

LOST DETECTIVES PODCAST  
EPISODE 6

Hosted by [Claire Whitehead](#) and contributing guest [Carol Adlam](#)  
with special guest [Mona Bozdog](#)

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**Claire Whitehead:** Hi everyone, welcome back to the [Lost Detectives Podcast series](#). I hope you've all been well since we last recorded an episode. So, we're here today with myself, Claire Whitehead, and my collaborator, Carol Adlam, and a special guest today, who I'll introduce in a couple of moments time. Just to say, really, the big news since we last recorded an episode is that Carol's graphic novel adaptation of Semyon Panov's 1876 novella, *Three Courts or Murder During the Ball* has come out as a novel entitled *The Russian Detective*; it was published by Penguin Random House in March 2024, and has since received absolutely rave reviews. It was chosen not only as the Guardian's graphic novel of the month for April 2024 by Rachel Cooke, but also named in the same newspaper as a graphic novel pick of 2024 by James Smart. Around the publication of *The Russian Detective* Carol and I gave various talks, both individually and together, about our collaboration and the process of producing that book. We appeared in St. Andrews, Nottingham, London. Carol was on the Isle of Wight, and also we gave a co-presentation to an audience of graduate students at NYU, at the Jordan Center, kindly invited by my colleague, Jillian Porter. And so, Carol, do you want to say just a few words quickly about how life has changed since the publication of *The Russian Detective*?

**Carol Adlam:** Yeah, sure. Hi, Claire, it's lovely to be here again and to see you. And yes, it's been a whirlwind. It's been a really exciting year. And I'd forgotten that we haven't actually had met since the publication, in the podcast that is, since it was published. So, yes, it has indeed been very exciting, and the book got lots of attention, including the various reviews you've just mentioned, which was really thrilling for me. And I'm really excited as well as it's going to be published in Portuguese this month. Actually, no, next month – March. I don't know the exact publication date, but the publisher is called LeYa and they're one of the biggest publishers in Portugal, and I believe they also operate in Brazil and elsewhere in the Portuguese-speaking world. So that's very, very exciting. And there's been a bit of interest from a TV production company as well. No news on that at the moment, but you know, and maybe never! – but it's still very exciting to have that. I'm really happy that my character – Charlotte Ivanovna, also known as Charlie Fox, the magician and liar and thief who who framed the Panov story that the crime is based on – I'm very happy that she is out there in the world, having an effect and hopefully entertaining people as well as introducing them to the fascinating world of Russian 19<sup>th</sup>-century crime fiction.

**Claire Whitehead:** Yeah, it's been amazing to see, and I've been thrilled to be part of it. So for today's episode of the Lost Detectives Podcast series, we're really so pleased and thrilled

to be joined by [Dr Mona Bozdog](#) from Abertay, University. Mona is a lecturer in immersive experience and design in Abertay's Department of Game and Arts. She completed a PhD in 2019, on [Playing with Performance, Performing Play](#), a project that was a collaboration between Abertay, the Royal Conservatoire of Scotland and the National Theatre of Scotland, and was generously funded by the Scottish Graduate School for the Arts and the Humanities. And in her ongoing research, as we'll hear, she's interested in the convergence of contemporary performance practices and video games, particularly in designing hybrid forms of storytelling performative games and immersive experiences for public spaces and heritage sites. So I think you can probably already see why the three of us get on so well together. I had actually first come across Mona's work through a friend and former colleague, Professor Emma Bond, who used to work at St. Andrews University, but is now Professor of Comparative literature and Italian at Oxford, who'd worked with Mona and her colleague from Abertay, Professor Robin Sloan, on the [Sugaropolis](#) project. That's a project examining how Greenock on the west coast of Scotland became a global hub for sugar refining from the early 19th century, until the closure of the last refinery there, in, I think, 1997, and how Greenock is a key site for transnational histories and geographies. We're also going to talk a little bit today about an article of Mona's that I absolutely admired and and was intrigued by, and that article is called [Storywalking as Transnational Method: From Juteopolis to Sugaropolis](#), which examines the former Timex Harrison road site and the female workforce there. And it's that workforce's role in the development of ZX(X) and Dundee's current success in the Games and Digital Technologies interest. I came across the article in a book in the Reading room of the Museum of Modern Art in Edinburgh, and immediately wrote to Carol and said, you've got to read this, it's amazing. And she did so. Having met Mona through her work initially, we then first met in person at a networking event that Carol and I co-organized as part of the Lost Detectives project at St. Andrews in November 2024, and that event was aimed at thinking through how Lost Detectives might be developed in the future, and we invited 13 different guests from across the UK from various different areas, gaming, XR, VR, forensic science, social geography, crime, fiction, writing, and public engagement. And we fleshed out and laid out how we might think about developing the Lost Detectives project, and we were both really impressed and enthused about the various productive ways in which Mona's expertise and interests intersected with our own ambitions. And so, since that networking event, Mona, Carol and I have worked together to prepare an AHRC Standard Research Grant application for a project currently entitled The Lost Women of Nowheregrad: A Transmedia Recovery of Russia's First Female Crime Writers, and if that

project were to be successful, it would focus on the female authors of crime fiction from this late Imperial era and combine traditional literary research with innovative methods of storytelling, including creative and immersive experiences. And we're currently on tenterhooks waiting for the outcome of that application. But really, we wanted to take the opportunity to hear from Mona herself a little bit more about her work and her experience with adaptation and creative storytelling. So, Mona, thanks so much for being with us today. And I'm going to hand over to Carol.

**Carol Adlam:** Great, thanks Claire, and hi, Mona!

**Mona Bozdog:** Hi! Thank you so much for the introduction, Claire. That was brilliant. I am more thrilled to be here than you are probably at having me –

**Carol Adlam:** Impossible!

**Mona Bozdog:** and super happy to be here with Carol! So yeah, talking adaptation is going to be exciting.

**Carol Adlam:** Well, Mona, thank you. And no, we're really pleased that you're here – it's mutual! So, I wanted to take you back, if I may, to – I think it was about 2016 when you were working on a very exciting sounding project on the island of Inchcolm, which I believe is by the Forth bridge, off the coast of Edinburgh – is that correct? Ok, so could you tell us – I understand that you were working on the basis of the game, *Dear Esther*, a video game, which is known a walking simulator, and that was developed in about 2012 by [The Chinese Room](#), and then you did something very exciting with it, responding to it creatively on the [Inchcolm Project](#). So, I wondered if you could tell us a little bit about that, and then we can also talk about what you learned about the process of adapting across media in that project.

**Mona Bozdog:** Sure; this takes me back. It's been a while. But yeah, the project was called the Inchcolm Project, and it was developed in the early stages of my PhD. I was a theatre practitioner, a playwright, dramaturg director. So that kind of coloured how I approached video games. I guess I used adaptation here as a way of making sense of the conventions of video games by using the conventions and the language that I'm familiar with, which was the one of the performances. So, for me, it was an entryway into video games trying to make the work my own and trying to understand it through creative practice. So that's how the project came to be. But it happened in October 2016, so October, on a Scottish island, as you can imagine was interesting within all sorts of sensory information that they wanted to tap into. It

took place on Inchcolm which is an island in the Firth of Forth, it's a 30-min boat ride from South Queensferry to get there. But the event itself was a hybrid mixed or multimedia event, and we combined elements of performance with video games and live music. So it was structured as a three-part event over two hours. Roughly the first was a promenade performance that I called *Dear Rachel*, and which was my adaptation or my take on *Dear Esther*, and I'm going to talk about *Dear Esther* a little a bit as well; the second part we had a projection in the 12<sup>th</sup>-century Inchcolm Abbey, the video game being played live. And then finally, the audience made their way to the refectory where we had [Mantra Collective](#), which are an orchestra from Edinburgh who specialize in rendering video game music, performing the score from *Dear Esther*, live in the app. So, these three components made up into one project. And yeah, walking was a central part of the entire process. And I guess it's probably worth mentioning that my process of adaptation started with selecting a game and the site that would make sense to be adapted and enhanced by one another, they complement other really well, and they can bring that intertextual connections to the fore, and bring the two texts closer.

**Carol Adlam:** That's fascinating. So, the game and the site are obviously both islands: the location, the setting is an island – so I take it that that was really important, that synchrony between them. I'm really interested in that relationship between the source, which obviously can be played multiple times, but your performance was a one-off piece, an ephemeral piece. I'm curious about how those two fit together, how they speak to each other (Or perhaps only your performance speaks back to the *Dear Esther* video game?) I suppose as well as the similarities, what are the differences between a game environment and a performance piece that is a live (and, as you say, both mixed-media and mixed-reality) piece, with all of these really hybrid components, including embodiment, actual physical embodiment...?

**Mona Bozdog:** Yeah, I guess, at the beginning and throughout my PhD, my approach to this as a dramaturg was a concept that Josephine Machon defined as (syn)aesthetics. And I really like this because it's a dual process of sense-making and making sense. And this is how how I approached the work. I wanted to tap into the sensory potential of live performance and immersive performance and locative or site-responsive performance, whilst at the same time ensuring those thematic elements of continuity and narrative elements of continuity, so that the two texts together make sense, and I guess, talk to one another as you, as you said. And I guess walking was a commonality between the promenade performance and walking seems but also, as you mentioned, the island, and islands are really interesting spaces in video

games, particularly because they are, from a practical point of view, a good way of restricting the game space, putting up what we call invisible walls because their limited space is surrounded by water. The designers don't have to create an extensive world. So they come as a limitation. But also from my point of view, approaching site-specific work, I draw a lot on Fiona Wilkie's three functions of the site in site-specific performance which were: site as a symbol, site as a structure, and site as a storyteller. And this limitation of game space, via the the space of the island is what she calls site structure – so how the site actually structures the experience. But in addition to that, sites also bring the symbolic dimensions of islands which are less explored in video games but particularly explored in *Dear Esther*, and *Dear Esther* is set on an island. It's an unnamed island in the outer Hebrides. And it brings with it all of the sensory atmosphere mood that the Scottish island brings, and they really tapped into that. And The Chinese Room developed *Dear Esther* in 2012, and that marks the start of the walking simulator as a genre. So we did not have the term before, and it was building on precursors to the genre, like *Mist*, which was also set on an island.

**Carol Adlam:** I'm very interested in that idea of walking simulators, and how they how they engage with emotion as well, so in in effect, what you're doing is exploring that immersive environment, and the focus is on that rather than on getting points or shooting people, or whatever it happens to be.

**Mona Bozdog:** Yeah, it was exactly that. So *Dear Esther* in itself is a 'mod' or a modification. So again, another form of adaptation or fan-generated content that plays around with existing content in an engine. So, you essentially build content with what already exists. And it was part of Dan Pinchbeck's research and PhD project, which was focusing on – and I guess it is really interesting to me because it was a research project in itself – it was wondering what happens if we keep the conventions of the first-person shooter but remove the gameplay mechanic that's central to it and I think it was really interesting at the time, because, being in first-person perspective in a video game already brought with it those expectations that something is going to happen, so it already brings in the tension, but because you are not armed there are never any enemies. That tension persists throughout the game. So, I guess The Chinese Room are really exploring what happens when we take the shooting out of a first-person shooter, and how we can exploit those lacunary moments of gameplay by bringing in alternative dimensions to that: so, storytelling, an emphasis on the environment, an emphasis on environmental storytelling. So how we create experiences that are meaningful in that temporary lack of gameplay, so that lack of stimulation does not equate

to lack of experience. On the contrary, we can compensate with other components, and that brings a creative kind of approach to game design.

**Carol Adlam:** Yes, it's really interesting. I've played it a few times myself, and I'm not a gamer, but I found it really interesting. Once I'd understood that the point was to walk really, and to explore the environment I did find myself driven by a kind of sense of mystery, as well as a sense of being on the edge of a vast space. So, I had a sense of that kind of isolation, but also it was quite an emotional experience for me; and the ending (which I won't give away!) is also satisfying as well as moving. For me, it really changed my idea, my very naive preconceptions of what a game does or can do. And I'm just fascinated in how you bring that into the immersive performance space as well. I wondered about emotion, because – I don't know, is *Dear Esther* a multiplayer game, or is it just a single? [Bozdog nods]. Right. But your performance clearly involved 50-odd people being brought to various sites. So the shared participatory nature of them as an audience, and also presumably engaging in things, was also another dimension that you could bring to your own creative response. So yeah, that that's really fascinating to me.

**Mona Bozdog:** It might be worth giving like a quick overview of *Dear Esther*. So, it's a single player game. You arrive on an island, you don't know how you've gotten to the island, or what you're supposed to do, and you hear voiceover narration which, as you progress, you realize are letters to a person called Esther that are being read out loud. And as you make your way around the island the gameplay is segmented into four chapters, important environments making your way to one aerial or a radio transmitter that you see in the distance as a blinking red light. So that's the only way you kind of understand that you have to make your way towards towards this space. And again, walking here as well as the island, are used symbolically. I read it as a walk of redemption, of making peace, but also because they tapped really beautifully into the circular nature and the repetitive nature of gameplay, I guess, and the fact that the game capitalizes so much on re-playability. So, this cyclical process repeats time and time again. You cannot leave the island. If you try to swim away, you here, come back, and you're immediately teleported back on the shore. And you can play the game as many times as you like. So again, it's reinforcing a loop. And I think that loop maps really nicely to the narrative message of the game, which is this walk of absolution and redemption, constantly walking alone on this island, trying to make peace with your past. So it's almost a purgatory space, I guess.

**Carol Adlam:** Ah, yes, of course it is!

**Mona Bozdog:** There's the fact that you cannot interact with anything on the island, either. You cannot pick up objects so that again reinforces this ghostly quality to the player character. You play as a ghost, essentially, you're haunting this island. And that's how I read it. And this was the main theme that I really wanted to adapt in Inchcolm, and of course we had difficulties, as you said so, so there's different perspectives here. We had 25 people in each of the performances, so we did it twice, plus visitors on each one, because we had to work within the constraints – we did a lot of site scouting at the time. We had to find an island that had facilities, easy access, health, and safety. So we worked with Historic Environment Scotland here, and we had to work around all of the limitations. So, for example, the sunset times, after which we couldn't navigate anymore, but also seals' and seagulls' mating and nesting seasons. So, it was an entire process, but from the creative part of it. Because I think, similar to you, Carol, I see adaptation as a creative process. I think it's really interesting in the selection and the editing and the themes that you choose to build on, but also bringing your own creativity and language to it, and how you decide to approach the material. That was something that I was really interested in. I think what Inchcolm managed to do was still create that sense of isolation through the narrative – so the voiceover, the audio in the ear, that still isolates you, even if you are in a shared space. But we took that into account, and we cast the audience as ghosts themselves.

**Carol Adlam:** Oh, brilliant –

**Mona Bozdog:** So the musicians that we had also on the island were instructed not to respond or interact with anybody. Again, kind of trying to encourage that meaning-making and allowing the same space and the same ambiguity from *Dear Esther* to come through in the text that I wrote, which was [\*Dear Rachel\*](#). The theme of individual guilt – so the player character in *Dear Esther*, you realize that they're dealing with a lot of grief, a potential car accident where their wife, Esther, and their unborn child have passed away – he sees himself as being guilty, and I think he's trying to make sense of this. You piece that together through the narration, but also a lot of environmental storytelling. So those little moments of installation and vignettes that you come across around the island is something that we also did, but the theme of individual guilt was here replaced by societal guilt. So again, I was tapping into the island of symbol. I was working in 2016, the Syrian refugee crisis was unfolding around us. We were bombarded with symbols and colours and dinghies, and



floating devices, and barbed wire, and islands as refuge, and islands as potential salvation. So I was trying to bring all of these together into Inchcolm. So turning and and expanding on the *Dear Esther* text to write about why we are struggling as individuals to make sense with who we are as a society, and how our collective humanity is disappearing or being silenced at times, particularly in this huge humanitarian crisis.

**Carol Adlam:** And was that reading something that the participants knew beforehand? Or was it something that was emergent through the combination of the experience as they went around and realized that, you know, people were not responding to them, and that they were effectively ghosts being led around and led through a fantastic environment of symbols about, as you say, a very immediate and pressing crisis that confronts all of us? In effect, was part of your aim to change people? So they would arrive on the island and then leave as somehow slightly changed in their understanding of something or of themselves –

**Mona Bozdog:** Yeah, I guess that's that's our aim in doing adaptation, isn't it?

**Carol Adlam:** Generally, absolutely.

**Mona Bozdog:** Yeah, it's trying to bring the text into a new light to update it. I guess the impetus is there in the form itself and in the process of adaptation. The audience weren't given much information to begin with, apart from Health and Safety, and wear comfortable and reasonable clothing and footwear for visiting a Scottish Island in October. But as they arrived, we instructed them on how to use the app. We used an app that was called sonic maps, and this enabled us to geotag audio. So, the audience installed the project on their phones, and as they reached specific locations on the island, audio would start playing in their ear, triggered by their physical location. And this again is similar to walking simulators, and the gameplay mechanic of – you walk, and you trigger bits of voiceover narration. It's really interesting from a narrative design perspective, I think, because the text can be encountered in any order depending on which route you take on the island. So, I took a similar approach to *Dear Esther*, where they're written as letters and because of the order in which you encountered them colours your process of interpretation but is not essential. It's not essential that you collect all of the voiceover audio either. And the gaps are filled in between with the visual installations. And these were either visual vignettes that we installed on the island with all of these visual symbols, so, we had overturned dinghies and floaters and barbed wire and feathers but also musicians that were embedded in specific locations around the island that were performing instrumental solos from the *Dear Esther* soundtrack, which acted almost as

musical puzzle is, that were then completed in the final musical performance with the entire orchestra. So the audience walk around the island. The phone is in their pocket. They don't have to interact with the technology. It just runs by itself, again, to create this sense of seamlessness and not interrupt the immersion experience. And I specifically selected – so, I did loads and loads of site visits, trying to observe the island in under different conditions, in different temperatures, so that I selected locations that would add that sensory dimension that enhanced the audio, that you were listening to. For example, you had an audio that describes the process of drowning, but in that moment, you are just overlooking the Firth on top of a hill, and just by yourself, reflecting on everything that's involved in the process of physiologically drowning. So, they had all of these audio components and visual components and sensory components, all of them coming together. And then they got to the Abbey, where we projected the game, and they could start creating that, because I really love – Linda Hutcheon writes about adaptation as a palimpsest – and I really love that, I really love the textual connections and the pleasure of the palimpsests, the pleasure in tracing those connections between the text you just witnessed and the text you're just now watching.

**Carol Adlam:** And that chimes with that idea of adaptation that we've spoken of before as accretive rather than destructive, that it's about those layers. So, one form of adaptation does not negate the previous, the precursor text, but there's something really fascinating and creative that can happen out of the new combination of work in new circumstances. Claire, I know you had a question –

**Claire Whitehead:** I did. I've just been so fascinated because you've repeatedly referenced senses, and I wanted just to ask the question really directly, what you view as the relationship between adaptation and the senses? Because obviously, what we've primarily been discussing or working on with *The Russian Detective* graphic novel is taking one written source in Russian that you would read, and adapting it into a more visual, less textual still textual, but still but mixed, if you like with those two forms in *The Russian Detective* – changing the language from Russian to English, adding text, Carol has talked frequently about how many different visual languages she references in *The Russian Detective*. But what I'm struck by in the way you talk about the Inchcolm project, but also, as I say, in reading the articles that you've written about Sugaropolis is your interest in the senses. So, I was just thinking, as you were talking, there were certain senses that you're on the Inchcolm Project clearly, deliberately stimulating – audio, visual. But you can't entirely control that environment on that island, and so the audience is getting even more sensory stimulation. So, can you talk a

little bit about the relationship between adaptation and what you said about sense-making and making sense?

**Mona Bozdog:** Yeah, it's really interesting, because I see remediation as a form of adaptation. And I think this has been the focus of my PhD, but it's remained a focus of my research, and my passion and first love with performance comes from the living, feeling, meaning-making body. So how do we bring the physical and the digital together, because both of them have different affordances, and both of them contribute something really meaningful. The digital, maybe perhaps less so with sensory information, like smell or tactile, but then the capabilities of the digital body are more extensive: it doesn't get harmed as easily, it can reach inaccessible areas. So, bringing the two together, you can almost tap into both the physical body and its sense-meaning abilities, but also the digital body and its sense-making abilities. So, bringing them together, you really can tap into all of these and create a really complex sensory experience that can tap into all of these senses. And I think that's that's where adaptation is really important and tracing those connections. Because then you bring all of this with you, from the digital to the physical, from the physical to the digital and create potentially that holistic sensory experience. This needs to be seen, but it's something that we're going to explore going forward, I guess, as well.

**Carol Adlam:** Yes, we hope so indeed, in our own plans for a physical installation. Fingers crossed that we get the money to pursue the project that Claire was talking about earlier on. Personally, I'm also really fascinated by that general question of adaptation, but also how it relates to different art forms and different disciplines as well, because I think we have, from the different methodological and disciplinary viewpoints that the three of us have here – gaming; art and design; and the traditional arts and humanities – that we see there are real differences in approach to adaptation. I think, in the literary field, it still seems to me at least to rather lag behind this really exciting understanding of adaptation that you're describing there, Mona. So, for instance, when you talk about Mods and modding, and so on – modification of previous work in gaming is a much more expansive and sort of generous idea of creative act than a traditional literary humanities view of precursor text and canon, the canon that is available to be adapted, where there's often some sort of sense of mourning and loss, and a hierarchy often involved in discussions of adaptation, as well as a sense that adaptation really can only move from, say, literature, literary text to say, film or TV. So, I think what we're dealing with here is something for me that is much more exciting. Simon Grennan actually talked about this in [an earlier podcast episode \[transcript here\]](#), where he

was talking about music and how people understand about sampling. But the literary realm is much more fenced off and closely guarded. So, this has taken me in new directions.

**Mona Bozdog:** It's really interesting, because I've never thought about the negative connotations of adaptation. I mean, I knew they're there, but they were never at the forefront of my mind. I did see it as a process of interpretation and recreation, of talking to new audiences, of updating content and making it relevant to different audiences at different times. I've always seen the potential in adaptation, I guess, rather than its limitations. And it's probably because I approach this a lot from media studies and Jenkins's participatory culture and embracing fan culture and fan-generated content, which again are expanding on the world, are giving autonomy and agency to the audience to create their own creative responses to the work.

**Carol Adlam:** I mean, I think we're in a much more distributed world now, aren't we? Thanks to modern media, where ownership of creativity is not guarded, and there aren't the same gatekeepers, even in the world of publishing – because, of course, there's self publishing as well, and, as you say, fan fiction, and there are all of these vastly expanded fields of creativity and opportunities for creativity. As I say, I hold my hand up to possibly conjuring this aspect of it that is no longer quite with us – the old understanding of adaptation, which is something I think, that when we first started the Lost Detectives project I brought that kind of traditional idea of adaptation with me, and then realized as I went just how wrong I was really and how vastly creative and original it is. I mean, these are creative and original works in themselves. They are not just responses; they project forwards. They don't just look backwards.

**Claire Whitehead:** Yeah. And I think what's been fascinating since I first read your work, Mona, which, as I say, was the first article of yours that I read about the storywalking and the Timex site in Dundee, and what fascinated me at that point, and continues to make me very excited about the prospect of working together is the extent to which, in our three different fields, one of the things that is foremost in our mind is representing, adapting, reinterpreting, and interrogating female experience, and the idea behind this next stage of the lost detectors project is to say that the vast majority of male of crime writers in the late Imperial era in Russia were male, but they weren't all men, and there were this just handful of four or five female writers who were themselves marginalized in an already marginalized genre of crime fiction, but thinking about not only the fact that these were female writers, but that they, as a

result, I think, had a very specific way of representing female experience. And even if that's somebody called Alexandra Sokolova, writing in 1890, some of the ideas and the preoccupations that she has, and, in fact, her means of writing and creating art speak to the same preoccupations that you have in your work, Mona, and that you were interested in bringing to the fore in the Timex Dundee project, and that you again, Carol, have done with putting somebody like Charlie Fox at the centre of *The Russian Detective* novel. She's not there in the original – Panov wouldn't have placed a female character at the centre of his crime fiction work. But you did. And so, I think that's what's so exciting to me is that we can come from these three relatively different areas and have very much the same preoccupations and ambitions for our work.

**Carol Adlam:** Absolutely. Yeah. Sorry, Mona. Over to you.

**Mona Bozdog:** No, I was thinking about that. And yeah, I guess we all focus on female neglected voices, but neglected voices more broadly, and appropriation as a creative process again, is, is bringing those hidden or marginalized voices to the fore, finding the characters that were silenced in the literary text, but also the authors that were silenced in the canon or excluded by the canon even, and bringing attention to them. So, I think there's so much potential in adaptation, appropriation, transmedia storytelling – all of these forms that we're exploring together in different ways of creating alternative texts, alternative ways of entering the text, alternative modes of engaging with the text. All of these together, I think they can create that more holistic understanding but also bringing to the fore these histories and stories that perhaps were not as visible at the time, and consequently, now.

**Carol Adlam:** Absolutely. And then, just to go back to Claire's point about Charlotte Ivanovna, the character I introduced, who, as you quite rightly say Panov would not have done who was based on a Chekhov character, a character in one of Chekhov's plays – a walk-on part. So we're thinking ahead about transmedia concepts that are something that's related to adaptation but isn't quite the same, where we create a sort of storytelling universe that can be accessed through different media, so you get different media entry points. But I'm thinking of somebody like Charlotta, or other characters, who effectively offer portals into women's experience and into revivifying and enlivening these lost histories of women's voices. So that's a key part of how I see our work together developing – it comes out of this understanding of adaptation, and, as you call you, described it, Mona, remediation, and you know an exploration of what one art form affords and what another one doesn't afford as

well, like where you overlap layers, and you see what comes through and what is blocked and what different colours you end up with when you layer one on top of another, for instance; but also then taking it another in another direction, which is this idea of a unified world that we create through different media. So, I'm also very excited about doing as well.

**Mona Bozdog:** That's the beauty of transmedia story, the fact that each of the media makes its own contribution, unique contribution. You know, we have this archive of lived experience, which was a process similar to what we did for [Generation ZX\(X\)](#): we had lived experience, oral histories of the women who assembled the computers, but then we had all of these different media – video games, performance, audio, walking, playing, watching, singing – and how each of these enliven a different part of that archive, essentially, which is something that we're going to continue to explore through all of these different art forms. We're going to try to see what's the best way of bringing this to audiences in a way that is engaging but helps them better understand the complexities of these really complex, ultimately, systems of discrimination or exclusion or marginalization.

**Claire Whitehead:** Mona, thank you so much for your time. It's been absolutely fascinating, hearing about the Inchcolm project was really fascinating. If we had more time, we would certainly delve far more into the Generation ZX(X) project. [But I would recommend people go and have a look at what you've done there](#), and the various ways that you've exploited different media and brought them together in a really generative and productive ways. We look forward to working with you hopefully in the future, and we hope that you've all enjoyed listening to Mona talk so inspiringly about how she brings together these different media and remediation practices. So do please keep an eye on our podcast episodes. There'll be another couple of episodes coming out in the not-too-distant future. Hopefully, we'll talk a little more again with Carol about *The Russian Detective* novel, and we'll obviously keep you updated on the project application and how we're continuing to work together.

So do please check out our website at [lost detectives](#) to see what we've been up to, and what we will be doing in the coming weeks and months. You can also now follow us on [Bluesky for Lost Detectives](#), and we'll look forward to meeting virtually again sometime soon. So, Mona, thanks very much once again, and Carol, great to see you again. Thanks.

## Further reading / sources

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