

**Todd Haynes's 2011 miniseries *Mildred Pierce*:  
a complex creative game of imitation of lives?  
Anne-Marie Paquet-Deyris, UPO, 2016**

When Todd Haynes directed the HBO 2011 miniseries *Mildred Pierce* with Kate Winslet, he repeatedly declared that he didn't so much draw on Michael Curtiz's 1945 film as on James M. Cain's 1941 original hardboiled novel about a divorced housewife supporting her children and turning into a successful business woman.

But as Pam Cook underlines in her essay entitled "Beyond adaptation: mirrors, memory and melodrama in Todd Haynes's *Mildred Pierce*", this second transmedia version of the literary *Mildred Pierce* constructs itself as a palimpsest feeding on the temporalities, cinematic allusions and memories of both the Joan Crawford movie and the James Cain fiction.

So to what extent does the miniseries use distancing devices and play with what Linda Hutcheon calls « palimpsestic intertextuality » (*The Art of Adaptation*, 22) forcing the reader to become the sophisticated voyeur of « a multidimensional cultural event that has no single origin » (Pam Cook, 379) ? And how does it combine structural motifs, frames or lightings straight from film noir, melodrama and detective novel ?

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**Bio:**

Anne-Marie Paquet-Deyris is Professor of Film and TV Series Studies and (African) American Literature at Paris Ovest University. Her books and articles mostly focus on contemporary American Cinema and screen adaptations as well as on American TV Series. She co-organized an international conference on David Simon's *The Wire* in 2012 and co-edited the resulting book *The Wire. L'Amérique sur écoute* (La Découverte, Paris, 2014). In June 2015, she has also co-hosted an international symposium on Hammer Film Productions in Sorbonne Nouvelle and Paris Ovest where she co-organized as well the international conference "TV Series & Addiction" in February 2016. The resulting book is to be published this year with Cambridge Scholars Publishing.