

Questions from 9/20 Class: Adaptation/Appropriation and Foe

Because Crusoe doesn't have the format of modern novels, why do we still call it one?

The novelistic form has changed over the years, much like other art forms like plays and movies. Just because aspects of the form change, doesn't mean the form itself is different. Think of an early film like "The Cabinet of Dr. Caligari" against a Marvel movie, they are very different in format, but we still call them both films or cinema. There usually is a difference in the genre of the novel vs. the form of the work. Crusoe could be in a different genre than Foe, but that doesn't mean they aren't both novels.

What source material (book, story, etc.) has the most adaptations and what was the most interesting?

I think Frankenstein has many different kinds of adaptations and one of the most interesting ones is called "Patchwork Girl" By Shelley Jackson. I would've assigned it, but it is about \$25. But there are some videos on the internet of it, go check it out!

Does the blog post have to include close reading or could it be a commentary?

The Blog post can consist of a commentary, but I would prefer you to provide textual proof in the form of a quote or two to back up your commentary.

If I crashed on an island, what are the three things I would want with me?

A Leatherman, Water, My Kindle.

Do I believe every shipwreck/castaway story is a Robinsonade?

Yes and no. The story has created so many adaptations and appropriations that it is impossible not to think of the story when approaching a shipwreck story. However, I don't believe that something like "Lost" is a Robinsonade. Many of the shipwreck/castaway stories do share similarities to Crusoe, but there are others that share no similarities other than it is a shipwreck/castaway story.

What was that word that started with a B again?

Were you thinking of Bakhtin? We was the philosopher we talked about at the end of class. Or was it Bricolage?

What happens in Foe now that Susan said Crusoe died?

You will see! No spoilers!

Do you think responses to more modern idea of Crusoe relate to their own personal lives?

We always take our own experiences into account when we are reading or responding to a prompt. The most interesting aspect is to look for patterns of similarity between people.

What do you think Crusoe could have done with a GPS?

He probably would've gotten frustrated with it and taken it apart.

Why did novels not develop earlier?

This is a great question. Ian Watt seems to have one of the better answers to this question. He says that most people accepted Aristotle's view of universal stories as the only ones that will lead you to truth. For example, if you are going to take the time to read something, it should be able to tell you something about the world and that can only be done by telling a "great story" and "great" people. But the religious shifts of the early 18th century allowed people to realize that they can seek truth through the stories of realistic individuals rather than idealistic universal characters. Simply, society desired truth and figured out they could obtain it by hearing a story of someone that could live across the street from them.

What is my definition of appropriation?

Appropriation involves more interpretation than adaptation and is often less close to the source text. You can think of it as the creator taking possession of another's story and redefining it through their own sensibility. For me, appropriation is always political. Adaptation is usually less political or not at all.

How are adaptation and appropriation all that different?

The easiest way to think about this is if a text signals that it is an adaptation. So Foe references Defoe pretty clearly and Crusoe references Crusoe pretty clearly, we would call Foe an adaptation because it clearly tells us that it is related to the source material.

"Ex Machina" does not include the words "monster" or "Victor" or "Frankenstein." It does not signal that its source material is Frankenstein, however its story is appropriated from Frankenstein.

If there is an intertextual element that indicates the source text, then it is an adaptation (extended intertextual engagement-from Hutcheon).

How can I find out more about what exactly an appropriation is?

The second chapter in Sanders clarifies appropriation a little further. Or you can come to office hours and we can talk about it more!

When are the forms of appropriation and adaptation not okay, like cultural appropriation?

This is a great question. Here is where I deviate from Hutcheon and Sanders. To me, appropriation is always political where adaptation is usually apolitical. So when there is an appropriation by a more powerful social group against a less powerful social group, then the appropriation is usually deemed not ok.

I think we agree that Foe is an adaptation, would the varied character voices stand in for appropriation?

One could argue that all these voices are still in the world of "Defoe" and that essentially we are adapting Defoe's fictional world. There is signaling throughout this text to tell us that other works of Defoe are present.

What is the importance of understanding appropriation?

Appropriation is the sneaky way a new text can build on an old one. If you don't consciously recognize it as an appropriation, then subconsciously it can influence the way you think about the original. The appropriation can overwrite the original text in the culture and produce a new meaning. This can be done for good or evil. It is important to be able to recognize an appropriation and recognize how it can function.

I want to know more about pastiche and parody.

Pastiche was coined by Fredric Jameson in "Postmodernism or, The Cultural Logic of Late Capitalism" and the definition of parody that I use is from Linda Hutcheon's "The Politics of Postmodernism: Parody and History" both are available in the university library.

Does a parody always have to be funny?

Well not HaHa funny, but it can be sad funny. Irony (a mode that parody can take) isn't necessarily funny, but it does make fun of things.

Can you redefine bricolage in terms of novels?

Coetzee is using bricolage because he is utilizing existing cultural formations (Robinson Crusoe: adventure) and creating a new one (Susan: colonialism). It is when you use an existing story or word, then use it in a new way.

Even Though you said it today, could I still possibly have a Crusoe twitter account?

Yes you can! Please see me in office hours to discuss further.

How do I post my blog?

Please read the instructions on this page (<https://introtfictionf18.web.unc.edu/blog-posting/>). If you cannot see our class after logging in with your onyen, then let me know. Please email me if you are continuing to have issues.

How is Susan Barton portrayed in Roxanna?

Susan is Roxana's daughter from her first marriage. Towards the end of the novel, Susan tries to claim her mother's wealth, which would essentially stop Roxanna's graduation into the upper class. Roxanna's maid, Amy seems to murder Susan to stop this claim to the wealth. One of the most interesting things at the end of Roxanna is that we never know what happens to Susan at the end of the book. We aren't sure if she is killed by Amy or if Defoe just forgets about her.

How will religion/Providence/God appear in the rest of Foe?

No spoilers! But keep your eyes peeled!

What is my favorite book that we read this semester?

Wide Sargasso Sea is my favorite.

The last video was a little confusing.

I can see why it was. We will revisit the video on Tuesday.

If Robinson Crusoe was created today would there even be argument about it being a novel?

The novelistic form is so ubiquitous now that there would not be an argument about whether or not it is one—people would just assume it is a novel.

Do I believe Foe or Robinson Crusoe more consider you read Foe first?

Amazing question. I don't want to spoil the book. But short answer, I believe Foe.

Which version of Crusoe do I prefer?

It is unpopular, but I like the "Serious Reflections of Robinson Crusoe" the best. It is much more philosophical and it seems like Defoe starts to deal with the colonial elements of the first book.

Is Foe or Wide Sargasso Sea a better adaptation in my opinion?

Wide Sargasso Sea is a better book, but I think Foe is ultimately more interesting of a concept.

What would Crusoe do had he been shipwrecked with another person like Robinson Crusoe?

They would probably either kill each other or live on different ends of the island.

Who is Mrs Cruso (Susan Barton) speaking to in Foe?

If you look at the end of the first part, you will see she is speaking to Mr. Foe, who seems to be a reference to Daniel Defoe.