

# ADAPTING THE NINETEENTH CENTURY: REVISITING, REVISING AND REWRITING THE PAST

## PROGRAMME

**FRIDAY 22<sup>ND</sup> AUGUST**

**12:00-2.00** Registration

**2:00** Welcome

**2:15-3.45** Parallel Sessions 1

<b>A: Trauma, Taboo and Transgression</b>	<b>B: History Revisited</b>	<b>C: Screening Zola</b>
<p>Christian Gutleben (Nice Sophia Antipolis): Shock tactics : The art of linking and transcending Victorian and postmodern traumas in Graham Swift's <i>Ever After</i></p> <p>Marie-Luise Kohlke (Swansea): The Three R's of the Neo-Victorian Novel: Reticence, Residual Taboo, and the Limits of Representability</p> <p>Abigail Dennis (Queensland): A Misogynist Adaptation? The "Transgressive Woman" of Neo-Victorian Fiction in Peter Ackroyd's <i>Dan Leno and the Limehouse Golem</i></p>	<p>Jeremy Clarke (Kent): '<i>Innocent places</i>': heritage and the growth of the Dickens Country</p> <p>Ian Fell (Independent scholar): How they used <i>How We Used To Live</i></p> <p>Nigel Yates (Lampeter): The Transformation from Georgian to Victorian Britain: Re-assessing the Evidence in an Ecclesiastical Context</p>	<p>Armelle Blin-Rolland (Bangor): Nostalgia in Claude Berri's cinematographic adaptation of Zola's <i>Germinal</i></p> <p>Elaine Canning (Swansea): Reconstructing Zola in Spain: Pilar Miró's <i>La petición/The Request</i> (1976)</p> <p>Kate Griffiths (Swansea): High/Low: Zola and the Small Screen</p>

3:45-4.15 Refreshments

4.15-5.45 Keynote Lecture 1: Professor Ann Heilmann (University of Hull)  
'Imagining the Real: Close Encounters Between Fiction and History'

17:45 Wine Reception

7:00 Dinner

9.00 Bar/Entertainment

**SATURDAY 23<sup>RD</sup> AUGUST**

8.00-9:00 Breakfast

9.00-10.30 Parallel Sessions 2

<b>A: Narrative Strategies and the Neo-Victorian Text</b>	<b>B: (Dis)Locating the Victorians: Translating Cultural Anxieties</b>
<p>Kym Brindle (Lancaster/Edge Hill): Epistolary Geometry in Sarah Waters's <i>Affinity</i></p> <p>Marta Bryk (Łódź): The Uses and Abuses of the Bildungsroman in Michel Faber's <i>The Crimson Petal and the White</i></p> <p>Armelle Parey (Caen): "Neo-Victorian Endings: Rewriting Closure"</p>	<p>Steven Gerrard (Lampeter): The War of the Worlds</p> <p>Maria Paganoni (Milan): The semiotics of Jewishness in Polanski's <i>Oliver Twist</i></p> <p>Robert Shail (Lampeter): Deconstructing 'The Charge of the Light Brigade': A 1960s Perspective on a Victorian Myth</p>

- 10:30-11:00 Refreshments
- 11.00-12.30 Keynote Lecture 2: Professor Imelda Whelehan (De Montfort University)  
[Title TBC]
- 12:30-1:30 Lunch
- 1.30-3.00 Parallel Sessions 3

<b>A: Staging the Nineteenth Century</b>	<b>B: (Re)reading and (Re)Voicing Histories of Desire</b>	<b>C: Contemporary Genres and the (Post)Nineteenth Century Paradigm</b>
<p>Hayley Jayne Bradley (Manchester): ‘A hack as harmful as he is brainless, and one, moreover, who stabs where he steals’: Adaptations of Ouida’s <i>Moths</i></p> <p>Charlotte Unsworth (Manchester): Adapting the Music Hall Novel</p> <p>Kate Newey (Birmingham): "Victorians Adapting Victorians: Hall Caine and Wilson Barrett "</p>	<p>Redfern Jon Barrett (Swansea): ‘Morals for those that like them’: Queering Maria Edgeworth's 'Belinda' (1802)</p> <p>Kim Edwards (Liverpool): From Dickens to Waters: Rewriting Histories of Desire with (Her)story in <i>Fingersmith</i> (2003)</p> <p>Lydia Wilkinson (Toronto): The Odder Women: Voicing Gissing’s Modernism in Linda Griffiths’ <i>Age of Arousal</i></p>	<p>Siv Jansson (Wellington): [Title TBC]</p> <p>Andrea Kirchknopf (Eötvös Loránd): The Future of the Post-Victorian Novel: A Speculation in Genre</p> <p>Liz Thiel (Roehampton): An Unassailable Icon: The Enduring Legacy of the Nineteenth-Century Domestic Ideal</p>

- 3:00-3:30 Refreshments
- 3:30-5:00 Parallel Sessions 4

<b>A: The Poetry of Adaptation</b>	<b>B: From High Art to Low Culture?</b>	<b>C: Reinventing the Victorian ‘Heroine’</b>
<p>Aislinn Hunter (Edinburgh): And So, she Appears: Women Writers in the Contemporary / Historical Poetic Space</p> <p>Joan Lynne Tan (Lampeter): <i>Ekphrasis</i> and Adaptation: Keats’ Grecian Urn in Modern American Poetry</p> <p>Serena Trowbridge (Birmingham City): “Twilight is not good for maidens”: The Twilight World of ‘Goblin Market’</p>	<p>Valerie Fehlbaum (Geneva): ‘Serial Thrillers’</p> <p>Mark Llewellyn (Liverpool): The Way We Adapt Now: Neo-Victorian Nostalgia TV from Bleak House to Lark Rise to Cranford (sic) and back again’</p> <p>Rosie Miles (Wolverhampton): Life as a Victorian Dyke: <i>Tipping the Velvet</i> on TV</p>	<p>Antonija Primorac (Split): Revisiting nineteenth century heroines: Victoriana in Jane Campion’s <i>The Portrait of a Lady</i> (1996) and <i>The Piano</i> (1993)</p> <p>Nadine Mueller (Salford): Adapting the Fallen Woman: Neo-Victorian Representations of Prostitution in Michel Faber’s <i>The Crimson Petal and the White</i></p> <p>Ana Moya (Barcelona): The Politics of Re-presenting <i>Vanity Fair</i>: Mira Nair’s <i>Becky Sharp</i></p>

5:00-6:30 Parallel Sessions 5

<b>A: Remembrance of Things Past: Writing Memory, History and Nostalgia</b>	<b>B: Dialogues with Victorian Feminism</b>	<b>C: Comics, Graphic Novels and Hollywood: Taking on the Victorian in Contemporary Popular Culture</b>
<p>Helen Fenwick (Newcastle): ‘You have not been here before’: Adaptation, Memory and (Re)producing the Past</p> <p>Kate Mitchell (ANU): “Ambiguous Substances”: Adapting history and writing memory in Neo-Victorian Fiction</p> <p>Adele Jones (Swansea): Traumatic Past/ Unstable Present: Adapting Nineteenth Century Identity in Michèle Roberts’ <i>In the Red Kitchen</i></p>	<p>Gill Fildes (Swansea): Winifred Holtby’s Feminism - Marching Forward, looking backwards</p> <p>Jane Malcolm (Pennsylvania): Uniquely Feminine, Perversely Feminist: Mina Loy’s Victorian Modernisms</p> <p>Marta Miquel-Baldellou (Lleida): From the madwoman to a prozac nation: rethinking female hysteria in Neo-Victorian texts</p>	<p>Peta Beasley (Western Australia): The Scottish Chiefs (1810) and the Comic Classics Market</p> <p>Dietmar Boehnke (Leipzig): V for Victorian: The Victorian Age in Comics and their Film Versions</p> <p>Giuseppina Di Gregorio (Catania): The Importance of Being Historical</p>

7:00 Conference Dinner

9:00 Bar/Entertainment

## SUNDAY 24<sup>TH</sup> AUGUST

8.00-9:00 Breakfast

9.00-10.30 Parallel Sessions 6

<b>A: The Nineteenth-Century Woman Writer on Screen</b>	<b>B: Speaking Back: Authorship, Originality and Canonicity</b>
<p>Liora Brosh (Monmouth): Revising The Brontë's Women</p> <p>Deborah Wynne (Chester): Austen's Things on Film</p> <p>Katherine Byrne (Ulster): Communities of women in <i>Cranford</i></p>	<p>Freya Jarman-Ivens (Liverpool): Classic FM syndrome and the adaptation of authorship</p> <p>Louisa Yates (Chester): The role of neo-Victorian Literature in contrasting the canons.</p> <p>Helen Davies (Leeds Met): Intertextuality for dummies: Sarah Waters and ventriloquial influence</p>

10.30-11.00 Refreshments

11:00-12:30 Keynote Lecture 3: Professor Patricia Duncker (University of Manchester)  
'Written on the Body: Sexual and Textual (Re)Inscriptions'.

12.30-1.30 Lunch

1.30-3.00 Parallel Sessions 7

<b>A: Gender and the Nineteenth-Century Subject</b>	<b>B: Beauty, Art and Aesthetics</b>
<p>Monika Pietrzak-Franger (Siegen): The Strange Case of Dr. Joseph and Mr. Jack: Adapting 19<sup>th</sup> Century “Deviant” Masculinities</p> <p>Liz Jacobs (Lampeter): Crossing Borders: Re-writing the 19<sup>th</sup> century male imaginary in 20<sup>th</sup> and 21st Century North American Women’s Writing</p> <p>Emily Carr (Calgary): Paper on Fire: Writing Out of Etiquette</p>	<p>Sally Mair Jones (Western Australia): Naturally Not Selected: Anita Brookner’s Writing Protagonists</p> <p>John Morton (UCL): Alan Hollinghurst’s <i>The Line of Beauty</i> and late Victorian Aestheticism</p> <p>Dr Anne Anderson (Exeter): Neo-Victorian/Neo-Pre-Raphaelite/Neo-Ancient: the Brotherhood of Ruralists and the Gothic Vision in the 21<sup>st</sup> century</p>

3.00 Refreshments/Conference close