

**Historical Fictions Research Conference 2024, University of Malmö, 23 and 24 February 2024**

Friday	Room 1	Room 2	Room 3	Room 4	Room 5
9:00-9:30	<b>Registration</b>				
9:30-10:30	<b>Intro and Keynote 1</b> <span style="float: right;"><b>Ylva Grufstedt, The Past in and beyond Historical Games</b></span>				
10:30-11:00	<b>Coffee</b>				
11:00-12:30	<b>Panel 1 Chair: Cecilia Trenter</b> Ingibjörg Ágústsdóttir, Teaching Fictional and Filmic Adaptations of the Tudors: Looking Back, Looking Ahead; Lucia Krämer, The Aesthetics of Defamiliarisation as Authentification in Wolf Hall (BBC Two, 2015); Siobhan O'Connor, Criminals, Kings and Community: The Cragg Vale Coiners and Post-Brexit England	<b>Panel 2 Chair: Ivar Morgan</b> Mary Afolabi-Adeolu, From History to Fiction: Adapting Stories of Trans-Atlantic Slavery to Novel: A Study of Manu Herbstein's "Ama"; Rehnema Sazzad, Adapting Non-fiction to Fiction: Andrea Levy's Effective Utilization of Abolitionist Narrative in The Long Song (2010)	<b>Panel 3 Chair: Bela Gligorova</b> Akeem Omar Ali, The Sokovia Accords Failed: Adapted Historical Fiction as American Propagandist Technique; Inna Häkkinen, Nuclear Fiction as Intermedial Storytelling: Spaciotemporal Modalities of Chernobyl Graphic Novels within Nuclear Knowledge Management; Timo Saalman, Fictionalizing the Third Reich in Mike Mignola's Hellboy Comics	<b>Panel 4 Chair: Juliette Harrison</b> Jim Barloon, Twice-Told Tales: A Tale of Two Cities Redux; Ksenia Shmydkaya, French Revolution à la Polonaise: Adapting The Danton Case; Bozena Kucala, Barbara Kingsolver's "Demon Copperhead": A Dickensian Protagonist in Contemporary America	
12:30-13:45	<b>Lunch</b>				
13:45-15:15	<b>Panel 5 Chair: Martin Lund</b> Itay Harlap, Rewatching Reality: On the Israeli Docudrama "Our Boys"; Dainy Bernstein, Jewish (and) American Girls: Modeling Jewish Girls Around the World on American Girls; Amy Neal, When Fact meets Fiction: Can Period Dramas Like Call the Midwife Radically Reshape how People Engage with and Understand the Past?;	<b>Panel 6 Chair: Siobhan O'Connor</b> Lioudmila Fedorova, Historical Fiction as Pseudo-Documentary and Adaptation: Sergei Loznitsa's Films About Donbass; Andrea Feldman, History and Film: Adaption or Adaptation?; Caroline Morwinsky, Comparing the 1970's and 2010's Poldark Adaptations: The Case of the Rotten Boroughs	<b>Panel 7 Chair: Kristina Fjelkestam</b> Sophie-Constanze Bantle, "This Nightmare is Your Creation" – The British Series The Frankenstein Chronicles as Transmedial Adaptation, Historical Biofiction and Social Criticism; Sarah Beyvers, Adapting Agency: Interactive Reworkings of Gendered and Classed Mobility in "Sherlock Holmes: The Devil's Daughter" (2016); Ron Heckler, A Medieval Myth Goes Digital: The Old Man of the Mountain in Crusader Chronicles, (Fictional) Literature and Assassin's Creed	<b>Panel 8 Chair: Ulf Zander</b> Paul Csillag, Cursed Transformation – Adaptations Caught between Historical and Intertextual Sources; Meng-Hao Li, Unearthing Conditional Facts, Seeking Imperfect Reconciliation; Anna-Lena Eick, Visuality in the Literary Representation of History: Adapting res gestae via Intermediality	
15:15-15:45	<b>Coffee</b>				
15:45-17:15	<b>Panel 9 Chair: Dorothea Flothow</b> Leanne Bibby, The Late Twentieth Century in 'American Crime Story': Making History by Adapting True Crime; Monika Wozniak, Detectives in Toga: Lindsey Davis's Historical Whodunits as an Adaptation of American Hard-boiled Crime Fiction; Rosalind Crocker, 'Melmoth the Witness, making notes in the margin of a document': Adaptation and Gothic Narrativity in Sarah Perry's Melmoth (2018)	<b>Panel 10 Chair: Ivar Morgan</b> Geoffry Burgess, Of Thorns and Oboes: On Writing a Musical Lebensbeschreibung; David Ferris, Monsieur de Sainte-Colombe, Recluse of the French Baroque; Kristin Franseen, "For one performance only—my last composition": Adaptation, Musical Fictions, and "What Could Have Happened" in Peter Shaffer's Amadeus from 1979-2024	<b>Panel 11 Chair: Claudia Lindén</b> Anastasia Chartomatsidi, Adapting Ancient Myths on the Big Screen: Theo Angelopoulos' 'The Travelling Players' in the Historical Consciousness of the Greek Political Youth; Julia Wiedemann, The Anglo-Saxon Hero, Robin Hood and the Forest – Negotiations of the Anglo-Saxon Past in 19th Century Prose; Stefan Nyzell, Grendel's Hoard: On History, Truth, and Fiction in Adapting Beowulf as an Art Project	<b>Panel 12 Chair: Kristina Fjelkestam</b> Jerome de Groot, Anonymous Writing, AI and Experimentation in Historical Novels; Christine Lehnen, The Transhistorical Body in Contemporary British Historical Fiction; Cristina Santaemilia, The Transnational Palimpsest of Historiographic Metafiction in Angela Carter's Nights at the Circus (1984) and Alexander Chee's The Queen of the Night (2016)	
17:20-18:20	<b>Business meeting</b>				

