema distinguished itself by taking the form, to an astonishing degree, of free interpretations of B-literature and generic literature, which was otherwise not *comme il faut* to the dominant arbiters of taste. It is this tradition of references to pulp fiction that Tarantino took up in his film. This article's second part is thus about the destabilization of genres in media culture.

## ADAPTATION AND PREJUDICE

Linda Hutcheon widens adaptation's scope. On her account, adaptation becomes much more than the relationship between a literary prototype and its film version. Rather, adaptation encompasses, in principle, all semiotic and media transformations involving a metamorphosis from an existing text into a new text, or from one medium into another (which can include multiple media types), a transmission that, by definition, is a creative interpretation of the prototype—irrespective of how loyal the adapter claims the palimpsest may be. However, due to differences in the use of aesthetic forms, and hence to differences in the use of sign systems, it is problematic to ground a discussion of adaptation on notions of accurate or loyal versions. By virtue of this formal diversity, there will always be divergences—always "something more," "something other."

However, the above view has not been prominent in discussions of the quality of visual adaptations of novels. Instead, we often find a dichotomy between, on the one hand, a work's original novel prototype, and on the other hand, its mass-produced film copy, between a work created by an

individual artist and a text cobbled together by an anonymous collective. The culture industry manufactures reductive entertainment, while the literary author creates a soulful work. The literary text has a greater cultural aura than mass-produced films possess; and by virtue of this partly unacknowledged valorization, the question of adaptation has revolved around the issue of loyalty and fidelity to the prototype.

Robert Stam reflects on some variants of this dichotomy in his article "Beyond Fidelity: The Dialogues of Adaptation" (2000, p. 54-78). He defines three pertinent preconceptions regarding the relationship between the written text *qua* representation, on the one hand, and a visual representation, on the other.[3] The first preconception he calls *seniority*; it is a tendency to regard the older artistic form—text—as purer than newer artistic forms. The second is dubbed *iconophobia*, and alludes to contempt for visual expressions of art, which are assigned a lower value than verbal and written expressions. Finally, and in line with the other two preconceptions, there is *logophilia*, in which the written text is given the status of a *sacred* text that the visual representation defiles. Anchored in symbols, the written text represents a greater store of cultural capital than do the iconic signs of audiovisual images. It is thus no coincidence that, for years, the critical mantra has been: "the book *is* better than the movie." Early film history demonstrated inferior status of the new medium, and so the industry courted the canonical literary text. In the silent film era and for many years afterward, the medium of film presented itself as a mass cultural phenomenon with no highbrow authority. For this reason, the burgeoning film industry borrowed the aura of the more reputable written medium by adapting texts of the cultural canon for film—*Faust* and the Bible, for example.

Fulfillment of the film industry's desire for highbrow recognition was long in coming, particularly in academia. The resolute dismissal of film *qua* medium in Theodor Adorno and Max Horkheimer's *Dialectic of En-*

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[3] See also Stam, 2005.

*lightenment* (1947) attests to how skeptical intellectuals long remained of the twentieth century's medium *par excellence.* It was not until the popularization of auteur theory that film gained serious recognition as an art form, and the camera became a pen, as Alexandre Astruc declared in his prophetic manifesto on the "camera-pen" (1948/2012, p. 9-14). This took place in post-war France—and it was the rising French filmmakers in the orbit of the journal *Cahiers du Cinema* (Delorme, 1951-) who led the way in rebranding film as an art form in the late 1950s. One of the criticisms mounted against the dated films of the day was precisely that they were too closely bound up in producing faithful adaptations of novels. The new line was that directors should be free in their treatments of prototypes, and their films should be regarded as an occasions to tell stories in pictures. This new wave of French cinema did not involve a farewell to adaptation. Instead, it now became opportune to adapt for the screen novels that had previously been thought too lowbrow for the film industry, which had believed it could profit only from literary treasures of the cultural elite. In this way, Francois Truffaut came to pave the way for Quentin Tarantino.

It should be no surprise that adaptations of novels have attracted a continuous stream of critical attention. For an overwhelming number of films are in fact based on novels. It is no coincidence that there are two categories of screenplays that can win an Oscar: one for adaptations, and one for "original" screenplays written directly for film. Until 1992, 85% of all Oscar-winning films were adaptations (!); and as for the corresponding prestigious award in television, the Emmy, 95% of all winning mini-series and 70% of all TV winning movies were based on novels (Hutcheon, 2006, p. 4). Film history is solidly rooted in adaptations.

In his 2000 article "The Field of 'Literature and Film'" (2000), Robert B. Ray presents another explanation for the remarkably high number of studies of film adaptations. Namely: such studies allow the critic to continue to peddle iconophobia, and to connect his (often unconscious) valorization of certain systems of expression with a fresh, "New Critical"

analytical approach to the material (pp. 38-53). The idea is that the artistic integrity of the literary work—its unity and maturity—are spoiled when visual reshaping comes to pass:

> New Criticism's veneration of "art" and its famous hostility to translation sponsored the obsessive refrain of the film and literature field that cinematic versions of literary classics failed to live up to their sources. Indeed, most of the articles written could have used a variation of the words in the title "But Compared to the Original" (p. 45)

## "THE MOVIE WAS BETTER"

Even today, when scholars of literature reflect on the book as medium—meaning, as a rule, the highbrow variant, the sort treasured by historians of literature—adaptation becomes an important focal point. This applies, for example, to Jim Collins, who devotes a third of his monograph *Bring On The Books For Everybody: How Literary Culture Became Popular Culture* (2010) to the visualization of prose texts. The title of one of his chapters, "The *Movie* was better," indicates a reversal of the trivial, conventional valuation of two different media products. Here it is the film, for a change, that is assigned a higher value than the novel. In itself, however, this is not what is decisive for Collins; rather, in line with Linda Hutcheon, Collins points out how the transformation from printed page to screen is not complex enough to catch all of the intertextual meanings that overlay the multimedia process. Paratexts of various kinds, secondary and tertiary media texts, all play vital roles.[4] This is so particularly given Collins' focus on highbrow literary texts (Henry James and Ian McEwan, for example), and on the establishment of the production company Miramax as a crucial me-

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[4] In speaking of paratexts, I refer to Genette's definition in *Paratexts* (1987/1997). On the distinctions among primary, secondary, and tertiary media texts, see Fiske's classic work *Television Culture* (1987).

diator of cultural capital, supporting and positioning the refined tastes of the middle class. Instead of discussing whether Virginia Woolf is better as a prose writer or as a source of material for a movie, Collins offers an expanded perspective. For him, adaptation involves a battle for the positioning of tastes; it thus involves the phenomenon of the relationship between a differentiated media industry and complex audience categories. Adaptation encompasses a complex cycle of derived forms, demonstrating that a textual prototype can generate new variants that stimulate the commercial apparatus, and can bring the audience into contact with an actualized past. The many derived adaptations point to a dehierarchization of the medial forms, which Jim Collins accordingly argues should be juxtaposed: "The seamless, simultaneous, interconnection of novel, film, featurette, Web site, and digital reading device is the foundation of cine-literary culture, and within this culture, reading the book has become only one of a host of interlocking literary experiences" (Collins, 2010, p. 119).

The following examples reveal how far adaptation can fork and branch. The original *Spiderman* comic book series became a little film series, then a musical. The story of *Carmen* underwent a similar chain of adaptations: it was (re)narrated and freshly interpreted in prose as opera, comic strip, ballet, and film. Another classic adaptation consists of the transformations undergone by Charlotte Brontë's Gothic-tale-inspired novel *Jane Eyre* (1847): not only was it adapted in multiple versions as films or TV movies, it also functioned as the basis for Daphne du Maurier's novel *Rebecca* (1938), a novel that appropriates Brontë's novel, according to Julie Sanders. Maurier's own subsequent remediation of her novel, turning it into a play, is a regular adaptation. Previously, Orson Welles had made Maurier's story into a radio play; and shortly afterward, Hitchcock put together and reinterpreted the source material for the film *Rebecca* (1940).[5] *Novelization* is another variant of adaptation: an example

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[5] For an extensive account of this long story of adaptation, see D'Monte (2009).

is the Danish TV series *The Killing*, written by Søren Svejstrup, which the British publisher Pan Macmillan then bought the rights to transform from a television series into a novel. Another creative remediation and adaptation occurred when a small suite of Aimee Mann songs came to serve as the background for the web of tales that make up Paul Thomas Anderson's film *Magnolia* (1999). For obvious reasons, Mann's songs form the basis of the film's soundtrack. The old fairy tale "Beauty and the Beast" was recreated in film in 1946 by the Frenchman Jean Cocteau in 1946; in 1991, Disney distributed an animated version of the story; and in 1995, the American composer Philip Glass published new music for the fairy tale. Similarly, a process of adaptation is hidden in the theatrical version of Pedro Almodovar's film *All About My Mother* (1999), which is structured largely as a complex intertextual mix, an appropriation of older dramas and movies. Here the prototype—in Genette's terminology, the hypotext— is already a conglomerate of hypertexts.

## CANONIZED ART HISTORY AS MASS-CULTURAL MATERIAL

In keeping with the spirit of Linda Hutcheon's book, I will now give an example of how adaptation is given shape in present-day media culture. This example is one that involves offshoots and remediation: it is the original title sequence of the TV show *Desperate Housewives* (2004-2012). To start with, it is an example of remediation, inasmuch as it is a montage centering on a small number of paintings, which it parodies as animated television tableaux. Second, the paintings are subjected to digital and artistic interpretation; in this way, the montage manifests a synthesized, contrastive process, which represents modern adaptation. I take the liberty of regarding the montage as a series of expressions for adaptation, in that the visual signs are clearly "reinterpreted" and adapted, even as the prototype, the hypotext, remains recognizable. Third, the title sequence proves that Andreas Huyssen (1986) was right when he declared, in his prophetic book *After the Great Divide: Modernism, Mass Culture and Postmodernism* that the contrast between high and low culture was being undermined to a great

extent. The television series is an American mass product, which draws conspicuously on highbrow codes (here drawn from art history) that are compatible with a colorful tale about privileged upper-class white women. I must add, however, that even if the opposition between legitimate taste and popular taste is being disrupted, this does not mean that there is not still a difference between the two. It is not hip to oscillate between the high and the low in every environment or social stratum. This point emerges clearly from Jim Collins' book and from the work of the sociologist Pierre Bourdieu.

The title sequence was digitally produced by the company yU+co. It is a good example of a modern title sequence, which plays on evocative and suggestive themes, in contrast to the older, classic introductory sequences that present the series' characters / actors and environment.[6] Title sequences are, by definition, Genettean paratexts (more specifically, epitexts); it goes without saying that *Desperate Housewives*' title sequence signals themes in the series. As an independent "text," the title sequence merely hints, abstractly and indirectly, at the ghettoized upper middle class of the series. As a paratext, the title sequence is made radically independent: it is more a narrative in itself, and its diegesis does not make reference to the diegesis of the actual series, except in the final scene, where we see the series' characters standing under the tree of knowledge. We are instead presented with a series of paintings, and these hypertexts (so defined in relation to the TV series) jointly form a metatextuality. This entire extravagance lasts only 38 seconds—but manages to convey a great deal.

Fundamental to literary New Criticism is the notion that the opening of a text—its so-called initial determinants—should be artistically significant and a condensed expression of what will follow. This condition seems to be fulfilled by *Desperate Housewives*' title sequence, which combines

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[6] Halskov (2011) treats this title sequence, among others, in his article "Indledningens kunst—den moderne titelsekvens" (the art of film openings—the modern title sequence).

canonized art history with a postmodern play on the sacrosanct signs of the past. The TV series itself is a representative of so-called *dramedy*, which is a combination of drama and comedy. The producer Marc Cherry called it a dramatic soap opera (McCabe, 2006, p. 12). According to Samuel A. Chambers, the show was labeled a lightly challenging *nighttime soap opera*. The idea was that viewers who had cultivated *Dallas*, *Dynasty*, and *Melrose Place* would also enjoy *Desperate Housewives*'s depiction of the culture of protected upper-middle-class white women (Chambers, 2006). At the same time, *Desperate Housewives* has a coy intellectual superstructure, which it signals with aesthetic codes. Or do these intertextual references indicate that the contradiction between highbrow and mass culture is in the process of being dissolved, as postmodernism has decreed? *Desperate Housewives* may not be HBO, but its genre game can certainly be intelligently constructed, and can provide a complex, compressed picture of the connection between the historical and the present-day, between the original art of the past and today's culture of copying.

The title sequence can be viewed as an independent text on YouTube. There the following artworks are identifiable, appearing in the following order in the montage: Lucas Granach the Elder's *Adam and Eve* (1528); animated Egyptian hieroglyphs displaying Nefertari surrounded by children; Jan van Eyck's *Arnolfini Portrait* (1434); Grant Wood's *American Gothic* (1930); Dick Williams' American war poster *Am I Proud!* (1944), which was repurposed after the war as a poster for famine prevention, *Of Course I Can!* (1946); Andy Warhol's *Campbell's Soup Cans* (1962); and finally, Robert Dale's *Couple Arguing* and *Romantic Couple* (I have not been able to find an accurate date for these, but they are akin to Andy Warhol's purest examples of 1960s Pop Art).

This montage contains many pregnant features. First, we do not see the individual works as hypotexts in their own right, but rather as hypertexts. For the most part, we are presented with snippets of the images; the original pieces have been drastically manipulated. Second, what makes the

stream of images hang together, albeit as a chain of fragments, is that it provides a narrative of the evolution in gender relations through the lens of art history—overlaid, it should be noted, by parodic manipulations. The title sequence frames the television series in terms of the history of mentalities, and goes so far as to touch on aesthetic form, the history of remediation, and the mass spread of intertextuality as well. It narrativizes art history, and it aestheticizes the history of genders. It is a postmodern stream of images without final signification, with no last or first truth: even the first icon of all, the painting of the ur-family of *Homo sapiens*—Adam and Eve—is subjected to ridicule. But it is also a postmodern series of signifiers, which demonstrates exceptional consciousness of the historical conditions and their significance for contemporary culture and the conception of identity. This point is obvious, even if the viewer does not actually need to be able to identify these coded cultural preferences.

By virtue of their iconic character, the motifs speak for themselves. Whether the viewer can identify the Adam and Eve motif as created by Hans Memlings or Lucas Cranach the Elder is unimportant, for the (ur-) scene is so fixed, and so rich in connotations, that very few of those with a Western European background will be unable to identify what they see. Similarly, it is clear to everyone that Jan van Eyck's painting depicts a married couple, the woman is pregnant, and the man is proudly putting his private chambers on display. Grant Wood's *American Gothic*, meanwhile, presents us with a somewhat older couple. They look worn out; and unlike the Dutch couple, who are pictured in their living room, the American couple stand outside their farmhouse. The two historical periods are connected via the broom that the pregnant wife throws out the window—which is magically transformed into the pitchfork that the worn farmer is holding up in *American Gothic*. Grant Wood's original painting signals that religion plays an important role for the couple; but in the montage, this religious anchorage is swept away. The husband becomes infatuated with a smart young woman who leads us directly to postwar consumer culture,

symbolized by Andy Warhol's icons of consumerism—namely, can that extends the shelf-life of the soup, and so makes life easier for the housewife. Puritan seriousness has faded away; and as an affluent society, rich in consumer goods, takes its place, there is more time in modern marriages for the emotional circus, the ups and downs of love, as these appear in the two Robert Dale motifs with polka-dot backgrounds. The montage ends, however, back where it began—with Memling's biblical ur-pair. Though the circle is not completely closed: we now see only Eve in the background. Adam is still lying trampled under the giant apple that had banished him from the picture of Paradise at the start of the montage. Evidently, then, the Fall's first victim is the man. And it is not Eve we see holding the fruit of the tree of knowledge—it is the show's female characters.

There is an clear common thread holding the montage together, namely, that from the very beginning, women have set out (and managed) to dominate men. In her article "Murder and mayhem on Wisteria Lane: A study of genre and cultural context in *Desperate Housewives*" (2006), Judith Lancioni writes that we are dealing with a postfeminist text that links the high and the low, fun and seriousness, and disrupts the power relations between the sexes: "While the title sequence may appear comical, the original artworks were serious and embodied an ideology in which men held the power." Lancioni then draws a manifestly correct conclusion: "The title sequence demonstrates how dramedy fosters the weaving together of comic and dramatic elements across storylines, creating a complex text that lends itself to the articulation of ideological discourse" (p. 131).

## SCENES FROM A MARRIAGE

In my paraphrase of the *Desperate Housewives* title sequence, I privilege neither the original works nor the postmodern play to which they are subjected. In order to exemplify the sorts of transformations that adaptation involves, I will examine the processing of Jan van Eyck's painting more closely. We can barely see the original artwork, because the animation

inserts a banana-eating Arnolfini into the left side of the picture's fore-ground, following which the rather diabolical-looking gentleman tosses the banana peel behind him. At the other end of the living room, the pregnant housewife shuffles from right to left and sweeps the garbage away. This presentation is a caricature of bourgeois marriage, which is historically rooted in the bourgeois nuclear family that Eyck's painting (one of the first of its kind) represents.

The original painting was a commissioned work, and was intended to confirm and document the contracting of the civil marriage that it depicts. As an indexical proof of the painting's focus on historical accuracy, Jan van Eyck set his signature into the painting. Above the mirror on the wall, in a beautiful calligraphic hand, he declares in Latin: "Johannes van Eyck was here." The figures' body language is meant to document the conclu-sion of the contract and the wedding ceremony of the day; it specifically evokes a successful merchant who can afford to commission a painting that is reserved for the private home. In the painting, the merchant holds his wife's hand in his left hand, indicating fidelity, while his right hand is raised, indicating that the two will remain together until they are parted by death.[7]

There are still further symbolic details that are absent in the TV title sequence. For example, the dog—the traditional symbol of fidelity—is conspicuous by its absence. And the future couple have taken off their shoes, which alludes to the Old Testament scene in which God tells Moses that he should remove his shoes because he is standing on hallowed ground. This same logic is transferred to van Eyck's painting: the bour-geois intimate sphere can also be Holy Ground. The mirror on the wall, meanwhile, symbolizes the purity of the Virgin Mary, a motif that has famously played an important role in art, and for that matter in film histo-ry, where its religiously metaphysical semantics has been challenged by a

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[7] Peter Larsen (1982) discusses this Dutch painting.

secular introverted human-psychological semantics. Another symbolic feature of van Eyck's painting is in fact highlighted in the TV montage, namely, the chandelier hanging in the center of the room. One candle is lit, even though the wedding ceremony seems to take place at noon. The single candle marks the all-seeing Christ. In *Desperate Housewives*, the chandelier still hangs in the picture's foreground—but without a candle. In today's popular fiction drama, in other words, there is no God above keeping watch on human probity.

The iconography of the art-historical tradition is here reduced to the point of being unrecognizable, to being a joke. This is also true when the montage jumps forward to the twentieth century's agrarian family in crisis, symbolized by Grant Wood's iconic portrait of an American farming family during the Great Depression. Once again, the painting's still life is transformed into animation. After the couple emerge out of the barn's Gothic portal, a forest rolls into the background. The Gothic arch is preserved, but its soaring has been replaced by more earthly movements: as was done with the van Eyck painting, the man is here pushed to the frame of the picture—now to the right side, where his predecessor had stood on the left. (Symmetry and artistic ambition are by no means lacking in the TV montage!) What lures the older gentleman away is a young female model: she tickles the old man's neck with a smile, while his wife, in the background, is rolled away into a sardine can.

And so the history of the patriarchy's power is told in not much more than a split second. I regard the Grant Wood parody as the second and final part of the married couple's story, because while the remainder of the montage does continue to treat the relationship between the sexes, it does so only after the introduction of postwar consumer capitalism, which sets a new agenda for the battle of the sexes. The grim-looking farm wife, now costumed as a small mass-produced fish, sails over to the kitchen table of a house that, by virtue of its architecture, is reminiscent of the 1960s. The transitional object is a woman who is desperately trying to maintain her

grip on a large pile of cans—whereas the woman depicted on the real poster had the opposite attitude, and was armed with the caption "Of Course I Can!" The woman of the montage, on the other hand, drops the cans from her lap; but one of them, Andy Warhol's iconic consumer good "Campbell's Tomato Soup," slides into the hand of a handsome young man, who spies a younger woman at close range. First, a tear slides down the woman's cheek—we are in a melodramatic and emotional universe: Robert Dale's painting, as mentioned, is titled *Romantic Couple*—and one second later, she smashes her right hand into the man's face, after which we see him staring back with a black eye. There is only a short distance between love and hate. The man's comedy ends with him being toppled, like the phallic pillars in the short sequence of Egyptian images. The title sequence is steeped in transhistorical *girl power*.

As mentioned, the montage ends by revisiting the original Adam-and-Eve motif—now marked only by the tree of knowledge, whose fruits are falling into the arms of the four characters at the center of the series that viewers are now prepared to enjoy. By this point, a long series of preconditions in gender history and the history of mentalities have been introduced in elegantly compressed form. The TV series may be solid mass culture, but it also has subtle cultural connotations that defy the notion that mass culture, by definition, is a site of clichés. The means of this defiance is a playful process of adaptation, whereby original paintings are photographed and digitally manipulated in order to be set into a montage, complemented by an equally teasing score created by Danny Elfman. The semiotic dissonance creates new meaning; remediation implies parody and semantic transformations en masse.

## GENRES IN TRANSITION

Linda Hutcheon's book offers a description of adaptation as a nearly endless chain of transformations. To a large extent, genre research centers on how difficult it is to set genre categories into fixed formulas. Alastair

Fowler's study *Kinds of Literature* (1982) provides as clear a demonstration as one could wish for that genres are resistant to definition. What causes difficulties for the traditional interpretation of the genre system as classificatory is that neither individual texts nor genres remain within their given frameworks. The era of transgressing boundaries was inaugurated with Romanticism; the genre system has not been stable since. Whereas classicism dictated that texts should follow the demands of genre to the letter, since the days of Romanticism it has been transgressions of these demands and genre fusions that have been the rule.

With regard to the question of genre, it is true that remediation often takes place in terms of ironic play, and that adaptation undergoes myriads of transformations. Prototypes are reimagined radically, and only rarely with deep veneration for aesthetic forms of the past. The solid genre definitions of classicism definitely belong to the past. While a genre can define a textual corpus, for example through family similarities, it is better understood as an interpretive framework for a given text. (On this I am in firm agreement with Alastair Fowler.) Moreover, each individual text is overlaid, as a rule, by multiple genre features—this is demonstrated by the history of genre, and the pattern is unlikely to change in the future. By definition, a given genre will contain redundancy, will repeat elements of its paradigmatic components; and the individual text can very well—though it need not—expand the genre's repertoire. No text, then, without genre; but one text cannot constitute a genre.

Just how diverse genres are has been documented by various recent studies in film culture. In his book *Film/Genre* (1999), Rick Altman offers a telling example, in the course of comparing the world of film genres with Darwin's theory of evolution:

> According to the Darwinian approach to evolution, the specificity of a new genus is guaranteed by its inviolability. That is, no genus is inter-fertile with another genus. Besides the lack of fertility between genera,

the purity and thus the identity of the species is also guaranteed by the fact that previous life forms, once extinct, disappear from the world forever. Only in the multi-era imaginary world of a "Jurassic Park" do the categories of a previous evolutionary state continue to exist. In the genre world, however, every day is Jurassic Park day. Not only are all genres interfertile, they may at any time be crossed with any genre that ever existed. The "evolution" of genres is thus far broader in scope than the evolution of species. (p. 70)

Rick Altman's reflections on gender should be read with this overarching point in mind. On the one hand, there is the continual process of budding and crossing described above, which demonstrates that the majority of film genres encompass other genres as well. On the other hand, the history of film is an obvious place to look for proof of the opposite trend, which for many years was characteristic of the Hollywood assembly-line system, that is, films that were largely (mass-)produced according to fixed genre templates. This was the case during the heyday of the studio system, where there were well-established genre classifications: the western, the musical, the war film, the gangster film, the detective film, the horror movie, the science-fiction movie, etc. These genre films brought with them obvious financial and logistical efficiency gains: the scenery, set design, and costumes could be reused, and the *mise en scene* was recognizable in film after film. The audience knew what they could expect to see in the theater, even in terms of history, dramaturgy, and aesthetics. Some genres require a clear visual recognizability, a special visual iconography, to complements a narrative stereotyping. Western genres have their very own scenography, for which certain landscapes and props are natural; other genres, meanwhile, are harder to recognize merely from set pieces and other external characteristics. The genre became a treasured good: a production concept that thrives on the joys of repetition (and on seductive forecasts of improved financial efficiency), and few, albeit significant, variations on a theme identical to the genre.

**MAKE IT THE SAME**

The overall result is that genre films are marked by a trend towards stand-ardization: *Make it the same*. For the studios, there were rationalization gains to be made in template use; on the other hand, predictability had already emerged as a problem during the heyday of genre films in the 1930s and 1940s, so that "the formula," in the history of film genres, came to be a judicious dialectic between the two necessary challenges: *Make it new* and *Make it the same*. Even today, we do still encounter pure genre films, which as a rule belong to subgenres—splatter movies for teenagers, for example; on the other hand, we also find highbrow auteurs with a loose and experimental relation to genres (Stanley Kubrick is an obvious past example, and Pedro Almodóvar a present one).

From the perspective of pure film history, it should be noted that the postmodern period has exhibited a marked tendency to mix genres all at once, so that a single work can expose the viewer to starkly different moods, and stimulate a wide gamut of emotions. This mix of genres and emotions reached its apex in two French postmodern masterpieces, Luc Besson's *Subway* (1986) and Jean Jacques Beineix's *Betty Blue* (1986). The fact that genre is once again attracting attention both in film and media studies and in literary criticism is historically connected to postmodern-ism's stated desire to challenge preexisting genre boundaries. The tenden-tious abolition of the contrast between highbrow and lowbrow culture has served to open the field for the genre of experiments in genre. And this, naturally, is an important point in the present context, as well as an implicit premise in Linda Hutcheon's book: this pronounced drive to challenge genres *ipso facto* includes adaptation.

Popular culture and highbrow culture have come together in new con-stellations, such as when Baz Luhrmann demonstrated, in his *Ro-meo+Juliet* (1996), that the ultra-canonized Shakespeare can be adapted in a film language informed by MTV's aesthetics, which was in turn in-formed by the montage techniques of modernism. This was anticipated by a previous appropriation of *Romeo and Juliet* in the musical (1957) and

later film (1961) *West Side Story*, which rewrote Shakespeare's drama to fit the gang wars of 1950s New York City. If there is anything that characterizes literary and cinematic postmodernism, it is that it has made genre into a heterogeneous category. Genre mixing and genre diversity are here to stay. The pure, homogeneous genre belongs to the past; in this respect, postmodernism is connected to Romanticism's related experimentation with and undermining of classical genre.

Naturally, transformations of genre are not merely manifestations of an art-historical dynamic. They are also intimately intertwined with technological expansion, namely, with the complex effects of digitization, which manifest themselves, for example, in multimedia customization and remediation. Thus the digitization and development of the Internet mean that anyone with a multimedia computer can watch TV, listen to the radio, read the newspaper, etc. In their book *Remediation*, Jay David Bolter and Richard Grusin define this phenomenon as a "representation of one medium in another" (2002), p. 45). Technological innovation in digitization fits together beautifully with the overturning of history's legacy by postmodernism. In practice, both technology and the zeitgeist are complicit in these genre upheavals. This of course does not mean that all genre criteria are on the point of vanishing; but it is clear that the genre exuberance that is characteristic of television culture did not fall from the sky. Both digitization and the postmodern have radically changed the film medium, and literature is still adjusting to that. The breakdown of the law of genre, which Derrida describes in his article "The Law of Genre" (1980), means that genre is not a homogenous entity, but is constitutionally heterogeneous. The development of media culture obviously supports this trend. The present-day proliferation of studies of genre can be explained precisely by the upheavals in media culture sparked by digitization.

This does not mean, of course, that one should simply stop trying to conceptualize genres. Film studies is one of numerous fields that, as men-

tioned, has addressed the genre directly.[8] In his *The American Film Musical* (1987), Rick Altman already introduced a pair of concepts for use in enabling a systematic approach to the problem of genre. While his model may seem inspired by Russian Formalism's distinction between fabula and sjuzet, Altman actually derives his terms from linguistics, namely, semantics and syntax: "The semantic approach thus stresses the genre's building blocks, while the syntactic view privileges the structures into which they are arranged" (Altman, 1987, p. 95). This definition does not, however, exclude overlap between genres; and in *Genre/Film*, Altman downplays his semantics/syntax differentiation in favor of a wholly open approach to the genre. Just as Steve Neale does in his *Genre and Hollywood* (2000), Altman makes it clear that genre is a public category, which is performative and subject to continual negotiation. All involved parties—the film company, the director, the text, the critics, and the audience—play a part in determining a film's genre. For genre is not a given thing, even if film companies affix genre designations to their products' paratexts in order to appeal to particular audience segments. Altman's tentative conclusion remains that "genre is not permanently located in any single place, but may depend to different times on radically differing criteria" (Altman, 1987, p. 86). Steve Neale similarly concludes that genres are "ubiquitous, multifaceted phenomena rather than one-dimensional entites" (Neale, 2000, p. 28).

## SEMIOTIC DIFFERENCES AND POSTMODERN ADAPTATION

By their nature, genres are always up for discussion. They involve frameworks, but also variations, extensions, transgressions. A related dialectic is found in the relation between an adaptation and its prototype. The idea of a radical approach is not so new after all. Back in 1948, in a compressed

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[8] That genres are quite the opposite of stable entities, particularly in new media, is made clear in, e.g., *Mediekultur* 51 (2011), a themed issue titled "Challenging Genre: Genre Challenges: New Media, new boundaries, new formations".

article entitled "Adaptation, or the Cinema as Digest," Andre Bazin wrote that the artistic watchword of the day was "Let's grab whatever we can" (1948/2000, p. 22). Reverence for the *Urtext* was a thing of the past. The French film critic discusses several factors, although his focus is on the relationship between the novel and adaptation; and he ends, somewhat surprisingly, by claiming that the fundamental semiotic differences between film and literature are of secondary importance: "The true aesthetic differentiations, in fact, are to be made not among the arts, but within genres themselves: between the psychological novel and the novel of manners, for example, rather than between psychological novel and the film that one would make from it" (cited in Naremore, 2000, p. 26).

In his article, Bazin speaks of the need to create cinematic equivalents to literary style. Put another way, the relationship between the two types of text does not depend on the adapter's effort to create a faithful representation, but such a thing is impossible in principle: "faithfulness to a form, literary or otherwise, is illusory: what matters is the *equivalence in meaning of the forms*" (1948/2000, p. 20). If subsequent adaptation researchers had read Bazin's text, their misguided hierarchization of the various art forms might have been avoided. In this respect, Andre Bazin was prophetic. On the other hand, studies of adaptation can point to some deeply important and fundamental differences in semiotic systems that are worth dwelling on. The notion of aesthetic equivalence is productive, but it is perhaps misguided as well.

In his 1984 article "Adaptation," Dudley Andrew has outlined some of these valuable differences:

> Generally film is found to work from perception toward signification, from external facts to interior motivations and consequences, from the givenness of a world to the meaning of a story cut out of that world. Literary fiction works oppositely. It begins with signs (graphemes and words), building to propositions that attempt to develop motivation and

> values, seeking to throw them out onto the external world, elaborating a
> world out of a story. (1984/2000, p. 32)

The transformation of the symbolically conventional, non-referentially-motivated signs of (written) language into iconic and indexical (visual) signs implies a process that is difficult to understand in terms of equivalence. This point was already made in G.E. Lessing's *Laokoon, oder Über die Grenzen der Malerei und Poesie* (1776/2014), where Lessing famously distinguishes between written signs and visual signs in paintings. According to Lessing, visual signs depict their objects in space, and can be "read" at a glance in a variety of ways; part and whole exist simultaneously. By contrast, written texts depict processes in time, and are to be read linearly and chronologically. When we add to this account living, moving pictures with sound, the difference becomes even more marked. Film necessarily expands the meaning, and fleshes out the picture, that is latent in the language of its symbolic codes. While written language can accommodate the abstract, film reifies and concretizes by means of its indexical and iconic signs. In film, such imaginary existences as literary figures and universes are dislodged, and take physical form. The novel, by definition, creates a phantasm—and film deprives the viewer of this phantasm, inasmuch as it gives its words flesh and blood. On the other hand, precisely by generating material and physical shapes, film fills many of the book's empty spaces.

The film medium is performative, and can make use of a wide range of signs—sound, music, acting, and gestures; verbal language and montage—beyond the range of the written word. The two media will never be able to cover one another entirely. While one medium seems to be visually expository, the other is expository in its formative gesture. In *Le Mepris* (1963), the modernist and meta-conscious French director Jean Luc Godard allows his older colleague, the German Fritz Lang, to respond with the following declamatory punch-line to a producer who has criticized the film for being unfaithful to the novel: "Yes, Jerry, in the script it's written,

in a film it's images and sounds ... a motion picture it's called" (Naremore, 2000, p. 55).

Robert Stam summarizes these semiotic differences as follows:

> The novel has a single material of expression, the written word, whereas the film has at least five tracks: moving photographic image, phonetic sound, music, noises and written materials. In this sense, the cinema has not lesser, but rather greater resources for expression than the novel, and this is independent of what actual filmmakers have done with these resources. (I am arguing not superiority of talent, but only complexity of resources. Indeed, one could credit literary fictioners with doing a lot with so much). (2000, p. 59)

## POSTMODERN ADAPTATION

Given these demonstrations of fundamental aesthetic differences, it is evidently somewhat pointless to discuss whether an adaptation is faithful to its prototype or not. The two are expressions that should not be compared. Such a moratorium on trite comparisons is introduced by Linda Hutcheon, who seeks, as a declared postmodernist, to avoid ranking the various artistic and medial forms of expression. Instead, she aims to show that adaptation is a fundamental move that gives rise to continual renewal, reinterpretation, and addition to the textual stream, and that no form can demand to be more treasured than any other. The transformation amounts to a different expression than the prototype was, and each has its own basic rules and expressive possibilities. Adaptation is another word for creativity, for creative interpretation. Every adaptation implies a doubleness: there is what is recognizable, and there is what is new, the creative addition. Adaptation moves between repetition and difference. In keeping with Roland Barthes' idea of a movement from work to text (1971/1977), and with his depiction of the manifold text equipped with intertextual dialogue, Linda Hutcheon presents a theory of adaptation that is more a festive spree of examples of

the transportation, transmission, and transformation of "writable" texts than it is a genuine hardcore theory. Hutcheon's approach is descriptive and observational; it is not close analysis. On the other hand, there is a correspondence between the book's thesis about the permanent flow of adaptation in media culture and the multiplicity of expressions of this *same but different* point. The core of her theory *de facto* consists of categorizing forms of adaptation and listing good examples.

Hutcheon's account of adaptation requires countenancing three essentially different forms of presentation; and this distinction makes it even more futile to insist on giving the original text its rights (2006, p. xi). According to Hutcheon, there are, in principle, three very different textual-material forms. First, there is a procedure that is based on *telling* (*Harry Potter* as a novel: the book's strength as a recounted narrative). Second, there is a procedure that is expository, that presents scenes and performs dramas, namely, *showing* (the Harry Potter story translated into the film medium, and perhaps later into comic strip form, or as a theater piece), which will differ depending on whether the text is realized as a drama on stage or, for example, as a film. And third, there is the interactive model, in which the user plays with the adapted text physically and kinesthetically (Harry Potter as a character in a game). These three different forms of expression can do different things, and draw on different mental capabilities on the part of the user; to this extent, it is necessary to draw clear distinctions among the three. Although the filmmaker and the game developer have the same story to tell, they will do so by different means. The inner focalization of a literary first-person narrator, or a narrator's knowledgeable portrait of a third-person figure's inner world, are often obscured in film versions, because fictional films generally do not condone the use of voiceovers (apart from the film noir genre, the exception that proves the rule). In film, the literary invitation to an inner world is instead created through a sensory-phenomenological representation of a character's gestural behavior.

As Hutcheon notes, changes of genre and medium are crucial:

> In the move from telling to showing, a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images. Conflicts and ideological differences between characters must be made visible and audible. In the process of dramatization there is inevitably a certain amount of re-accentuation and refocusing of themes, characters, and plot. (2006, p. 40)

Hutcheon emphasizes that analysts must regard adaptations from a double perspective. On the one hand, we must acknowledge adaptation's structure as an endless process. On the other hand, we must be aware of the distinct characteristics of the various media and forms of expression, many of which force the user or consumer of culture to muster different approaches to the text. This double perspective is important. It keeps a record of this expanding flow, and it demonstrates the medial-aesthetic differences that concretely underlie genre play and adaptations, and discusses their cultural semiotic value. This is the method employed by Jim Collins in his review of how Miramax, in such films as *A Room with a View*, *The English Patient*, and *The Hours*, created a special aesthetic and exotic highbrow aura of the past. As Collins remarks, one-dimensional accounts of adaptation ("from page to screen") fall short, because numerous secondary and tertiary medial texts are embedded and associated with this transformation, and they need to be included in the discussion:

> Between that page and the screen comes a host of intertextual networks—Web sites, television interviews, soundtrack albums, magazine feature stories, reading clubs, bookstore chains—which embody the increasing interpenetration of literary and visual culture in terms of both delivery systems and the production of taste. (2010, p. 122).

Nevertheless, I will not entirely disavow the close analysis that can emerge from one-dimensional discussions of adaptation. While I have not myself offered an example of such a discussion, the literature is full of such examples.[9] In both the short term and the long term, media and literature research will undermine its own status and legitimacy if it fails to demonstrate continuously the insights that competence at close analysis can provoke. We must continue to demonstrate how adaptations are concretely made, and the cultural or social significance of what these transformations generate.

Jim Collins' and Linda Hutcheon's books can serve as examples of this. Each has shown in its own way that researchers must document how widespread adaptations are, and must be aware of the fact that the current media culture manifests itself as a stream of connected text(-fragments), a flow of (inter-)texts that make it much easier to see the results of the processual logic of the culture of samplers and digitization than it is to relate to the text as an autonomous work. When adaptation is widespread, it excels, paradoxically enough, by appealing both to vertical, close-reading approaches and to horizontal, cultural-analytical approaches that cast a wide observational net. There is a need for both dimensions.

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[9] One good Nordic source of such examples is Lothe (1996). Lothe writes persuasively about the relation between James Joyce's novella "The Dead" and John Huston's film version, as well as about Joseph Conrad's classic *Heart of Darkness* and Francis Ford Coppola's *Apocalypse Now*. If we follow Julie Sanders' conceptual distinctions, then Huston's treatment of "The Dead" would count as a genuine adaptation, while Coppola's film (as Sanders notes) is an example of an adaptation that resembles a commentary on the prototype. Conrad's narrative functions as a basic text for Coppola's film, and there are common names, etc., that demonstrate a clear connection; but the action is shifted from the heyday of colonialism to the end of the Vietnam War, a recontextualization that adds entirely new perspectives to the narrative.

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sprogbrug i H.C. Andersens eventyr" (The Language of the Shadow—the Shadow of Language. On Language Users and the Use of Language in The Fairy Tales of H.C. Andersen), in: D. Duncker et al. (ed.) *Betydning og forståelse* (Meaning and Understanding), (2014) "At jonglere med sand. Dekonstruktion" (Juggling with Sand. Deconstruction) in: G. Larsen & R. Rasmussen (ed.) *Blink. Litterær analyse og metode* (Wink. Literary Analysis and Method).

**Gorm Larsen**, b. 1963, Ph.D, Associate Professor at Department of Communication, Aalborg University Copenhagen. He has for years studied and written on narratology and especially the act of narration in fiction in light of Bakhtin. Recently he has co-edited (2014) *Blink. Litterær analyse og metode* (Wink. Literary Analysis and Method). Currently he is doing research into shame and guilt in media and literature from a philosophical and social psychological point of view.

**Palle Schantz Lauridsen**, b. 1955, Ph.D., Associate Professor in Media Studies at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2014) *Sherlock Holmes i Danmark* (Sherlock Holmes in Denmark), (2013) "Verdens største show: Farver, formater og forstæder" (The World's Greatest Show: Colour, Format, and Suburbia), in: A. Halskov et al. (ed.) *Guldfeber* (Gold fever), (2011) "Welcome to fucking Deadwood—fortælling, sprog og krop i verdens vildeste western" (Narrative, Language, and Body in the World's Wildest Western), in: A. Halskov et al. (ed.) *Fjernsyn for viderekomne* (Advanced Viewers' Television).

**Anders Juhl Rasmussen**, b. 1979, Postdoc, Ph.D., in Danish literature at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2010) "Arenamodernisme. Udvidelser af romanens genrefelt" (Arena-modernism. Transformations of

the Novel), in: *Kritik 196* (Critique), (2012) Ph.D. thesis, *Arena-modernisme. En position i dansk litteratur* (Arena-modernism. A Position in Danish Literature), (2013) "Den produktive modsætning. Friedrich Nietzsche som opdrager for Peter Seeberg" (The Productive Contradiction. Friedrich Nietzsche as Educator of Peter Seeberg), in: *Edda 2*.

**René Rasmussen**, b. 1954, Associate Professor, Ph.D., in Danish literature at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2000) *Bjelke lige i øjet—om Henrik Bjelkes forfatterskab* (Bjelke Bull's-eye—on the Authorship of Henrik Bjelke), (2004) *Litteratur og repræsentation* (Literature and Representation), (2004), *Kognition—en liberalistisk ideologi* (Cognition—A Liberalistic Ideology), (2007) *Moderne litteraturteori 1-2* (Modern Theory of Literature 1-2), (2009) *Lacan, sprog og seksualitet* (Lacan, Language and Sexuality), (2010) *Psykoanalyse—et videnskabsteoretisk perspektiv* (Psychoanalysis—An Epistemological Perspective), (2012) *Angst hos Lacan og Kierkegaard og i kognitiv terapi* (Anxiety in Lacan and Kierkegaard and in Cognitive Therapy).

**Anne Smedegaard**, b. 1977, MA in Danish and Philosophy, Ph.D. fellow at the Department of Nordic Studies and Linguistics University of Copenhagen. Selected publications: (2013) "Hvem sagde hvorfor? Skolegenrers situationelle og kognitive forankring" (Who Said Why? Situated and Cognitive Embedded School Genres), in: *Viden om læsning 13* (Knowledge on Reading). (In progress) "Student and Teacher Constructions of the 'Generic Contract' in Upper Secondary School Essays".

**Christel Sunesen**, b. 1981, BA in Rhetoric, MA in Danish at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2008) "Fortalens retorik—fra Arrebo til Oehlen-

schläger" (The Rhetoric of the Preface—from Arrebo to Oehlenschlä-ger), in: *Danske Studier* (Danish Studies), (2014, editor) *OEHL #1—Antologi for ny dansk litteratur* (OEHL #1—Anthology of New Danish Literature), (2014) "Grundtvig og rimbrevet" (Grundtvig and the Verse Epistle) in: *Ved lejlighed. Grundtvig og genrerne* (co-editor with Sune Auken).

**Erik Svendsen**, b. 1954, Associate Professor at the Department of Culture and Identity, Roskilde University (RUC). Selected publications: (1996) *Kieslowskis kunst* (The Art of Kieslowski), (1998) *Det Nye. Sonderin-ger i dansk litterær modernisme* (The New. Exploring Danish Literary Modernism), (1999, editor) *Detaljen. Tekstanalysen og dens grænser* (The Detail. Textual Analysis and its Limits), (2000, editor) *Ud af det moderne. Den kritiske tanke anno 2000* (Beyond of the Modern. Criti-cal Thinking Around the Year 2000), (2007) contribution to *Dansk Lit-teraturs Historie. 1960-2000* (Danish Literary History. 1960-2000), (2011, editor) *Litterære livliner. Kanon, klassiker, litteraturbrug* (Liter-ary Lifelines. Canon, Classic, and the Use of Literature), (2015) *Kampe om virkeligheden. Tendenser i dansk prosa 1990-2010* (Fights on Reali-ty. Tendencies in Danish Prose 1990-2010), (2015, co-editor) Radio-verdener (Radio Worlds).

**Ib Ulbæk**, b. 1955, Associate Professor, Ph.D., in Danish language at the Department of Nordic Studies and Linguistics, University of Copenha-gen. Selected publications: (1989) Ph.D. thesis, *Evolution, sprog og kognition* (Evolution, Language, and Cognition), (2001) "Pipelines and Pipelining: a Theoretical Discussion of a Concept to Explain Coherence Between Paragraphs", in: L. Degand (ed.) *Multidisciplinary Approach-es to Discourse*, (2005) *Sproglig tekstanalyse: Introduktion til pragma-tisk tekstanalyse* (Linguistic Text Analysis: An Introduction to Prag-matic Text Analysis).

# RESEARCH GROUP FOR GENRE STUDIES (RGGS)



The Research Group for Genre Studies moves at the forefront of existing genre research, with a wide international network, a developing interdisciplinary research profile in both English and Danish, and extensive teaching activities at all levels, including a strong profile in research education.

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RGGS seeks to develop and expand this research by examining and challenging its theoretical underpinnings, by expanding its scholarly reach, and by reintegrating a number of subjects into Genre Studies that have been left behind in the development of current Genre Studies. Specifically, RGGS strives to establish a cohesive connection between aesthetic and functional theories of genre, in order to **reinvigorate** the study of genre in aesthetic research fields, and the inclusion of aesthetic subjects in Genre Studies.

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