



Association  
of **Adaptation**  
Studies

**4<sup>th</sup> International Association of Adaptation Studies Conference**

**Draft Conference Programme**

**24-25 September, 2009  
British Film Institute, London**



## **Thursday 24<sup>th</sup> September**

10.00 – 10.30: **Registration and Coffee**

10.30 – 11.15: **Welcome and Lecture: Professor Timothy Corrigan, University of Pennsylvania – NTF3**

11.15 – 11.30: **Coffee**

11.30 – 1.00: **PANELS**

### **1) FROM STATIC TO MOTION PICTURES: THE ART OF ADAPTING COMIC BOOKS TO CINEMA**

**Venue: NTF3**

**Chair: Liam Burke (National University of Ireland, Galway)**

An Empty Space in the Danshui River and *Orz Boys*  
David Barton (National Central University, Chungli, Taiwan)

Blood Spraying Time, Bullet Time and the Adaptation of the Graphic Novel  
Costas Constandinides (University of Nicosia)

Ang Lee's *Hulk*; an alien other from an alien other?  
Maria O'Brien

'Everything Comes From Superman': Infinite Crises in an Adapting Meta-Text  
Martin Zeller (University of York)

### **2) BRITISH TELEVISION AND THE CLASSIC-NOVEL ADAPTATION**

**Venue: Delegate Centre 1**

**Chair: Richard Butt (Queen Margaret University, Edinburgh)**

*Ivanhoe* and *Kidnapped*: The Aesthetics of the Classic Adventure Serial  
Richard Butt (Queen Margaret University, Edinburgh)

TV Adaptations of Arnold Bennett: *The Old Wives' Tale*  
Lez Cooke (Manchester Metropolitan University)

Adapting Classic Nightmares: the British Television Ghost Story  
Richard J. Hand (University of Glamorgan)

*Rumpole* and the play of adaptation  
Homer B. Pettey (University of Arizona)

### **3) FRONTIERS OF ADAPTATION**

**Venue: Project Space**

**Chair: Thomas Leitch (University of Delaware)**

"Windows to parallel worlds in "Let the Right One In""  
Anne Gjelsvik, Jørgen Bruhn and Henriette Thune (Norwegian University of Science and Technology)

*Adaptation to The Orchid Thief*: The (un)natural selection  
Liat Koll (Bar Ilan University, Israel)

Do I Have An Original Thought In My Head?  
Jannah Loontjens (University of Amsterdam)

Self-aware: Postmodernism and Reflexivity in Film Adaptation  
Shannon Wells-Lassagne (University of South Brittany)

#### 4) TEACHING ADAPTATION

**Venue: Green Room (11.30-12.30)**

**Chair: Deborah Cartmell (De Montfort University)**

Teaching Adaptation Studies: Translation Vs. Adaptation  
Lawrence Raw (Baskent University, Ankara)

Coming soon . . . teaching the contemporaneous adaptation  
Rachel Carroll (University of Teeside)

1.00 – 1.45: **LUNCH**

1.45 – 3.15: **PANELS**

#### 1) UNFILMABLE BOOKS

**Venue: Delegate Centre 1**

**Chair: Jamie Sherry (De Montfort University)**

The Impossibility of Filming 'Jane Austen'  
Brian McFarlane (Monash University, Melbourne & Visiting Professor, University of Hull)

Hollywood Shrugged: Ayn Rand's Impossible Epic  
Larry A. Gray (Jacksonville State University)

Filming the unfilmable, adapting the 1970s: *Velvet Goldmine* (Todd Haynes, UK/US, 1998) and *Brothers of the Head* (Keith Fulton and Louis Pepe, UK, 2005)  
Claire Monk (De Montfort University)

#### 2) CLASSIC BOOKS ON SCREEN

**Venue: Delegate Centre 2**

**Chair: James Russell (De Montfort University)**

Film Adaptation as Literary Criticism: A Case Study of 1997 Adaptation of Henry James's *Washington Square*  
Zhu Jianxin (Fudan University, Shanghai)

Cultural Voyeurism: Post-Postmodernism and Revisiting *Brideshead Revisited*  
Anna Moya (University of Barcelona)

A Passage to Manchester: Paul Scot's *Raj Quartet* Translated to Granada Television's *The Jewel in the Crown*  
David Dunn (Queen Margaret University, Edinburgh)

'A Little Quarrel with the Author': Andrew Davies and George Eliot in Dialogue  
Terry R. Wright

### **3) FASHIONED AFTER THE ORIGINAL? COSTUME AND ADAPTATION**

**Venue: Green Room**

**Chair: Pamela Church Gibson (London College of Fashion)**

Three Modes of Description: The Problem of Costume in *The Watchmen*  
Alisia Chase (Brockport)

Fashioned after the Original? The New Intertextuality of Screen Adaptations  
Pamela Church Gibson

Costume and Adaptation: *Easy Virtue*  
Tamar Jeffers-McDonald

Corsets, cages and embowered women in contemporary Victoriana on film  
Antonjia Primorac (University of Split, Croatia)

### **4) Tom Magill will screen and take questions on his 62 minute adaptation of Macbeth. The session will be chaired by Douglas Lanier, University of New Hampshire NFT3 (This session will end at 3.30)**

3.15 – 3.30: **Coffee**

3.30 – 5.00: **PANELS**

#### **1) SCIENCE FICTION ADAPTATIONS**

**Venue: NFT3**

**Chair: Ian Hunter (De Montfort University)**

Adapting/Erasing the 'Original': Loss, Addiction and 21<sup>st</sup> Century Spectacle in Steven Spielberg's *Minority Report*  
Alexia Bowler (Swansea University)

Rhetorics of Puer and Senex in *A Clockwork Orange*  
Daniel Burns (University of North Carolina at Greensboro)

What Does the Alien Look Like? Description in Film and Novelisation: *Alien* and *The X-Files*  
Thomas Van Parys (K.U. Leuven)

Representing the Cave Man: Annaud's Quest for Fire and Chapman's The Clan of the Cave Bear  
Nicholas Ruddick (University of Regina)

'Time out of Joint'  
Amy Thorstenson (New York University)

#### **2) FEMINISM AND FILM**

**Venue: Project Space**

**Chair: Imelda Whelehan (De Montfort University)**

'Safe in this little trap:' feminist history, teleological desire and postfeminist adaptations of the housewife's narrative  
Shelley Cobb (Southampton Institute)

Reading the Woman Author on Screen  
Sonia Amalia Haiduc (University of Barcelona)

Troubling Portraits: Reading Henry James through Jane Campion's Lens  
Elaine Pigeon (Concordia University)

Women, Bestsellers and Mal-adaptation in the Classical Hollywood Studio Period: Elizabeth Janeway's *Daisy Kenyon* (1945)  
Esther Sonnet (University of Portsmouth)

### 3) SHAKESPEARE ADAPTED

**Venue: Green Room**

**Chair: Yvonne Griggs (De Montfort University)**

The Revenge of the Happy *Hamlets*: The Travesties of *Strange Brew* and *Hamlet 2*  
Melissa Croteau

Post-Racial *Othello*: Identity Politics and Global Shakespeare in recent screen adaptations  
Douglas Lanier (University of New Hampshire)

The Interpenetration of the Domestic and the Institutional Terrains in Andrew Davies's modern rewriting of Shakespeare's *Othello*  
Eleni Kyriakou Pilla (Northern Arizona University)

*Antony and Cleopatra*: Cinema Desire and Narrative Space  
Simon Ryle (University of Split)

### 4) SILENT ADAPTATIONS

**Venue: Delegate Centre 1**

**Chair: Jeremy Strong (Writtle College)**

You Can Only Think It: Intertitles and Authorial Presence in Silent Cinema  
Gregory Robinson (Nevada State College)

Silent Film Adaptations of the Newspaper Comic Strip  
D.J. McGowan (University of Loughborough)

*Terje Vigen / A Man There Was*: Intertitles, Adaptation, and Translation in a Swedish and Transnational Context  
Hanssen, Eirik Frisvold and Anna Sofia Rossholm (Växjö University, Norway)

Dickens Silenced and Re-voiced  
Michael Pronko (Meiji Gakuin University, Tokyo)

## 8.15: Conference Dinner *Las Iguanas*, Royal Festival Hall

## **Friday 25<sup>th</sup> September**

10.00 – 10.30: **Coffee**

10.30 – 12.00: **PANELS**

### **1) ADAPTATION AND NATIONAL IDENTIFY**

**Venue: Delegate Centre 1**

**Chair: Joyce Goggin (University of Amsterdam)**

Slumdog Orpheus  
Baumli, Kristina

Ikiru and The Namesake: two version of Gogol's 'The Overcoat'  
Illán, Antonio Martínez (University of Navarra)

"What Thing Are You?": Open and Shut Books in *Cecilia's* Cuba  
Lahr-Vivaz, Elena (University of Pennsylvania, Philadelphia)

Representing Women through a Multicultural Lens in Gurinder Chadha's *Bride and Prejudice* and Sarah Gavron's *Brick Lane*  
Pereira, Margarida Esteves (Universidade do Minho)

### **2) ADAPTING 'CLASSIC' AUTHORS**

**Venue: NFT3**

**Chair: Claire Monk (De Montfort University)**

I ♥ Irony: Adapting Northanger Abbey  
Sarah Artt

'I'm Having A Postmodern Moment': *Lost in Austen* and New Possibilities for The Heritage Serial  
Douglas McNaughton (Queen Margaret University, Edinburgh)

Bringing literary fiction into our reality: Austen and Sterne beyond heritage  
Ariane Hudelet (Université Paris-Diderot)

Portraits of American Heritage on the Global Screen: The Cinematic Adaptations of Henry James from 1996 to 2000  
Jayson Baker

### **3) GOTHIC ADAPTATIONS 1**

**Venue: Project Space**

**Chair: Douglas Lanier, University of New Hampshire**

Jekyll to Hyde: Literature to Film  
Kamilla Elliott (University of Lancaster)

The Demystification of Vampires - The New Generation of Vampires in Stephenie Meyer's *Twilight*  
Vanessa Gerhards

The Problematic Feminism of *Twilight*  
Jennifer Horn

Vampire Adaptation  
Thomas Leitch (University of Delaware)

#### 4) BEYOND ADAPTATION

**Venue: Green Room**

**Chair: Imelda Whelehan (De Montfort University)**

Henry's Desperate Housewives: The Tudors, the Politics of Historiography and the Beautiful Body of Jonathan Rhys Meyers  
Ramona Wray (Queen's University, Belfast)

The Parker-Hulme Murder: Adaptation of a Crime/Crime as Adaptation  
Marsh, H..D.J.

The Apocalypse Never Changes: Hackin' and Whackin' and Smackin' Americana in *Fallout 3*  
Jonathan Maxwell (University of Sterling)

Towards a Comparative Model of Transnational Adaptation and Appropriation  
Iain Robert Smith (University of Nottingham)

12.00 – 1.00: **Lunch**  
**+ Annual General Meeting of the Association of Adaptation Studies – NFT3**

1.00 – 2.30: **PANELS**

#### 1) GERMANY AND ADAPTATION

**Venue: Green Room**

**Chairs: Eckart Voigts-Virchow and Monika Pietrzak-Franger (Siegen University)**

Narratives of the ordinary. Fall of the Berlin Wall in German fiction and non-fiction films  
Marta Brzezinska (University of Warsaw)

Heimat, Adaptation and 'the burden of history'  
Kara McKechnie (University of Leeds)

#### 2) STANLEY KUBRICK AND ADAPTATION

**Venue: Project Centre**

**Chair: Ian Hunter (De Montfort University)**

'It's funny how the colors of the real world only seem really real when you viddy them on the screen':  
Revisiting the Controversies of Kubrick's *A Clockwork Orange*  
Gregory Wolmart (University of Pennsylvania)

Adapting For Affect: The Case Of *AI: Artificial Intelligence* (2001)  
John Cook (Glasgow Caledonian University)

Adaptations of Stanley Kubrick since *2001: A Space Odyssey* (1968)  
Elisa Pezzotta (Roehampton University)

Reading the mind of Lo: Kubrick's and Lyne's *Lolita*  
Julia Lippert (Halle-Wittenberg)

### 3) GOTHIC ADAPTATIONS 2

**Venue: Delegate Centre 1**

**Chair: Kamilla Elliott (University of Lancaster)**

Children in Horror Fiction and Film: *Tideland*.  
Jayne Steele (University of Lancaster)

Filling in Henry James's Blanks: A Forty-Year Legacy of 'Subjective Retellings' through Film Adaptations of *The Turn of the Screw*  
Dennis Tredy (Université la Sorbonne Nouvelle, Paris)

Filming Brontë's 'Ghostly Absence': Kosminsky's *Wuthering Heights* as a Cinefantastic Text  
Saviour Catania (University of Malta)

Byronic (Re)fashionings and the Character of Heathcliff  
Sarah E Fanning (University of Exeter)

### 4) HOLLYWOOD AND ADAPTATION

**Venue: NFT3**

**Chair: James Russell (De Montfort University)**

"*Madame Bovary, c'est nous*": reading against the grain of Minnelli's *Madame Bovary* (1949)  
Christine Geraghty (University of Glasgow)

Popularity and prestige: the family-friendly literary adaptation in 1930s Hollywood  
Noel Brown

The Literary Rambo or *First Blood*, a Second Novel, and Pumped-up Sequels  
Jeremy Strong (Writtle College)

The Curious History of Benjamin Button  
James Grove (Mount Mercy University)

2.30 – 3.00: **Coffee**

3.00- 4.30: **PANELS**

#### 1) ADAPTION AND EUROPEAN CINEMA

**Venue: Green Room**

**Chair: Eckart Voigt-Virchow, Institut fuer Anglistik und Amerikanistik Universitaet Wien  
Universitaetscampus, Austria**

I ♥ Italy: Castellitto's adaptation of blame in 'Don't Move' (2006)  
Donatella Spinelli Coleman

Film's fascination: literature and Philippe Claudel's film *Il y a longtemps que je t'aime*  
Matthijs Engelberts (University of Amsterdam)



Through a Glass Clearly: Zola's theory of screens and the motif of the window in Truffaut's *The Wild Child* or the adaptation of scientific texts in cinema  
Julien Guillemet (University of Paris)

The Sexual Politics of the Adaptation of Erzsébet Galgóczi's novel *Lawful* (1980): Lesbian sexuality on the Hungarian screen  
Zita Farkas (University of York)

## 2) SCREENWRITING: ADAPTATION IN PRACTICE – NFT3

**Venue: NFT3**

**Chair: Yvonne Griggs (De Montfort University)**

*(John Adams)*: adapting *The King's Speech* to Film  
David Seidler and Tom Hooper

Mixing Media – Using Parallel Adaptation as a Creative Tool  
Linda Buckley-Archer

Adapting the Unadaptable: How a Screenwriter Would Attempt to Adapt These Unfilmable Books  
Diane Lake

Authorial Inspiration in Novel and Film  
Jack Boozer

## 3) BEN HUR 50 YEARS ON

**Venue: Delegate Centre 1**

**Chair: Thomas Leitch (University of Delaware)**

The sacred and the profane: MGM's spectacular silent era *Ben-Hur* (1925)  
Judith Buchanan (University of York)

Entertainment and Enlightenment: *Ben-Hur* (1880) and American Belief at the End of the Nineteenth Century  
James Russell (De Montfort University)

*Ben Hur* at 50  
Neil Sinyard (University of Hull)

### 4.30 – 5.00: Farewell and thanks

- On the 24<sup>th</sup> September, coffee, tea, and pastries will be available from 10-10.30, 11-11.30 and 3-3.30. Lunch will be from 12-2.00.
- On the 25<sup>th</sup> September, coffee, tea, and pastries will be from 10-10.30 and 2.30-3.30 with lunch available from 12- 2.00.