

## CFP for *Authors in Adaptation*

Adaptation has long been interested in the figure of the author as a creative presence, a guiding force, or an authoritative voice behind both source material and adapted material. Yet little attention has been given in adaptation studies to the author as themselves a figure of adaptation.

This phenomenon is particularly rampant around so-called celebrity authors, such as William Shakespeare, Jane Austen, or Charles Dickens, who appear as characters in works either loosely or directly inspired by their own works (such as *Shakespeare in Love* (1998), *Becoming Jane* (2007), and *The Man Who Invented Christmas* (2017)). However, authorial insertion is common even in less well-known works.

*Authors in Adaptation* will explore **the multitude of ways in which authorship or auteurship emerges in adaptation(s), especially in ways that are explicit, literal, and/or overt.**

This collection is interested in all topics centered on the author as adaptation, including **(but not limited to):**

- **“Canonical” authors who are characterized in adaptations of their own work**, including: Charles Dickens, Mary Shelley, Jane Austen, Mark Twain, Bram Stoker, Oscar Wilde, Lord Byron, Miguel Cervantes, and others
  - Questions to consider: Why does such authorial insertion occur? Is the character’s biography considered or does the adaptation rely on public perception of the author? What do such insertions imply about the importance of authors to adaptation?
- **Self-insertion of the author into their own works or adaptations of their own works**, such as Geoffrey Chaucer, Dante Alighieri, Kurt Vonnegut, or Italo Calvino;
  - Questions to consider: How does the adaptation of works into which authors were already self-inserted suppress or emphasize the author’s presence, and why?
- **The literal presence of the author or auteur as an in-world character**, such as cameos in the filmed adaptations of Stephen King, Peter Jackson, Mel Brooks, or Stan Lee;
  - Questions to consider: How does the insertion of the author into their own adaptation create a continuity for viewers? What does a cameo say about authorship, celebrity, and the adaptive authority of the author.
- **The implied presence of the author as an inextricable inspiration for protagonist characters**, such as Candace Bushnell for *Sex and the City*, Steven Chbosky for *The Perks of Being a Wallflower*, or Oscar Wilde in *The Picture of Dorian Gray*, etc.
  - Questions to consider: How does the audience’s knowledge of the author’s biography affect the adaptational experience? In what ways does the writing reveal itself to be in-the-know or unaware of the author as source material?
- **The imagined biography of famous historical figures who are then translated by authors/auteurs into fictional characters**, such as Vlad Tepes (Dracula), Grigori Rasputin, Caligula, Joan of Arc, Jack the Ripper, Jack the Ripper.

- Questions to consider: In what ways does the biography (or lack thereof) of the historical character act as a kind of co-authoring? How do adaptations featuring historical figures blend the line between biography, history, and fiction?

-

Please send your abstract (250-300 words) and a short biographical note (50 words) to Kristen Figgins ([kfiggins@muw.edu](mailto:kfiggins@muw.edu)) by 1 May 2026.

Full papers (6,000-9,000 words) will be due **1 January 2027**.