

**Association of Adaptation Studies Conference  
Leicester 18-19 September 2017**



**RETURNS**

**PROGRAMME**

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| <b>Monday 18 September</b> |  |   |  |
| 9.00-9.30                  | <b>Registration and Coffee</b>   |   |  |
| 9.30-10.15                 | <b>Keynote:<br/>Professor Imelda Whelehan, Australia National University</b> |   |  |
|                            |  |   | VP<br>4.05   |
| 10.15-10.45                | Coffee and cake  |   |  |
| 10.45-12.15                | <b>Panel 1</b>   | <b>New Theoretical Approaches to Adaptation Studies</b> | 1) How to Talk about Adaptations You Haven't Seen<br>Thomas Leitch (University of Delaware)<br><br>2) Adaptation by Design<br>Kyle Meikle (University of Baltimore)<br><br>3) Theoretical Progressivism and Theoretical Return in Adaptation Studies<br>Kamilla Elliott (Lancaster University) |
|                            |  |   | VP<br>4.05   |

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| 12.15-1.15 | <b>Lunch</b><br>Please note that during lunch on both days, staff will be available to guide delegates to the Heritage Centre where there are a number of exhibitions and from where you can start a short self-guided tour of the historic landmarks in the immediate vicinity of De Montfort University campus. |                                       |   |      |
| 1.15 -2.00 | <b>Zinnie Harris in Conversation with Douglas Lanier</b>  |                                       |   |      |
| 2.00-3.30  | <b>Panel 2</b>  | <b>Television Returns</b>             | <p>1) Adaptation, Abstraction, and Great British Baking<br/>Dr. Dennis Cutchins (Brigham Young University)</p> <p>2) The return of the repressed: soap opera writing and television<br/>Christine Geraghty (University of Glasgow)</p> <p>3) The 'diegetic cohesion' of transcultural remarks in television<br/>Dr. Isadora García Avis (Universitat Internacional de Catalunya)</p> <p>4) <i>The Leftovers</i>: Television Adaptation and Genre Transformation<br/>Lydia Yeoman (Royal Holloway)</p> | 4.05 |
|            | <b>Panel 3</b>  | <b>The 'queerness' of Adaptations</b> | <p>1) <i>Moonlight</i>, Adaptation, and Queer Time<br/>Pamela Demory (University of California, Davis)</p> <p>2) 'There's a part of me that always belongs here': Queering Biological Kinship in <i>Tipping the Velvet</i><br/>Akira Suwa (Cardiff University)</p> <p>3) Staging the Unstageable: <i>Rattigan's Nijinsky</i> and <i>Rattigan's Nijinsk</i><br/>Heebon Park-Finch (Keimyung University, South Korea)</p>   | 4.11 |
|            | <b>Panel 4</b>  | <b>Science Fiction Returns</b>        | <p>1) All Pod People aren't the same – The many adaptations of <i>The Body Snatchers</i><br/>Simon Bovey (University of Worcester)</p>  | 2.02 |

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|           |                |                                 | <p>2) <i>Star Trek Returns</i><br/>Sahar Hamzah (Queen Mary University)</p> <p>3) How <i>War of the Worlds</i> 'came home' - to the late 1970s?<br/>Alex Jeffery</p>  |      |
|           | <b>Panel 5</b> | <b>Modernism and Adaptation</b> | <p>1) In search of "Lost Things": mapping Proust in text and performance<br/>Dr Frances Babbage (University of Sheffield)</p> <p>2) Re-turning <i>Devdas</i><br/>Madhavi Biswas (UT Dallas, School of Arts and Humanities)</p> <p>3) 'A Dream of Life' – J.B.Priestley's <i>The Good Companions</i> re-made and re-imagined<br/>Chris Green (University of Chester)</p> <p>4) Senate House Revisited: Style and Sophistication in <i>Blue Ice</i> (1992), <i>The Dark Knight Rises</i> (2012) and <i>Jack Ryan: Shadow Recruit</i> (2014)<br/>Elena Nistor (University of Agronomic Sciences and Veterinary Medicine of Bucharest, Romania)</p> | 2.11 |
| 3.30-4.00 | Tea            |                                 |   |      |
| 4.00-5.30 | <b>Panel 6</b> | <b>Shakespeare Returns</b>      | <p>1) Redeeming Literariness: The Hogarth Shakespeare Series<br/>Douglas M. Lanier (University of New Hampshire)</p> <p>2) Returning to Verona: Anomalous foreknowledge in <i>Romeo and Juliet</i> films<br/>Robert Geal (University of Wolverhampton)</p> <p>3) "Re-fashioning Richard III: Intertextuality, fandom, and the (mobile) body in <i>The Hollow Crown: The War of the Roses</i> (2016)"<br/>Dr Marina Gerzić (The University of Western Australia)</p>   | 4.05 |

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|  |                    |  | 4) 'They had found <i>Macbeth</i> ': Ngaio Marsh and an intermedial Shakespeare<br>Megan Murray-Pepper   |      |
|  | <b>Panel<br/>7</b> | <b>Myth and Children's [?] Adaptations</b>       | <p>1) Why not go all the way to China?": Representations of class and (post)colonialism in Tim Burton's <i>Alice in Wonderland</i> (2010)<br/>Tracy Casling (Teesside University)</p> <p>2) Film—Novel Rivalry in the Eyes of the Beholders: Viewers' Observations on <i>The Hobbit</i> Cinematographic Adaptations<br/>Jonathan Ilan (Bar-Ilan University, Israel)<br/>Amit Kama, (Emek Jezreel Academic College, Israel)</p> <p>3) Returning and Removing: The Multiple 'Origins' of Cinderella<br/>Sally King (De Montfort University)</p> <p>4) Myth-and cinema: metamorphoses in <i>Prénom Carmen</i> (Godard, 1983) and <i>La Belle Noiseuse</i> (Rivette, 1991)<br/>Dr Zahra Tavassoli Zea (University of Kent)</p> | 4.11 |
|  | <b>Panel<br/>8</b> | <b>Adapting the Long 19<sup>th</sup> Century</b> | <p>1) Return to Haworth: The Brontës and neo-Victorian biodrama<br/>Dr Claire O'Callaghan (Brunel University)</p> <p>2) Returning to the Myth in Sally Wainwright's <i>To Walk Invisible</i><br/>Hila Shachar (De Montfort University)</p> <p>3) Reclaiming the Brontës: Sally Wainwright's <i>To Walk Invisible</i> (BBC, 2016)<br/>Dr Sarah E Fanning<br/>(Mount Allison University)</p> <p>4) Whit Stillman's <i>Love and Friendship</i> (2016): A Double Return to Austen</p>  | 2.02 |

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|                      |   |   | Ana Daniela Coelho (Universidade de Lisboa)  |      |
|                      | <b>Panel 9</b>  | <b>Homecomings</b>                                | <p>1) Filming the Stories Home: The Aesthetics of Homecoming in Adaptations of Indigenous Novels<br/>Amy S. Fatzinger (University of Arizona)</p> <p>2) <i>O Quatrilho</i>: a study of homecoming narrative in both book and script<br/>Clarissa Mazon Miranda (Universidade Federal de Santa Maria)</p> <p>3) War Times, Wasted Times - Return to Humanity: an unusual Film about the Sino-Japanese War<br/>Hui WU (Communication University of China, Beijing)</p> | 2.11 |
| 5.30-6.00            | <b>AAS AGM</b>  |   |  | 4.05 |
| 6.00- 6.45           | <b>Reception</b>  |   |  |      |
| 7-00                 | <b>Dinner: Leicester City Football Club</b>   |   |  |      |
| Tuesday 19 September |   |   |  |      |
| 9.30-10.15           | <p style="text-align: center;"><b>Keynote: Posthuman Adaptation? Adapting as Cultural Technique</b><br/><b>Professor Eckart Voigts, TU Braunschweig</b></p> |   |  | 4.05 |
| 10.15-10.45          | <b>Coffee and Cake</b>  |   |  |      |
| 10.45-12.15          | <b>Panel 10</b>   | <b>New Theoretical Approaches to Adaptation 2</b> | <p>1) Ships of Fools, Servants of Two Masters, Infiltration and Adaptation<br/>Jeremy Strong (University of West London)</p> <p>2) The Twinned Business of Adaptation<br/>Dr. Wieland Schwanebeck (TU Dresden)</p>   | 4.05 |

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|                 |                     |                                  | 3) Remakes, Reboots, and Global Cinema's Long Tail<br>Laurence Raw (University of Baskent)  |      |
| 10.45-<br>12.15 | <b>Panel<br/>11</b> | <b>Remakes and Returns 1</b>     | 1) "Maybe I Was Dead Already": Giving <i>Anna Karenina</i> an Australian Accent in <i>The Beautiful Lie</i> (2015).<br>Erica Hateley (Norwegian University of Science and Technology (NTNU))<br><br>2) Promises or Perils: Rethinking Hollywood's Remakes of Asian Films<br>Zhu Jianxin (Fudan University)<br><br>3) A Comparison of Video Game Remakes in Narratively Continuous Series<br>Claudius Stemmler (University of Siegen)<br><br>4) Bateman Attempting to Master Bateman: Visualizing <i>American Psycho</i> and Yuppism<br>Mattius Rischard (University of Arizona) | 4.11 |
|                 | <b>Panel<br/>12</b> | <b>Returning to the Classics</b> | 1) Returning to the classics: Adapting the Greeks<br>Katja Krebs (University of Bristol)<br><br>2) <i>Raising Caine</i> : American remakes of 60s and 70s British classics<br>Dr Agnieszka Rasmus (University of Łódź, Poland)<br><br>3) Alexander Sokurov's <i>Faust</i> (2011) as Free Interpretation of the Faust Legend, Goethe's Drama and Thomas Mann's Novel<br>Prof. Dr. Željko Uvanović<br><br>4) Materialization of the Immaterial: Screening Nostalgia through <i>Brideshead Revisited</i><br>Seda Öz (University of Delaware)                                       | 2.02 |
|                 | <b>Panel</b>        | <b>Biopic Adaptations</b>        | 1) Life Illustrated   | 2.11 |

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|            | <b>13</b>   |                                     | <p>Sonia Haiduc (Universitat de Barcelona)</p> <p>2) 'The Return of the hero: <i>El Cid Campeador</i> as a shared revival through three different lenses: <i>El Cid</i> (Anthony Mann, 1961), <i>El Cid: la leyenda</i> (José Pozo, 2003) and the TV series <i>El Ministerio del Tiempo</i> (TVE, 2016)'<br/>Dr. Ruth Gutiérrez Delgado (University of Navarre)</p> <p>3) "Second verse same as the first?": How the life story of Henry VIII has been continuously re-fashioned in both film and television.<br/>Nicholas Furze<br/>Canterbury Christ Church University</p> |      |
|            | <b>Panel 14</b>   | <b>Postmodernism and Adaptation</b> | <p>1) Text to Cinema to Text again: Orhan Pamuk's <i>Secret Face</i> as a Fluid Text<br/>Taner Can (Ankara University School of Foreign Languages, Turkey)</p> <p>2) Economic returns in Kubrick's <i>The Killing</i> and Furukawa's <i>Cruel Gun Story</i><br/>Homer Pettey (University of Arizona)</p> <p>3) A Redirected Elixir for <i>Atonement</i> with Adulthood<br/>Joakim Hermansson (Dalarna University, Sweden)</p>  | 1.02 |
| 12.15-1.30 | <b>Lunch</b>  |                                     |  |      |
|            | <b>Bonus panel: A roundtable discussion of life after PhDs with Dr Fern Riddell (VP 4.05)</b> |                                     |  |      |
| 1.30 -3.00 | <b>Panel 15</b>   | <b>Adaptation Mysteries</b>         | <p>1) "It was easier to know it than to explain why I know it":<br/>Performance, Technology, and the Representation of the Intellectual Process<br/>Ashley D. Polasek (Marist College)</p> <p>2) Tinkering the Spy for New Audiences: From Documentary Realism to a Heritage Film Lens in <i>Tinker Tailor Soldier Spy</i></p>   | 4.05 |

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|  |                 |                                | Dave Cliffe (De Montfort University)<br><br>3) Home Again? <i>The X-Files</i> Revival, or the Problem of Cultural Memory<br>Anna Krawczyk-Łaskarzewska (The University of Warmia and Mazury in Olsztyn)  |      |
|  | <b>Panel 16</b> | <b>Stage Adaptations</b>       | 1) Happy Returns to Harold Pinter's <i>The Birthday Party</i><br>Prof. Jonathan Bignell (University of Reading)<br><br>2) Revolutionary Returns: Attempting to Activate the Audience in Stage Adaptation<br>Jeanette D'Arcy (University of South Wales)<br><br>3) Matters of life and death: <i>Thirst</i> as an adaptation of <i>Thérèse Raquin</i><br>Ana Oancea (Ohio Wesleyan University)  | 4.11 |
|  | <b>Panel 17</b> | <b>Inter-art adaptations</b>   | 1) 'Songwriting: From Pop Music to Fiction in Frode Grytten: Popsongs (2001).<br>John Brumo (NTNU)<br><br>2) 'Bibliofaction' as Adaptation and Return<br>Bethany Layne (University of Reading)<br><br>3) Returning to a Conceptual 'Other': Intermediality, Multi-Directional Adaptation and Christopher Wheeldon's <i>Alice's Adventures in Wonderland</i><br>Dr. Maria Marcsek-Fuchs (Technische Universität Braunschweig)<br><br>4) "We're going to need a bigger box of red crayons"<br>Adapting <i>Game of Thrones</i> and <i>Outlander</i> for the adult colouring book market<br>Rachel Mizsei Ward | 2.02 |
|  | <b>Panel</b>    | <b>Returning to Classics 2</b> | 1) The Remote Nation of Czechoslovakia as Visited by Mr. Gulliver on one of  | 2.11 |



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|           | <b>18</b>       |   | <p>his Voyages<br/>Petr Bubeníček (Masaryk University)</p> <p>2) Ulysses' first sight of his native land - Ithaca<br/>Dr Sophie Bélot (University of Sheffield)</p> <p>3) Women Refashion <i>Rasselas</i><br/>Amy Watkin (Concordia College)</p> <p>4) Alfonso Cuarón's <i>Great Expectations</i>: Re-fashioning Dickens in the era of capitalism<br/>Violeta Martínez-Alcañiz (Universidad Autónoma de Madrid)</p>             |      |
| 3.00-3.30 | Tea             |   |   |      |
| 3.30-5.15 | <b>Panel 19</b> | <b>Television Returns 2</b>                       | <p>1) Quality Television Series and the Adaptation of Movies<br/>Lothar Mikos (Film University Babelsberg, Potsdam, Germany)</p> <p>2) "These Violent Delights Have Violent Ends": Returns and Reprogramings in HBO's <i>Westworld</i><br/>Becky Jones (De Montfort University)</p> <p>3) Recycling machines: Adaptation, remaking and translating in <i>Westworld</i><br/>Dr Christina Wilkins (University of Southampton)</p> | 4.05 |
|           | <b>Panel 20</b> | <b>Returning Anxieties and Adaptation Studies</b> | <p>1) Billy Jack Liberally Kicking Himself: A Self-Contradictory Crusade<br/>Larry A. Gray (Jacksonville State University)</p> <p>2) "Lest We Never Forget": Trauma, Adaptation, and 9/11 Films<br/>Allen H. Redmon (Texas A&amp;M University - Central Texas)</p> <p>3) Migrant agency, authorial anxiety: (self)adaptation in a migratory context</p>   | 4.11 |

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|            |                                   |                              | Nafiseh S. Mousavi (Linnaeus University, Sweden)  |      |
|            | <b>Panel 21</b>                   | <b>Remakes and Returns 2</b> | <p>1) Returning to (the) <i>Roots</i>. The 2016 American miniseries as an adaptation of Alex Haley's 1976 novel and a remake of the 1977 television serial<br/>Elżbieta Rokosz-Piejko (University of Rzeszów)</p> <p>2) Fifty Years of Displacements and Homecomings in <i>War &amp; Peace</i>: Sergei Bondarchuk (1966) and Andrew Davies (2016)<br/>Carol Poole and Ruxandra Trandafoiu (Edge Hill University)</p> <p>3) Recycling machines: Adaptation, remaking and translating in <i>Westworld</i><br/>Dr Christina Wilkins (University of Southampton)</p>  | 2.11 |
|            | <b>Panel 22</b>                   | <b>Authors/Screenwriters</b> | <p>1) "No one's ever going to see this so what the hell does it matter?": Harold Pinter and Ruth Praver Jhabvala denying authorship of <i>The Remains of the Day</i> and <i>A Soldier's Daughter Never Cries</i><br/>Laura Fryer (De Montfort University)</p> <p>2) The Ambivalence of the Female Film Maker: The Adaptation of <i>We Need to Talk About Kevin</i><br/>Coral Houtman (Plymouth University)</p> <p>3) "We'll Always Have Paris": Adaptation as Transformation in the works of Kim Newman<br/>Keith Scott (De Montfort University)</p> <p>4) Visual Modes of Translating Interiority in Lee Daniels's <i>Precious: Based on the Novel</i><br/>Zuzana Tóthová (Keele University)</p> | 2.02 |
| 5.15- 6.00 | <b>Afternoon Tea and Farewell</b> |                              |   |      |