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Prosthetic journeys: Re-thinking travel writing through documentary adaptation

Abstract:

Miller (2008) writes that auto-ethnographical writing is a form of knowing and discovery, allowing the auto-ethnographer to explore themselves and their topic. The travel documentary film expands upon this notion, allowing audiences to become privy to the discovery process; viewers are active participants in the journey, often discovering new knowledge alongside the presenter. Audience and presenter inhabit a shared liminal space, embarking on an educational and physical journey, together. The presenter combines didactic and personable discourses to bridge the gap between complex knowledge and accessible language. New experiences are imprinted on both the presenter and viewer's consciousness, evoking participatory experiences and creating 'prosthetic memories' – synthetic recollections appended to our actual lived experiences. The illusion of participation is further conjured through visual elements; animated cine-maps create geospatial awareness, allowing audiences to feel 'in the know', becoming actively involved in the journey progression. The construction of a simulacrum, through representations of the countries and experiences, creates a staged authenticity, allowing viewers to project themselves into the journey. This article deconstructs visual and verbal elements of Joanna Lumley's *In the Land of Northern Lights* (2008) for the purpose of adaptation into a multimodal, static form. Narration is studied for adaptation into the written word, and visual devices for adaptation into illustration, peritext, marginalia and ephemera. The possibilities for these adaptations are explored through a practice-led approach, with these discoveries offering static-based alternatives to animation and tracking maps, then introduces ephemera and marginalia as a means of in-formalising language. Furthermore, the process of adapting form, rather than content, is unpacked – a technique currently underrepresented in scholarship. Consequently, this article provides an insight into both the process and practice of adapting form.

Biographical note:

Tash Turgoose is an author and illustrator. She recently received First Class Honours in Creative Writing from the University of the Sunshine Coast where she is now completing a PhD. Her first book, *Makeshift Galaxy*, was released in January 2018, for which she was author and illustrator. She also illustrated the children's book, *The Monster Apprentice*, and wrote and illustrated for interactive narrative *Murder in the Mail*. Her scholarly research focuses on innovation in illustration and design as well as travel and historical narrative.

Keywords: adaptation – documentary – autoethnography – multimodality

Making memories through the screen

My first exposure to the memory-making nature of travel documentaries happened during a trip to Egypt in 2014. Walking through the tombs and temples, I felt as though I were stepping into a memory – like I'd been there before. Simply, I had watched so many travel documentaries on the subject, my brain had been tricked into thinking I'd actually embarked on the journey behind the screen – I had taken a prosthetic journey long before a physical one.

Documentaries pull viewers into a liminal space, where the viewer engages with the program in such a way that they are neither physically travelling nor fully engaging in their current life (Baldwin 2011: 17). The presenter is in constant dialogue with the viewer, making the familiar strange and the strange familiar (Clifford 1986: 2-3). This exchange creates a shared journey between the traveller and the audience, evoking a participatory experience through the creation of a simulacrum of country. This, in turn, creates the impression of a memory – leading to an in-country familiarity, as I experienced in Egypt. Landsberg (2004) dubs this phenomenon as 'prosthetic memories' – synthetic recollections that, unlike our own unique, authentic memories, are appended to our actual lived experiences (Liddell & Hamilton 2011: 5).

In this article, I deconstruct visual and verbal elements of the travel documentary *Joanna Lumley in the Land of the Northern Lights* (Baron 2008), investigating what triggers the formation of prosthetic memories, and how this process can be adapted into the static form of a book. Employing a practice-led approach, I then engage directly with the adaptation process, offering static-based alternatives to both verbal and visual elements, using my multimodal travelogue, *Twelve Days of Night* (Turgoose 2018), as exemplar.

Author as presenter

Emotional engagement

/ on screen

In *Joanna Lumley in the Land of the Northern Lights*, viewers are invited to join presenter Joanna Lumley on her travels across Norway to witness the Northern Lights, a dream that she has held since childhood. In the documentary's opening, she explains:

> …when I first heard of the Northern Lights, I was a little girl in Malaya, I was six or seven years old, and I was given this book [*Ponny the Penguin*]. There was this picture, which haunted me, a sort of rippling curtain.… That stayed with me forever and ever and I just couldn't believe I'd get to growing up and leaving school and getting married and having a job and getting on and getting granddaughters and still

> not have seen what Ponny the Penguin saw. So, this is a lifelong ambition and my only dread is that we won't get to see them. (Baron 2008, 3:26-4:27)

Viewers are addressed directly through first-person plural ('*we* won't get to see them') and are instantly invited into Lumley's life on an intimate level, setting the scene for a personal journey, rather than an exclusively didactic one. The introduction of the 'chase for a childhood imaginary' (Mathisen 2017: 69), creates an instant rapport between Lumley and the audience, as many viewers identify with a pursuit for an 'experience that they have read about, seen a film about or heard about from other people' (Mathisen 2017: 70). Baldwin (2011: 18) recognises that 'Lumley is simultaneously a friendly host, explorer, authoritative voice-over and cultural commentator, and the visual images, music and editing support the overarching message of her words'. For example, when Lumley finally sees the Northern Lights, the image from *Ponny the Penguin*, which led her to Norway initially, is recreated (Figures 1 and 2):

Figure 1 Figure 2

Figures 1 and 2. An image from the children's book *Ponny the Penguin* (left) is recreated when Lumley fulfills her lifelong dream of seeing the Northern Lights (right).

Lumley's discourse is distinctly conversational and personal, as if talking to a friend, rather than exclusively didactic. In the opening section of the documentary, she states: 'If you're like me, you might know something and nothing about Norway', firmly placing herself and the viewer in a liminal space of knowledge and suggesting that throughout the documentary, both parties will go on an educational as well as physical journey.

Meanwhile, the intimate goal of the journey creates a sense of voyeurism for those watching, as though they are accompanying Lumley on a personal journey, rather than one staged for viewers. Travel documentary films are often considered a simulacrum (Liddell & Hamilton 2011: 6; Baudrillard 1988: 13) – a recreation that 'subverts the legitimacy and authority of its model' (Utterson 2003: 197). A successful simulacrum achieves verisimilitude by creating 'an overlapping series of simulations which combine to create a hyperreality' (Baudrillard 1988: 11). It conceals the multiple layers of discourse, intention, and research behind a creation to suspend a reader's disbelief, leading them to see recreations as the 'real thing'. Simulacra hide the representational nature of constructed narratives because they blur the lines between the real and the imaginary. Baudrillard (1998: 5) explains that a simulacrum 'is no longer a question of a false representation of

reality, but of concealing the fact that the real is no longer real, and thus of saving the reality principle'. Simulacra not only recreate reality but hide that they are doing so. Lumley's physical and narratorial presence throughout *Northern Lights* serves as a rhetorical function that creates a 'staged authenticity' (MacCannell 1976: 91). She grapples with the realities of the 'everyday traveller'; she deciphers maps, rushes to board trains and struggles with her overpacked suitcases, as though the entire production of the documentary had not been meticulously planned by the BBC. As Liddell and Hamilton (2011: 4) observe, 'iconic scenes of documentaries are underwritten by formalism and aesthetics'. However, these elements of 'normalcy' allow viewers to project themselves into the journey, travelling vicariously through the narrator.

Emotional engagement

/ on the page

Translating Lumley's narration style onto the page requires an autobiographical approach to travel writing, as well as the inclusion of an underlying, secondary narrative to which the audience can relate, just like Lumley's 'chase for a childhood imaginary' (Mathisen 2017: 69). Forceville (2006:18) notes, a journey alone is 'not in itself enough to sustain viewers' interest', there needs to be a secondary quest, a further motivation than just travel alone. *In Twelve Days of Night*, this was the fulfilment of a childhood promise to my late grandmother that I would travel to Egypt. Multiple verbal discourses are woven together – personal, informational and experiential – drawing on the structure of documentary narration to intertwine my physical trip through Egypt with my grandmother's metaphorical journey through the afterlife.

An auto-ethnographical approach is valuable to the autobiographical nature of narration-influenced travel narrative. As Miller (2008: 99) notes, 'auto-ethnography permits the "self" to be the focus of the researcher's gaze', providing a precedent for the in-depth study of your own work as well as the lived experiences conveyed within the writing. Chase (2005: 660) continues this approach, highlighting the tendency for the auto-ethnographer to 'turn the analytic lens on themselves and their interaction with others, but here researchers write, interpret, and/or perform their own narratives about culturally significant experiences'. Pace (2012: 6) recognises that auto-ethnographic projects result in work which 'resembles a novel or biography ... [it] is evocative, often disclosing details of private life and highlighting emotional experience ... and positions the reader as an involved participant'. While many of these traits are shared with memoir and autobiography, 'auto-ethnography is consciously planned, developed and described as research' (Pace 2012: 6). Chang further unpacks this, arguing that auto-ethnography should be 'ethnographic in its methodological orientation, cultural in its interpretive orientation, and autobiographical in its content orientation' (2008: 48). This practice of combining personal narrative with objectified, informational description is invaluable in the development of an interdisciplinary discourse, adapting the stylistics of documentary voiceover. Adapting the 'staged authenticity' (MacCannell 1976: 91) created through Lumley's position as the 'everyday traveller' providing a further challenge. While the chaos and vulnerability of

travel can be captured through words alone, how could an adaptation of the documentary version of 'everyday travel' be achieved? *Joanna Lumley in the Land of the Northern Lights* focuses on the tactile physicality's of travel – the maps, the tickets, the drawings. J.J. Abrams and Doug Dorst's *S.* (2013) provides examples for the inclusion of such ephemera. Letters, postcards, newspaper cuttings and even a code wheel are inserted, complementing and extending the narrative, while creating an intimate tactile experience for the reader. Lynch, McGowan and Hancox note that the multimodality of the book 'illuminates the complexity of textual arrangements in *S.* and frames the college students' quest as an iterative process of evolving analysis and responsive commentary' (2017).

The aforementioned code wheel (found in the last page of the book) introduces a further, experiential dimension to the work, as readers are beckoned to delve back into the narrative to solve the mystery, once they are likely left dumbfounded by the conclusion of the story. It is ultimately the responsibility of the reader to decipher a mystery posed, but never solved, throughout the margin notes. This was an exemplar of the ultimate form of verisimilitude, begging participation from the reader in a way that felt natural, yet urgent.

Taking cues from Abrams and Dorst's *S.*, *Twelve Days of Night* includes lift-out elements that worked to complement and extend the main story. Each chapter ends with an envelope (Figure 3), filled with extra details – postcards, maps, tickets and pages torn from language books, to name but a few. These visual details are part of the fictional story, which thus seems to transcend established borders between text and context, content and medium. The story is carried into the paratexts and into the book as a visual, material object (Tanderup 2017: 151). Some of these elements (such as maps and pages from guide books) can be kept and used as references throughout the rest of the book, creating parallels to the actual process of travelling which often involves carrying, and constantly referring to, maps, tickets and guidebooks. Other elements, such as the hieroglyphic guide offered in envelope ten, guide the reader back into the narrative in order to add further levels of meaning-making, just as the code-wheel does in *S*. Finally, a hieroglyphic wall projection (Figure 4) invites readers to create a wall as described in the narrative, therefore literally projecting the story into their own world.

Figure 3. *End of chapter envelope including ephemera*

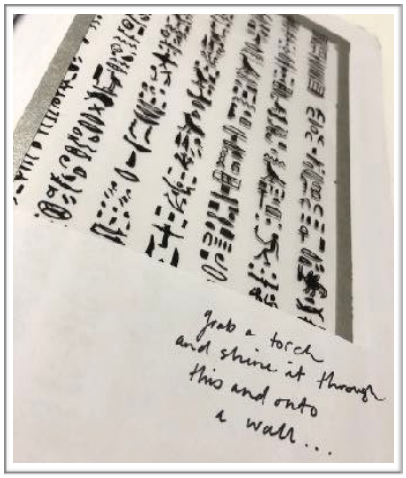

Figure 4. *Hieroglyphic wall projection*

Character engagement

/ on screen

Conducting an in-depth analysis into the success of documentary film on British television, Scott (2009: 6) found that documentaries with a well-known, charismatic and relatable lead were the most successful, on both literal and emotional levels – while these documentaries generally found great success in viewership retention, they also 'produced greater empathy and deeper cultural understanding'. These celebrity documentarians included; Ewan McGregor and Charlie Boreman in *Long Way Round* (2004) and *Long Way Down* (2007); Ross Kemp, in his wide-ranging docuseries', including *Ross Kemp in Afghanistan* (2012); and the collected works of Louis Theroux. Joanna Lumley also falls into this category – as a highly successful actress, whose work spans multiple generations (including *The New Avengers* 1976-77; *Absolutely Fabulous* 1992-2012) she is widely recognisable to viewers. This familiarity adds to the 'celebrity documentarian's' reliability, as they are not just a documentary presenter but a familiar face, therefore, enticing viewers into the liminal space between their own lives and the documentary's simulacra is innately easier. In Scott's (2014: 462) study, he further noted that in celebrity-led travel and adventure programs, in particular, celebrities were often talked about by participants as being more 'authentic', perhaps because of the tendency of this genre to focus on the 'everyday ordinariness' of (often less well-known) celebrities. Hoskin studies Theroux's style of presentation in particular, noting that his 'willingness to participate helps erase the ugly boundary between "us" and "them"' (2012: 127), a sentiment that perhaps is the key reason for Kemp, Boreman and McGregor's ability to evoke empathy and understanding as well. Acting as a familiar bridge between the unknown/uncomfortable and the viewer's norm, these documentarians become an anchoring figure for the reader and a comforting presence in an unknown, 'ugly' scenario. Viewers are emotionally engaged in the documentary, as a relationship is formed between the presenter and the viewer, and the journey is a personal one for both the documentarian and those s/he is entertaining and informing (Baldwin 2011:16).

However, as these figures are trained actors, it is possible that at least part of their relatability is due to being skilled in using the right cues and conventions needed to draw in an audience. In *Northern Lights*, Lumley frequently converses with the viewer as though they were able to talk back. When travelling through the Arctic Circle, Lumley addresses the camera, asking, 'What do you think? Can we get further North?' She looks away, then looks back down the barrel of the camera, as though waiting for the viewer to respond, and then declares, 'Yes, I think we can'. Here, she not only uses 'we' to directly engage the viewer, but also asks a question of them. Furthermore, her auto-ethnographical narration is highly accessible to the audience, guiding them through multiple different discourses with a sense of ease, cementing her place as authoritative figure. It seems essential that the didactic role of the presenter is also permeated with an innate relatability and likability. Therefore, it is essential that a text-as-documentary-emulation has a personable yet authoritative main character.

Character engagement

/ on the page

The text adaptation of character engagement in documentaries begs the use of first-person narration, adapting documentary voiceover in perhaps the most unambiguous way. However, the casual, conversational nature of the discourse also prompts the suggestion of a less typical element – marginalia. Marginal annotations result in a palimpsestic expression, creating a temporally layered text (Tanderup 2017: 152-53), as the notes are seemingly added at a different time to the main body of text. While margin texts technically act as secondary to the main body of work, they remain in constant dialogue with the text, illustrating or expanding on the concepts introduced.

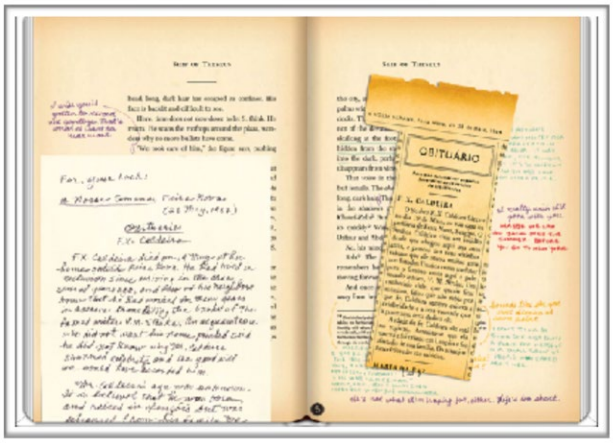

Figure 5. Abrams & Dorst (2013)

This is similar to the way Lumley re-explains the scientist's complex explanations, as discussed in the following section. An exemplar of successful margin-led narrative can be seen in the aforementioned *S.* (Abrams & Dorst 2013). While a traditional story format is present in the book, seen in Figure 5, this is used as a foundational narrative while the 'real' narrative exists within the margins, presented as handwritten notes passed back and forth between two protagonists. There is a 'rich ontological tapestry' in the work, with a 'diverse array of modalities' that work both at an individual level and together (Lynch, McGowan & Hancox 2017).

In *Twelve Days of* Night, margin notes (Figure 6) are not specific to one mode of discourse, instead taking cues from sections within the primary narrative that require further clarification or comment. The conversational voice adopted within these margin notes creates a more casual tone within the narrative, while still retaining the ability to convey hard facts, thus keeps the narrative accessible, bridging knowledge gaps. This helps to set the reader at ease, luring them into the liminal zone between the created world they are reading and their own.

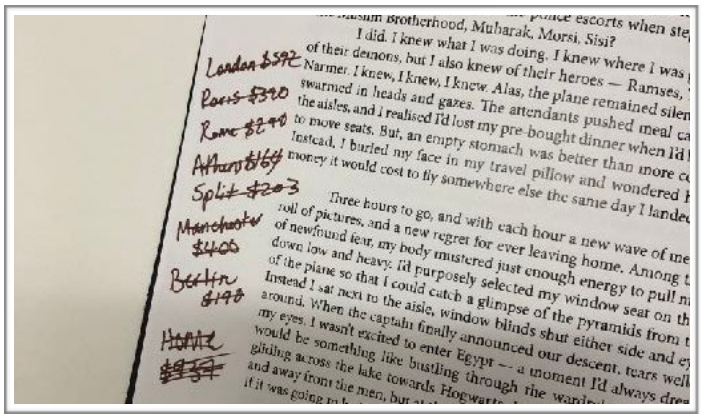

Figure 6. Margin notes both in-formalise narrative, and extend it, demonstrating the protagonist's panicked search for a flight out of Egypt before even arriving.

Intellectual engagement

/ on screen

As a part of her quest to find the Northern Lights, Lumley consults scientists, tour guides and Northern Lights experts, seeking further information on the natural phenomenon. Here, Lumley's didactic and personable discourses combine, as her narration bridges the gap between complex language and accessible knowledge. When visiting Truls Hansen, Director of the Tromsø Geophysical Observatory, the scientist explains the geophysical realities of the Northern Lights to Lumley, during which she simplifies the complexities of solar winds and magnetic fields, clearly stating 'that's where this huge clash ... this battle [of the elements] is taking place', translating complex language into intelligible knowledge for the viewer. Lumley also addresses the struggle to understand such knowledge:

> As Truls' drawing gets more complicated I must admit I begin to panic slightly. [cut to confused look at the camera] Particle physics has never been my strong point, but I do now understand that the Earth is a giant magnet and its north and south poles attract the electrically charged particles toward them, with spectacular results.

Here, Lumley's handling of the knowledge both 'constrains and enriches interpretations' (Forceville 2006: 20), however this is crucial in keeping the documentary accessible. Communication of in-depth knowledge is essential to the documentary form; as much as we watch a documentary for enjoyment, we also watch for education, and knowledge of relevant history and myth enhances the journey (Mathisen 2017: 68).

As an auto-ethnographer, Lumley is afforded a relative freedom in her discourse, unconstrained by a position as a disciplinary professional who may need to communicate in a controlled, academic way. As Forceville (2006: 3) notes, 'the filmmaker is [her]self the traveller, the quester, and the narrator, [s]he has optimal control over representing the interrelationships between [disciplines]'. However, this need to present stories at the intersection of multiple disciplines acquires 'a working rather than specialist knowledge, not in one area but in a range of areas and disciplines' (Brady 2000: 4). The acquisition of

such a knowledge means that audiences can view the narrator as an authoritative, knowledgeable figure.

Miller (2008: 97) notes that auto-ethnographical writing 'is, and becomes, a form of knowing and discovery, a method of inquiry' – the form of documentary allows audiences to become privy to this process; viewers watch knowledge evolve, learn alongside the narrator in real time and in-turn become part of the journey. Each new experience is imprinted on both the narrator's and viewer's consciousness, evoking participatory experiences and the impression of a memory. In contemporary media, the most significant 'historical' events are often transformed into 'experiences' that shape and inform the subjectivity of the individual viewer: with the media continually and effortlessly re-presenting the past, history, once thought of as an impersonal phenomenon, has been replaced by 'experiential' collective memory. The mass media can provide people with an experience of history that is felt at the deepest emotional and somatic level, felt as memory is felt, giving rise to identification and empathy (Burgoyne 2003: 255).

As a documentarian, it is essential to communicate in-depth, specialist knowledge, while still remaining relatable, and personable. The role of non-specialist (that is, not a discipline-specific professional) documentary presenters also affords the opportunity to use more casual, easy-to-understand language to bridge the gap between complex education and easy-to-understand information, an essential device in keeping information accessible to all audiences.

Intellectual engagement

/ on the page

When adapting intellectual elements of documentary discourse onto the page, the acquisition of a working knowledge of the travel location is essential. The apparent ease with which a documentarian can seemingly instantly conjure important historical, geographical, mythological or political facts about a location is best obtained through the method of bower-birding. To bower-bird is to draw 'data and ideas together from across fields and disciplines to find harmonies and synergies, and to combine them in a manner that produces not only a satisfying and resolved creative artefact, but a fresh way of understanding those points of connection and their wider implications and applications' (Webb & Brien 2011: 199). In the same way that documentary discourse often seamlessly moves from historical details to modern musings, political facts to in-situ descriptions, so too should travel writing. As Brady (2000: 4) notes, bower-birding is a valuable method when one needs to write on 'a range of issues' despite not being 'an authority in any of them'. As a documentary presenter is expected to be an authoritative figurehead, ever guiding the narrative, adaptation means that the written word would have to take on this same authority, and thus an expansive, interdisciplinary knowledge is required to achieve the same intellectual engagement in travel writing, as in documentaries.

Filmic as static multimodality

Travel documentaries encompass multiple discourses (emotional, spiritual, physical and intellectual) into a multimodal form. Walsh (2015: 2) describes multimodal texts as those that 'have more than one "mode" so that meaning is communicated through a synchronisation of modes' – in the case of documentaries, these modes are typically visual, verbal and auditory. Walsh (2015: 3) further notes that a multimodal text requires the viewer to 'simultaneously process the message in the words, picture, images and graphics' as a multimodal text asks more from the reader, who is expected to engage directly with multiple modes and create their own meanings and interpretations, therefore becoming an active participant within the narrative.

Mapping the journey

/ on screen

In *Northern Lights*, maps are the primary visual mode engaged, besides filmic imagery. These cinematic maps, or 'cine-maps', are defined by Caquard (2009: 2) as 'maps in motion developed specifically in cinema for narrative purposes'. *Northern Lights*' cine-maps act as cartographic intertitles, shots inserted between two scenes to signal a change in time or place (Caquard 2009: 3). They employ a 'fly-over effect', beginning in the clouds, and descending towards the location, as seen in Figures 7-9 below:

Figure 7 Figure 8 Figure 9

Figures 7-9 demonstrate the animated progression of the tracking map in Joanna Lumley in the *Northern Lights*.

This fly-over effect provides a way to spatially connect two (or more) different locations, therefore creating a geospatial awareness within the reader. Forceville (2006: 18) notes that the inclusion of an animated cine-map imposes order and rhythm on the journey, signalling progress and then, eventually, that this is the last part of the journey, thus intimating to the viewer that the narrative is drawing to a close, without explicitly saying it. Such an element also works to reinforce the veracity of documentary discourse by grounding it in existing places (Caquard 2009: 3), while also creating an aesthetic coherence both visually and geographically. These maps connect the imaginary journey with 'a filmic representation of an actual environment' (Stuart & Aitken 1994: 49). They visually engage the viewer by providing an indicator of present location and journey progression. This device allows the reader to feel 'in the know' – they're actively involved in the progression of the journey,

experiencing the transition between places, making it easier for the viewer to feel as though they are participating in the journey by projecting themselves into the narrative.

Mapping the journey

/ on the page

To achieve a static adaptation of such a film-specific element into book form, a highly multimodal approach is key. Adapted from social semiotics, multimodality stipulates that, in its most basic form, language (written or spoken) is only one of the tools available in communicating ideas or making meaning (Kress 2012). A book is more than simply its words; a book communicates via its physicality, the use of spatiality, and its peritextual elements. The adaptation of tracking maps demands the disruption of the traditional form of the book, drawing on Danielewski's musings on the lost potential of books:

> [B]ooks don't have to be so limited. They can intensify informational content and experience. Multiple stories can lie side by side on the page... Words can also be coloured and those colours can have meaning. How quickly pages are turned or not turned can be addressed. Hell pages can be tilted, turned upside down, even read backwards... But here's the joke. Books have had this capacity all along... Books are remarkable constructions with enormous possibilities... But somehow the analogue powers of these wonderful bundles of paper have been forgotten. Somewhere along the way, all its possibilities were denied. I'd like to see that perception change. I'd like to see the book reintroduced for all it really is. (Danielewski 2002)

Peritextual devices push the limits of the traditional book form, asking the reader to become the 'reader-as-navigator', 'break[ing] the code of [purely] written texts' (Serafini 2012: 28) by encouraging participatory involvement in the narrative.

The challenge in tracking map adaptation is ensuring that the map 'tracks' the journey, and is capable of progression at the same pace of the narrative, all while remaining constantly referenceable throughout the story, evoking the same geospatial awareness as animated maps in documentary films. Placing a map in a book is simple, however the inclusion of the 'tracking' concept required further experimentation with printed materials. Drawing on the idea of the cartographic intertitles, acetate overlays were used at the start of each chapter of *Twelve Days of Night*, folding out over the 'master map' added on the left French flap, to signify the current location in-country (Figures 10-12).

Figure 10

Figure 11

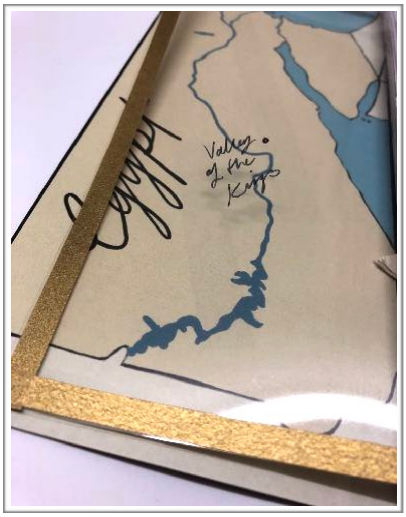

Figure 12

While simple graphics, such as arrows or line signifiers, would be passively received by the reader, acetate flip-outs force interactivity, ensuring the reader actively engages with the journey. The tactile process of flipping out the map is also reminiscent of actions on an actual journey. Once a traveller reaches a new place, they will often reach for, and fold out, their own map, to gather a sense of place. Such an inclusion invites participation from the reader, eliciting both a mental and tactile involvement in the journey.

Animating the didactics

/ on screen

While not included in *Joanna Lumley in the Land of the Northern Lights*, I expanded my research further afield to find an exemplar for animation. Computer-generated imagery (CGI) provides film-makers with the opportunity to extend the scope of their depictions 'beyond the timeframe of the history of filmic and photography capture' (Machin 2014: 475). Spence and Navarro (2011: 209) note that because animation successfully 'evades the documentary's commitment to indexicality' (words or expressions dependant on the context in which they are used), it is a perfect element for the recreation of 'experiences of which there is no historical record'. Documentary short, *Pompeii Then and Now* (2016), represents the past and present appearances of historical buildings through the use of CGI.

Beginning with a photograph of a temple in-situ, animation then builds upon the image to recreate their ancient appearances, as seen in Figures 13-15:

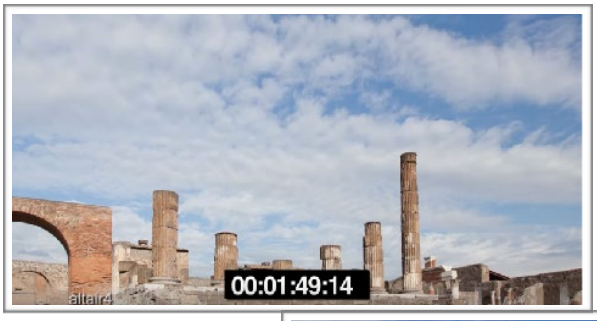

Figure 13

Figure 14

Figure 15

Figures 13-15 demonstrate the progression of demonstrations animations in *Pompeii Then and Now*.

These animations serve a didactic purpose, showing the viewer, in real time, both the historical and present state of the temple. They are also essential in communicating an historical discourse, as they are created 'in the absence of, or impossibility of acquiring, live action footage' (Machin 2014: 470). Animation, at least in the context of documentary use, is a reliable, easily-digestible way of conveying otherwise potentially word-heavy information quickly and easily to a wide-ranging audience, regardless of their level of education or interest in the subject.

Animating the didactics

/ on the page

The process of statically recreating animation is significantly underrepresented in both academic and creative works, so the adaptation of this form is entirely experimental. Flick-books were first considered and while recognising that they would be able to achieve a sense of animation, it didn't fit for this kind of adaptation – it would take too many illustrations to achieve the desired 're-building' effect, the form could not be easily included within a book, and it did not afford the detail envisioned. In fact, the same acetate overlays used to create the tracking maps were key. In *Twelve Days of Night*, the resulting adaptation consisted of an illustration of an actual temple in-situ, as it appears today, on

Figure 16 Figure 17

Figures 16 and 17: Illustration and acetate overlay
demonstrate static animation of temple in past and present.

the page with a hinged acetate overlay attached exhibiting a half-transparent illustration of the temple as it appeared in ancient times (Figures 16 and 17). This allows the reader to flip back and forth between the old and new, the past and the present, seeing the site in both its ancient and contemporary forms. The inclusion of an overlay also begs involvement from the reader, and 'the physical interaction with the book is emphasized' (Tanderup 2017: 151) as a key part of the narrative, prompting readers to become 'active participants' in the journey (Tanderup 2017: 168). Readers become reader- users, 'assuming an active role and helping shape the storyworld in a manner that goes beyond the physical printed book' (Machado 2018).

Conclusion

The inner workings of the travel documentary film meld together to create a phenomenon that extends beyond its form – the prosthetic memory, an imprint on the viewer's consciousness, achieved by drawing the audience into an intimate, liminal space. By inviting viewers to become actively involved in the journey, and therefore the discovery process, participation is encouraged, creating a shared story between the viewer and the documentarian. First person language, directly addressing the viewer is essential, but so too are the visual elements that complement the role of the documentary presenter. Tracking maps create geospatial awareness, while animations are didactic yet easily accessible to all audiences.

The adaptation of such a multiplicity of elements and experiences requires the engagement of a wide range of devices and techniques from different disciplines and modes of communication. A static adaptation of thus far exclusively-filmic elements can be achieved through the recreation of tracking maps and 'building' animations. The inclusion of

marginalia works to in-formalise language and add further emotional and educational narrative layers. Overall, these devices unlock the 'analogue power' of the book, by promoting interactivity and story participation, in turn transforming the typical reader into 'reader-as-navigator' both literally, and figuratively. Protagonist and reader embark on a journey together, discovering new knowledge concurrently, just as presenter and viewer do in the documentary film.

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