

# INTERNATIONAL CONFERENCE ON NARRATIVE

MARCH 15-17 2012



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## **ACKNOWLEDGMENTS**

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*A very special thank you to Georgetown University, the conference staff, and the conference committee, as well as to the following sponsors:*

The Center for New Designs in Learning and Scholarship, Georgetown University

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The Department of English, The Ohio State University

Project Narrative, The Ohio State University

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# THE INTERNATIONAL SOCIETY FOR THE STUDY OF NARRATIVE

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The International Society for the Study of Narrative is a nonprofit association of scholars dedicated to the investigation of narrative; its elements, techniques, and forms; its relations to other modes of discourse; and its power and influence in cultures past and present. "Narrative" for us is a category that includes the novel, epic poetry, history, biography, autobiography, film, the graphic arts, music, performance, legal writing, medical case histories, and more. The Society sponsors the International Conference on Narrative each year. The first conference was held at The Ohio State University in 1986, and in subsequent years, the meeting has been held at sites across North America and Europe. At each conference, approximately 300 speakers address issues of narrative from a variety of positions and perspectives. There are currently approximately a thousand members in ISSN, and new members are always welcome. Membership in the Society includes a subscription to *Narrative* (winner of the 1993 award for Best New Journal from the Council of Editors of Learned Journals), as well as to the Society's newsletter, which contains information about the annual conference, MLA sessions, the online discussion group, and other activities. For more information about the ISSN, please visit our web site at: <http://narrative.georgetown.edu>.

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## **AWARDS: CALL FOR NOMINATIONS**

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### **THE BARBARA PERKINS AND GEORGE PERKINS AWARD**

In 1994, acting on the suggestion of its President, Janice Carlisle, The International Society for the Study of Narrative established an award that “honors the many past and continuing contributions of Barbara Perkins and George Perkins to the development and success of the Society, including the founding of both *The Journal of Narrative Technique* and the Society itself. The award, presented annually to the book that makes the most significant contribution to the study of narrative,” offers a prize of \$1000 plus a contribution of \$500 toward expenses for the winning author to attend the Narrative Conference where the award will be presented. The first Perkins Award was announced at the MLA meeting in Chicago in December, 1995, and presented at the Tenth Anniversary Conference at The Ohio State University in April 1996.

Nominations for best book written in 2011 should be sent by June 1 to all three members of the Award Committee: Brian Richardson <richb@umd.edu>, Amy Elias <aelias2@utk.edu>, and Gerald Prince <gerry@babel.ling.upenn.edu>. Publisher, third party, and self-nominations are appropriate.

### **BEST GRADUATE STUDENT PAPER**

All graduate students who present papers at the conference are invited to compete for the prize for the best graduate student paper. The winner will receive a copy of a Perkins Prize-winning book of his or her choice and will be encouraged to expand the winning paper for consideration by *Narrative*. In addition, the 2012 award winner will be eligible for \$500 toward expenses to attend the 2013 conference. Submit papers electronically as attachments (Word PC-compatible files) to both of the judges, Kurt Koenigsberger <kurt.koenigsberger@case.edu> and Erin McGlothlin <emcglath@artsci.wustl.edu>. Papers should be sent to them by Monday, April 30, 2012. Papers must be unrevised conference presentations.



# STEVEN MAILLOUX

NARRATIVE AS EMBODIED  
INTENSITIES:  
THE ELOQUENCE OF  
TRAVEL IN 19TH-CENTURY  
ROME

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**STEVEN MAILLOUX** Steven Mailloux is President's Professor of Rhetoric at Loyola Marymount University. Previously, he taught rhetoric, critical theory, and U.S. cultural studies as Professor of English and Comparative Literature and Chancellor's Professor of Rhetoric at the University of California, Irvine.

During his years at UCI, he served in several administrative positions, including Associate Dean of Humanities for Graduate Study, Acting Director of the UC Humanities Research Institute, Director of the Critical Theory Emphasis, and Interim Chair of English and Comparative Literature. For the latter position, he received on-the-job training as Chair of English at Syracuse University when that department initiated a comprehensive reform of its literature curriculum in the direction of critical theory and cultural studies.

He is the co-editor of *Interpreting Law and Literature* (Northwestern, 1988) and editor of *Rhetoric, Sophistry, Pragmatism* (Cambridge, 1995) as well as the author of *Interpretive Conventions: The Reader in the Study of American Fiction* (Cornell, 1982), *Rhetorical Power* (Cornell, 1989), *Reception Histories: Rhetoric, Pragmatism, and American Cultural Politics* (Cornell, 1998), and *Disciplinary Identities: Rhetorical Paths of English, Speech, and Composition* (MLA, 2006)

# RAMÓN SALDÍVAR

RACE, FORM AND THE  
POSTRACE AESTHETIC  
IN CONTEMPORARY  
NARRATIVE



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**RAMÓN SALDÍVAR** is professor of English and Comparative Literature and holds the Hoagland Family Professor of Humanities and Sciences chair at Stanford University. He has just been awarded the National Humanities Medal for 2011 in a ceremony at the White House in recognition of his teaching and research, centering on globalization, transnationalism and Chicano studies, and the development of the novel in Europe and America. His teaching and research focus on nineteenth- and twentieth-century comparative literary studies, literary theory, the history of the novel, transnationalism, American cultural studies, the literature of the Americas, and Chicano/a and U.S. Latina/o studies.

He is author of the books *Figural Language in the Novel: The Flowers of Speech from Cervantes to Joyce* (Princeton, 1984) and *Chicano Narrative: The Dialectics of Difference* (Wisconsin, 1990). His most recent book, *The Borderlands of Culture: Américo Paredes and the Transnational Imaginary* (Duke, 2006), was awarded the Modern Language Association Prize for best book in the area of US Latina/Latino and Chicana/Chicano Literary and Cultural Studies.

He is currently working on a new project, tentatively titled *Race, Narrative Theory and the 'Postrace' Aesthetic in Contemporary American Fiction*.



## VANESSA R. SCHWARTZ

GET THAT PICTURE:  
PHOTO-JOURNALISM,  
MOBILITY, AND NON-  
FICTION NARRATIVE

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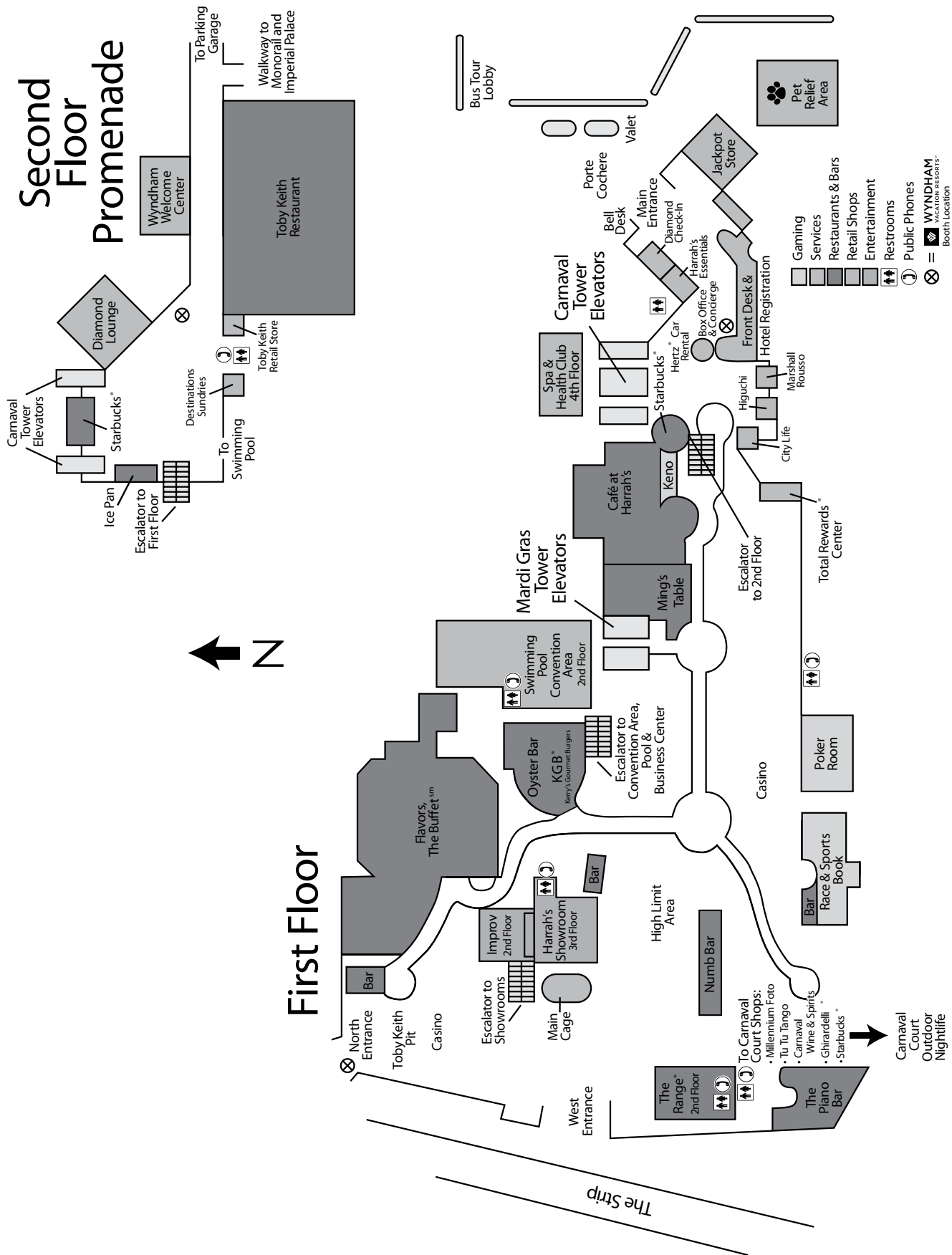
**VANESSA R. SCHWARTZ** is Professor of History, Art History and Film at the University of Southern California, where she was the founding director of the Visual Studies Graduate Certificate from 2006-2009. She recently received the Raubenheimer Award, the highest faculty recognition in the College. An historian of modern visual culture, she was trained in Modern European History with a concentration on France and urban culture at Princeton (Phi Beta Kappa, 1986) and UC Berkeley where she received her PhD in 1993. She is the author of *It's So French! Hollywood, Paris and the Making of Cosmopolitan Film Culture* (University of Chicago, 2007) and *Spectacular Realities: Early Mass Culture in fin-de-siècle Paris* (University of California, 1998) and most recently of *Modern France: A Very Short Introduction* (Oxford University Press, 2011) and is currently working on two book projects: one on the history of photojournalism and the other on the "dawn of the jet age." In her capacity as a member of the historical committee of the city of Paris, she is co-organizing a conference called "Paris en Images" to be held May 2012. Her collaborative projects have resulted in a series of publications. She has co-edited two books, *Cinema and the Invention of Modern Life* (California, 1995) and *The Nineteenth Century Visual Culture Reader* (Routledge, 2004). She co-edited three special issues of journals: with Lynn Hunt, "The History Issue" of *The Journal of Visual Culture* (2010), "Caught in the Act" volume 26 (Nov. 2010) of *Etudes Photographiques* with Thierry Gervais and Christian Delage and "Urban Icons" in *Urban History* (Cambridge, 2006) with Phil Ethington, which includes a multi-media companion.

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# HARRAH'S LAS VEGAS

## Property Map



# HARRAH'S LAS VEGAS

## Narrative Conference Room Map



**WEDNESDAY, MARCH 14, 2012**

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## Pre-Conference Reception

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**6:30 PM – 10:00 PM**  
**[Copper]**

Please join us for complimentary hors d'oeuvres and a cash bar the evening before the conference begins. Registration packets will be available for pickup.

**THURSDAY, MARCH 15, 2012**

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**7:30 AM – 6:00 PM****REGISTRATION DESK OPEN**

## Contemporary Narrative Theory

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**8:15 AM – 10:00 AM**  
**[Lake Tahoe]****Contemporary Narrative Theory I**

Moderator – Priscilla L. Walton, Carleton University

1. Mark McGurl, Stanford University – Being and Time-Management: Notes Toward a Quantitative Existentialism
2. Margaret Homans, Yale University – Inhuman Time: The Temporality of Melancholy in Adoption Narratives
3. Alan Nadel, University of Kentucky – Cogency and Performativity: Why Culture Is Narrative and Narrative Is Culture

## Session 1

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**10:15 AM – 11:45 AM**  
**[Copper]****1A – Narrative Problems, Cognitive Solutions**

Moderator – Renate Brosch, Stuttgart University

1. Cornelia Klecker, University of Innsbruck – 'Spoiler Alert!' a Cognitive Approach
2. Toby Braden Johnson, University of California, Riverside – Pedagogy in Sikh Narratives: Doctrinal Transmission in the Janam-Sakhis
3. Merja Polvinen, University of Helsinki – Engaging Fiction: Immersion vs Self-Reflection in Cognitive Literary Theory

**10:15 AM – 11:45 AM**  
**[Laughlin]****1B – Adapting Authorship in Prose and Film**

Moderator – Matthew Bolton, The Ohio State University

1. Matthew Bolton, The Ohio State University – Sketches For a Painting Long Ago Finished: Adapting *Lolita*

2. John Hellmann, The Ohio State University – The Texts Beneath Hitchcock's *Marnie*
3. David Richter, Queens College – Watching Paint Dry: Narrativity and Iconic Stasis in the Literary Adaptations of Eric Rohmer

10:15 AM – 11:45 AM  
[Ely]

**1C – Narrative and Poetry I: Voices**

Moderator – Nancy Easterlin, University of New Orleans

1. Beth Bradburn, Western Michigan University – The Broken Voice: Narrative in the Lyric Sequence
2. Stephen Souris, Texas Woman's University – Double-Voiced Discourse in Gish Jen's "Birthmates" and Ann Beattie's "Janus"
3. Anne Päivärinta, University of Tampere – Playing with Voices: Impaired Perception and Metaphoric Narrative in Dylan Thomas's *Under Milk Wood*

10:15 AM – 11:45 AM  
[Eiko]

**1D – As Time Goes By: History, Temporality, Narrative**

Moderator – Scott Derrick, Rice University

1. Scott Derrick, Rice University – The Cave of the Queer: Scanning for Selves in Pleistocene Times
2. Helena Michie, Rice University – What's in a Year?
3. Paul Morrison, Brandeis University – "It's Still the Same Old Story": *Casablanca* and Heterosexual Romance

10:15 AM – 11:45 AM  
[Tonopah]

**1E – Reading the Nineteenth-Century American Novel**

Moderator – Elisabeth Bauman, University of Virginia

1. Jonathan Daigle, University of Hartford – John W. De Forest, Evolutionary Realism and the Charm of Art
2. Liz Maynes-Aminzade, Harvard University – Narrating Desensitization in *A Hazard of New Fortunes*
3. Faye Halpern, University of Calgary – Didacticism and the Future Tense of the Authorial Reader in Harriet Beecher Stowe's *Uncle Tom's Cabin*

10:15 AM – 11:45 AM  
[Silver]

**1F – Psychoanalytical Perspectives**

Moderator – Kay Young, University of California, Santa Barbara

1. Kay Young, University of California, Santa Barbara – Change Your Shoes, Change Your Life: On Longing and the Transformational Object in Narrative
2. Evren Ozselcuk, York University – Narratives of Grief: Melancholia and Mourning in Orhan Pamuk's *Istanbul* and the *Museum of Innocence*
3. Ruth D. Johnston, Pace University – Woody Allen Awry

10:15 AM – 11:45 AM  
[Goldfield]

**1G – The Author Strikes Back! Fictional Self-Fashioning and Autofiction's Challenge to Contemporary Narratology**

Moderator – Liesbeth Korthals Altes, Groningen/NL

1. Liesbeth Korthals Altes, Groningen/NL – Can Narratology Deal with Pop-Star Authors, and How to Trust Them?

**THURSDAY, MARCH 15, 2012**

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2. Per Krogh Hansen, University of Southern Denmark – Auto-Mocking and Self-Deception: Dealing with Unreliable Narration in Autofiction
3. Stefan Kjerkegaard, Aarhus University – Fictionality in Self-Fashioning Novels and Autofictions

**10:15 AM – 11:45 AM**  
**[Studio 1]**

**1H – Form, Culture, and Interpretation**

Moderator – Zena Meadowsong, Rowan University

1. Victoria N. Alexander, Dactyl Foundation – Nabokov’s Theory of Insect Mimicry and Narrative
2. Frederick Coye Heard, The University of Texas at Austin – Body as Prophylaxis: The Materiality of Text and An Ethics of Metafiction in Philip Roth’s Zuckerman Novels
3. Jacob Seliger, The University of Arizona – Understanding Narrative Structure and the Media’s Role in Anita Shreve’s *Testimony* and Tom Perrotta’s *Election*

**Teaching Narrative**

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**12:00 PM – 1:00 PM**  
**[Lake Tahoe]**

Moderator – Irene Kacandes, Dartmouth College

Any conference attendee is invited to attend this informal discussion of concrete readings and assignments we can use in the classroom to help our students understand narrative and narrative theory. Bring a question or a suggestion.

**Boxed lunches available on a first-come, first-served basis.**

**Session 2**

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**1:15 PM – 2:45 PM**  
**[Copper]**

**2A – Narrative and the Internet**

Moderator – Matthew Weber, Pennsylvania State University

1. Markus Kuhn, Universität Hamburg – Web Series Between User-Generated Aesthetics and Self-Reflexive Narration: On the Diversification of Audiovisual Narration on the Internet
2. Jennifer Smith, Virginia Commonwealth University – Open and Shut? A Study of Narrative Closure and Completeness in Shelley Jackson’s *my body: a Wunderkammer*
3. Matthew Weber, Pennsylvania State University – Yamashita’s *Tropic of Orange* as Network Fiction; Or Transnational Fiction as Network Fiction

1:15 PM – 2:45 PM  
[Laughlin]

**2B – Analyzing Film: Narrativity, Lyricality, Sociality**

Moderator – Mary Slowik, Pacific Northwest College of Art

1. Laura L. S. Bauer, Claremont Graduate University – Narrative Coalescence: Jane Campion's *The Piano* & the Enabling Power of Lyricism
2. Ryan Jay Friedman, The Ohio State University – The Whole Body Social: Crowd Narratives in American Silent Film Epics
3. Mary Slowik, Pacific Northwest College of Art – The Blending of Lyric and Narrative in Short Animated Films: Yuri Norstein's *Tale of Tales*

1:15 PM – 2:45 PM  
[Silver]

**2C – Narrative and Poetry II: Poetic Referentiality**

Moderator – Brian McHale, The Ohio State University

1. Bruce Heiden, The Ohio State University – Divinity, Fable, and Mythic Pedagogy in Ancient Greece
2. Brian McAllister, The Ohio State University – Narrative in Concrete / Concrete in Narrative: Visual Poetry and Narrative Theory
3. Linda Weste, The University of Melbourne – Forms and Functions of Metapoetic and Metanarrative Comment in the Verse Novels of Burgess, D'Aguiar, Leithauser, Mason and Walcott

1:15 PM – 2:45 PM  
[Ely]

**2D – Postmodern and Metafictional Experiments**

Moderator – Paul Ardoin, Florida State University

1. Paul Ardoin, Florida State University – Space For Stories: Foer's "Tree of Codes" and Other Experiments with Narrative
2. S. Laurel Griffiths, University of Nevada, Reno – The Un-Being in Being: Narrative Closure and the Ontological Problems of Paul Auster's *City of Glass*
3. Gilad Elbom, Oregon State University – Literary Possibilities: A Glossematic Approach to Metafiction

1:15 PM – 2:45 PM  
[Goldfield]

**2E – Contemporary Narratology: Narration**

Moderator – Jessica Crewe, University of California, Berkeley

1. Sky Marsen, City University of Hong Kong – The Skills and Wiles of the Vicarious Narrator
2. Jessica Crewe, University of California, Berkeley – A Patron Saint of Waxworks: Artistic Production as Ritual in Rachilde's *Monsieur Vénus*
3. Alexander Wille, Washington University in St. Louis – Types of Disnarration in the 17th – Century Chinese Story *The Fan Tower Restaurant as Witness to the Love of Zhou Shengxian*

1:15 PM – 2:45 PM  
[Eiko]

**2F – Novel Counts: Numbers and Narrative Form**

Moderator – Daniel Williams, Harvard University

1. Daniel Williams, Harvard University – Fielding's Probability
2. Trisha Banerjee, Harvard University – Austen Equilibrium

- Margaret Kolb, University of California, Berkeley – Shelley's Half-Count

**1:15 PM – 2:45 PM**  
**[Studio 1]**

**2G – Form and Space in the Nineteenth-Century British Novel**

Moderator – Laura Buchholz, Old Dominion University

- Laura Buchholz, Old Dominion University – Narrative Space in the *Mysteries of London*: 19<sup>th</sup>-Century Textual Constructions of London and the Serialized Form
- Catherine Derose, The University of Wisconsin-Madison – Abbreviated Narratives: Nineteenth-Century Reprintings and the Making of a National Identity
- Leslie Barnes, New York University – Between Fact and Form: Series and Plot-Exchange in Trollope's *Barchester Novels*

**1:15 PM – 2:45 PM**  
**[Tonopah]**

**2H – Style, Mode, Tropes**

Moderator – Christine McBride, Independent Scholar

- Christine McBride, Independent Scholar – Ways We Might Talk About Style: Combining Narrative Theory and Stylistics
- Gary Johnson, The University of Findlay – Allegory as Narrative, Allegory in Narrative: A New Approach to the Dark Conceit
- Nora Berning, The University of Western Ontario, Canada – The Role of Metaphors in the Writing Process of Narrative Journalism

## Session 3

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**3:00 PM – 4:30 PM**  
**[Copper]**

**3A – Text Aggregates: Serialization and Narrative**

Moderator – Joyce Goggin, University of Amsterdam

- Joyce Goggin, University of Amsterdam – 'Is It True Blondes Have More Fun?': *Mad Men*, Serialization and Feminist Narratives
- Monika Pietrzak-Franger, Washington University, St. Louis – 'Watching Them Die': Cancer Narratives, TV Formats and Prosumer Ethics
- Eckart Voigts-Virchow, Siegen University – Aggregate Alice: Serialization as Citability in Franchise and Transmedia Storytelling

**3:00 PM – 4:30 PM**  
**[Laughlin]**

**3B – Narrative After Theory**

Moderator – Mitchum Huehls, University of California, Los Angeles

- Mitchum Huehls, University of California, Los Angeles – Narrative Blackness
- Michael Clune, Case Western Reserve University – Virtual Empathy
- Benjamin Widiss, Princeton University – Metaphorical Heft

3:00 PM – 4:30 PM  
[Goldfield]

**3C – Narrating The In Between: Liminality in Contemporary Fiction**

Moderator – Ashley Kunsu, Duquesne University

1. Ashley Kunsu, Duquesne University – ‘Betwixt and Between’: Liminality, the Vietnam War, and Tim O’Brien’s *Going After Cacciato*
2. Thomas Martinek, University of Vienna – Writing (In) Liminal Spaces: Dislocation and Discursive Nervousness in Contemporary Nigerian Short Stories
3. Wernmei Yong Ade, Nanyang Technological University of Singapore – Historical Cross-Dressing: Jessica Hagedorn’s *Dogeaters*

3:00 PM – 4:30 PM  
[Elko]

**3D – Narrative and Medicine**

Moderator – Catherine Belling, Northwestern University Feinberg School of Medicine

1. Tyler Gibb, Saint Louis University – One Thousand and One Nights in Medical School: A Teleological Justification For Narrative Instruction in U.S. Medical Schools
2. Catherine Belling, Northwestern University Feinberg School of Medicine – Prognosis and Prolepsis: Telling the Future in Medicine
3. Jean Mason, Ryerson University – Physicians Heal Thyselves: Narrations and Transformations (Of Three Famous Doctors) in the Era of the White Plague
4. Ashley Squires, University of Texas at Austin – A Demonstrative System of Healing: Narrative Medicine and the Christian Science Journal

3:00 PM – 4:30 PM  
[Silver]

**3E – Thinking About Verse Novels**

Moderator – Brian McHale, The Ohio State University

1. Stephen Blackwell, University of Tennessee – Pushkin’s *Eugene Onegin* Through Nabokov’s *Pale Fire*
2. Monique R. Morgan, McGill University – And What Is Juxtaposition?: Segmentivity and Narrativity in Clough’s *Amours de Voyage*
3. Brian McHale, The Ohio State University – Fredy Neptune Goes to War: The Difference That Poetic Artifice Makes in a Verse Novel By Les Murray

3:00 PM – 4:30 PM  
[Tonopah]

**3F – Victorian Novelists and Narrative Designs**

Moderator – Sheila Teahan, Michigan State University

1. Cecily Erin Hill, The Ohio State University – Resistant Narration in Charlotte Brontë’s *Villette*
2. Wanlin Li, The Ohio State University – Narration, Agency and Feminism: Reading Esther Summerson’s Narrative as Fictional Autobiography
3. Sheila Teahan, Michigan State University – Eva Figes’s Hall of Mirrors



4. Wendy Xin, University of California, Berkeley – Treacherous Designs in *Tess of the D'Urbervilles*

**3:00 PM – 4:30 PM**  
**[Ely]**

### **3G – Disability, Unreliability, Trickery**

Moderator – Howard Sklar, University of Helsinki

1. Howard Sklar, University of Helsinki – The Many Voices of Charlie Gordon: On the Representation of Intellectual Disability in Daniel Keyes's *Flowers For Algernon*
2. Jessica Allen Hanssen, University of Nordland – Extreme Narration for the Extreme Reader: Narrative Fallibility, the Young Adult Reader, and Mark Haddon's *The Curious Incident of the Dog in the Night-Time*
3. Hannah Courtney, University of New South Wales, Australia – Narrative 'Trickery': The Idiosyncratic Roles of the Authorial/Narratorial Agents in 'Truth' Manipulation for the Reader

**3:00 PM – 4:30 PM**  
**[Studio 1]**

### **3H – Life-writing**

Moderator – Brian Chappell, The Catholic University of America

1. Reva Marin, York University – The Authenticating Collaborator of 'White' Jazz Autobiography
2. Brian Chappell, The Catholic University of America – (Auto) Biographic Intimacy in Edouard Leve's *Suicide*
3. Christopher Gonzalez, The Ohio State University – Reading Resistance: Narrative Challenges in Piri Thomas's *Down These Mean Streets*

## Session 4

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**4:45 PM – 6:15 PM**  
**[Copper]**

### **4A – Hitchcock**

Moderator – Marta Figlerowicz, University of California, Berkeley

1. Marta Figlerowicz, University of California, Berkeley – On Loudness and Timing in Alfred Hitchcock's *The Man Who Knew Too Much* (1956)
2. Casey McKittrick, Western Michigan University – Hitchcock's Appetites: Gender, Hunger, and Identification
3. Cassie Hemstrom, University of Nevada, Reno – Re-Writing California, Re-Constructing America: Challenging Perspectives Through Cinematic Narrative Modes in Manuel Muñoz's *What You See in the Dark*

**4:45 PM – 6:15 PM**  
**[Laughlin]**

### **4B – Global Networks, Spy Networks**

Moderator – Lori Steuart, University of Victoria

1. Shirley Stave, Northwestern State University – The Cold War and Domestic Terrorism: Jayne Anne Phillips' *Shelter*
2. Oliver Buckton, Florida Atlantic University – I Know You're the Third Man: Graham Greene, John Le Carré, and the Fictional Trauma of the British Spy Scandal

3. Justin Neuman, Yale University – Petromodernism
4. Lori Steuart, University of Victoria – The Neoliberal Conditions For (Post)Human Exceptionalism

4:45 PM – 6:15 PM  
[Silver]

**4C – Contemporary Narratology: Discourse, Story, Event, Character**

Moderator – Julia Istomina, The Ohio State University

1. Jeff Westover, Boise State University – Discourse and Story in W.S. Merwin's *The Folding Cliffs*
2. John Pier, Université François-Rabelais de Tours – Event, Action, and Narrative
3. Julia Istomina, The Ohio State University – Split Worlds, Colluding Personalities: Toward a Social Psychological Taxonomy For Character Interpretation

4:45 PM – 6:15 PM  
[Tonopah]

**4D – Genre Crossings: Poetry, Novel, Drama**

Moderator – Katie Owens-Murphy, Pennsylvania State University

1. Nick Bujak, Johns Hopkins University – The Poetry of Walter Scott and the Development of the Novel
2. Ken R. Hanssen, University of Nordland – To Sing a Song That Old Was Sung: Narrative Liminality in Shakespeare's *Pericles*
3. Katie Owens-Murphy, Pennsylvania State University – Postwar American Fiction and the Failure of Lyric Poetry

4:45 PM – 6:15 PM  
[Goldfield]

**4E – Attending to Fictional Minds**

Moderator – Melba Cuddy-Keane, University of Toronto

1. Nancy Stewart, University of Maryland – Malcolm Lowry, Aesthetic Transition, and the Unreal Modern Mind
2. Megan Hill, The Ohio State University – Reframing the Social Mind: The Distribution of Cognition and Affect in Virginia Woolf's *Mrs. Dalloway*
3. Melba Cuddy-Keane, University of Toronto – Narrative In-Attentions: Digressions, Mind-Wandering, and the Idling Brain

4:45 PM – 6:15 PM  
[Eiko]

**4F – Victorian Narratives, Fictional and Nonfictional**

Moderator – Edward Adams, Washington and Lee University

1. Rebecca Mitchell, University of Texas-Pan American – Creation Narrative: On the Inseparability of Carlyle's *The French Revolution* and Mill's *Fireplace*
2. Criscillia Benford, Stanford University – Times Before in *The Way We Live Now*
3. Edward Adams, Washington and Lee University – The Stones of Venice as Gibbonian Epic History

4:45 PM – 6:15 PM  
[Ely]

**4G – Alternate Lives in the Twenty-First Century**

Moderator – Birte Christ, University of Giessen

1. Dorothee Birke, University of Freiburg – Doris Lessing's *Alfred and Emily: A Counterfactual Autobiography?*

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2. Michael Butter, University of Freiburg – ‘This Life Came So Close to Never Happening’: Counterfactual (Auto)Biography in Post-9/11 Narratives
3. Birte Christ, University of Giessen – Reading and Narrating Alternate Lives in Siri Hustvedt’s and Anita Shreve’s Post-9/11 Novels

## Newcomers’ Dinner

**6:30 PM – 7:45 PM**

Those interested in the Newcomers’ Dinner should meet in front of the Elko room to organize into groups. If you are attending your first or second Narrative Conference, you are cordially invited to join us. If you are a veteran of more than two conferences and would like to help welcome newcomers, you are also invited to join us.

# Plenary I

**VANESSA R. SCHWARTZ**

University of Southern California

**Get That Picture: Photo-Journalism, Mobility,  
and Non-Fiction Narrative**

Respondent: Ramón Saldivar, Stanford University

**8:00 PM – 9:30 PM – Lake Tahoe**

## Opening Reception

**9:30 PM – 11:00 PM**

Immediately after the Plenary, please join us for a festive reception featuring hot and cold hors d’oeuvres and a cash bar.

8:00 AM – 6:00 PM REGISTRATION DESK OPEN

## Session 5

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- 8:30 AM – 10:00 AM**  
[Copper]
- 5A – Contemporary Narratology: Reading, Ethics, and Agency**  
Moderator – Sylvie Patron, University of Paris Diderot-Paris 7
1. Sylvie Patron, University of Paris Diderot-Paris 7 – Unspeakable Sentences: About a 20<sup>th</sup>-Century Love Story
  2. Sten Wistrand, Örebro University – Gap Filling in Narrative Fiction, a Critical Examination
  3. Heather Houser, University of Texas at Austin – The Ethics of Description in Contemporary Fiction and Data Visualization
- 8:30 AM – 10:00 AM**  
[Laughlin]
- 5B – Cognitive Approaches to Narrative**  
Moderator – Lisa Zunshine, University of Kentucky
1. Lisa Zunshine, University of Kentucky – Fantasies of Access
  2. H. Porter Abbott, University of California, Santa Barbara – The Emergence of Narrative and Its Discontents
  3. Suzanne Keen, Washington and Lee University – Intersectional Narratology: Queer, Feminist, Cognitive, and Affective Crossings
- 8:30 AM – 10:00 AM**  
[Silver]
- 5C – Evolution, Cognition, Story**  
Moderator – Tony E. Jackson, University of North Carolina, Charlotte
1. Tony E. Jackson, University of North Carolina, Charlotte – Mirror Neurons, Mimesis, and Aronofsky's *Black Swan*
  2. Michael Austin, Newman University – 'Monster Cannot Die': The Cognitive Problem of Narrative Closure
  3. Blakey Vermeule, Stanford University – The Mind as Unreliable Narrator
- 8:30 AM – 10:00 AM**  
[Ely]
- 5D – Contemporary Narratology: Temporality**  
Moderator – Friederike Von Schwerin-High, Pomona College
1. Brigitte Rath, Innsbruck University – Emulating an Alien Consciousness: Anachronies in Ted Chiang's *Story of Your Life* and the Histoire-Discours Relationship
  2. Timothy S. Miller, University of Notre Dame – The Âge En Abyeme and Chaucer's Process of Time: Narrative Discourse in the Medieval Dream Vision
  3. Friederike Von Schwerin-High, Pomona College – Audio, Video, Stenography, and the Manipulation of Sequencing in Orhan Pamuk's *Snow*

**8:30 AM – 10:00 AM**  
[Elko]

**5E – Puzzles, Paradoxes, and Readerly Engagements**

Moderator – Shoshana Benjamin, Ben-Gurion University of the Negev

1. Shoshana Benjamin, Ben-Gurion University of the Negev – Puzzling Narratives: Detective Fiction, Cryptic Texts and the Difference between Them
2. Lesley Goodman, Harvard University – Killing Off Characters: Authorial Intervention and the Paradox of Chance
3. Warren Johnson, Arkansas State University – Engaging the Reader in Late Nineteenth-Century French Comic Narrative

**8:30 AM – 10:00 AM**  
[Tonopah]

**5F – 19th-Century British Novelists**

Moderator – Maha Jafri, Northwestern University

1. Maha Jafri, Northwestern University – Why Always Silas? Community and the Indecisiveness of Endings in *Silas Marner*
2. Jacob Jewusiak, University at Buffalo – Aged Men and the Afterlife of Plot in Charles Dickens's *Martin Chuzzlewit*
3. Avilah Getzler, Grand View University – Condemned to Narrate: The Power of Plot and the Plight of Narration in *The Woman in White* and *The Moonstone*

**8:30 AM – 10:00 AM**  
[Studio 1]

**5G – Narrative Medicine: Addiction, Anemia, Afghanistan**

Moderator – Patricia O'Connor, Georgetown University

1. Elina Tsyvkin, Tufts Medical Center – Narratives in Adults with Sickle-Cell Anemia
2. Michael Zeitlin, University of British Columbia – Reading Medical Dispatches from the American and Canadian War in Afghanistan
3. Patricia O'Connor, Georgetown University – Female Addicts and Worlds of Work

**8:30 AM – 10:00 AM**  
[Goldfield]

**5H – Twentieth-Century African American Narrative I: Hurston, Johnson, Morrison**

Moderator – Jean Wyatt, Occidental College

1. Jeff Severs, University of British Columbia – The Commitment Blank: Charles Johnson, Consent, and the Fate of the African – American Signature
2. Sreyoshi Sarkar, George Washington University – *Their Eyes Were Watching God* (1937) and the Problematics of a Subaltern Bildungsroman
3. Jean Wyatt, Occidental College – Love, History and Narrative Form in Toni Morrison's *Jazz*

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 Session 6
 

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**10:15 AM – 11:45 AM**  
[Copper]

**6A – Visual Perception and Narrative**

Moderator – Frederick Luis Aldama, The Ohio State University

1. Frederick Luis Aldama, The Ohio State University – *The Adventures of Sharkboy and Lavagirl: A Journey of Perceptual Chunking in Audiovisual, Visuotextual, and Textual Media Forms*
2. Genie Giaimo, Northeastern University – ‘Picturing It’: Visual Memory and Cinematic Structure in June Jordan’s *Soldier: A Poet’s Childhood*
3. Nancy Easterlin, University of New Orleans – Visual Memory and Narrative in Rachel Seiffert’s *Dark Room*

**10:15 AM – 11:45 AM**  
[Laughlin]

**6B – Television and the Serial Measure: Episode, Season, Series**

Moderator – Sean O’Sullivan, The Ohio State University

1. Kathryn VanArendonk, Stanford University – What Does the Episode Mean? *Mad Men* and Serial Form
2. Karen Hornick, New York University – *Breaking Bad’s* Character For All Seasons
3. Sean O’Sullivan, The Ohio State University – The Entirety of *Six Feet Under*

**10:15 AM – 11:45 AM**  
[Tonopah]

**6C – Unreliable Narrators**

Moderator – Gary Lee Stonum, Case Western Reserve University

1. Emma Brinkmeyer, Stony Brook University – Retelling and Narrative Possibility in *Ulysses*
2. Gary Lee Stonum, Case Western Reserve University – Author and Audience in *Atonement*
3. Colleen Culleton, University at Buffalo (SUNY) – Why We Trust a Crazy Fascist: Unreliable Narration in Manuel Rivas’s *The Carpenter’s Pencil*

**10:15 AM – 11:45 AM**  
[Studio 1]

**6D – More Lessons From the Master: Henry James and Rhetorical Narrative Theory**

Moderator – Sarah Copland, Kenyon College

1. Sarah Copland, Kenyon College – ‘Relations Stop Nowhere’: Fictionality as Rhetorical Strategy in James’s Prefaces
2. Elizabeth Alsop, CUNY Graduate Center – Consensual Speaking in *The Ambassadors*
3. Anne Langendorfer, The Ohio State University – Narrative Direct Address and Emotion in *The Lesson of the Master*

**10:15 AM – 11:45 AM**  
[Goldfield]

**6E – Science Fiction**

Moderator – James Braxton Peterson, Lehigh University

1. Carl Gutiérrez-Jones, University of California, Santa Barbara – Stealing Kinship: *Neuromancer* and Artificial Intelligence

2. Torsa Ghosal, The Ohio State University – An Idea Is Like a Virus: Digital Technology and Denarration in Contemporary Cinema
3. James Braxton Peterson, Lehigh University – Preserving the Oppressor: Protection, Power and Modular Narratives in *Kindred* and *Y the Last Man*

**10:15 AM – 11:45 AM**  
[Eiko]

**6F – Modernist Narrative and Its Neighbors**

Moderator – Stacy Burton, University of Nevada, Reno

1. Elizabeth Weston, Western Kentucky University – Reading Affliction on Women's Bodies in Jean Rhys and Contemporary Writing
2. Stacy Burton, University of Nevada, Reno – Modernist Narrative in *Seven Pillars of Wisdom*
3. Bridget Chalk, Manhattan College – Semi-Public Spaces and Narrative Devolution in Rhys and Mansfield

**10:15 AM – 11:45 AM**  
[Ely]

**6G – Genealogies of Surface Reading**

Moderator – Sharon Marcus, Columbia University

1. Sharon Marcus, Columbia University – Description and Critique
2. Stephen Best, University of California, Berkeley – Revelation and Reproach
3. Heather Love, University of Pennsylvania – Thin Description and Close Reading

**10:15 AM – 11:45 AM**  
[Silver]

**6H – The Narrating Instance: in Theory and Across Media**

Moderator – Paul Dawson, University of New South Wales, Australia

1. Paul Dawson, University of New South Wales, Australia – Style, the Narrating Instance and the 'Trace' of Writing
2. Emily R. Anderson, Knox College – Transmedial Approaches to Intermedial Narrative: A New Reception Model of Narrative
3. Gerald Prince, University of Pennsylvania – Character Narrators

**11:45 AM – 12:45 PM**     **LUNCH ON YOUR OWN**

# Plenary II

**STEVEN MAILLOUX**

Loyola Marymount University

**Narrative as Embodied Intensities:  
The Eloquence of Travel in 19th-Century Rome**

Respondent: Vanessa R. Schwartz, University of Southern California

**12:45 PM – 2:15 PM – Lake Tahoe**

## Session 7

**2:30 PM – 4:00 PM**  
**[Copper]**

### **7A – Film Strategies**

Moderator – Jason Siegel, University of Wisconsin, Marathon County

1. Barbara Laner, University of Innsbruck – The ‘Camera Narrator’ in Recent Horror Movies; Or, How the Camera Became the ‘Final Girl’
2. Tanya Shilina-Conte, University at Buffalo – The Delay of an Establishing Shot in Narrative Film Openings
3. Jason Siegel, University of Wisconsin, Marathon County – Toward a Rhetorical Aesthetics of Film: The Successes and Failures of Terrence Malick

**2:30 PM – 4:00 PM**  
**[Laughlin]**

### **7B – Life-writing, Feminist Theory, Narrative Theory**

Moderator – Alison Booth, University of Virginia

1. Alison Booth, University of Virginia – Telling Thousands of Women’s Lives: Feminist Narrative Theory and Digital Humanities
2. Margret Grebowicz, Goucher College – The Function of Personal Narrative in the Feminist Pornography Debate
3. Geraldine Wagner, Johnson & Wales University – Countering the Notion of the Counterfeit Lady: How Mary Carleton’s Narratives Give Currency to Her Staged Self



2:30 PM – 4:00 PM  
[Ely]

**7C – Twentieth-Century African American Narrative II: Reed, Jones, Toomer, and Others**

Moderator – Michael Benveniste, Stanford University

1. Michael Benveniste, Stanford University – Exigent Narration: Ethnicity, Narrative Reasoning, and History in Ishmael Reed's *Mumbo Jumbo*
2. Adam Haley, Pennsylvania State University – Fiction, Form, Footnote: Historiography, Reading Practices, and the Presented Past in Edward P. Jones's *The Known World*
3. Erin E. Edwards, Miami University – Autopsy/Optics: Seeing with One's Own Eyes in *Cane*
4. Danielle Fuentes Morgan, Cornell University – 'These Childrens About Know It By Heart': Repetition of Tragedy and the Neo-Slave Narrative

2:30 PM – 4:00 PM  
[Goldfield]

**7D – Twice (Or More) Told Tales: Paratextual Narrative Interventions in Detective Novels**

Moderator – Malcah Efron, Stevenson University

1. Malcah Efron, Stevenson University – Before Reading Again: Prefaces and Authorial Control in Sensation Fiction
2. Dagni Bredesen, Eastern Illinois University – Truths Thrice Removed: Authenticity and Its Intertexts in *The Female Detective* (1864)
3. Jody Rosen, New York City College of Technology, CUNY – Telling and Retelling the Crime in Charlotte Perkins Gilman's 'The Record' and 'Unpunished: A Mystery'

2:30 PM – 4:00 PM  
[Elko]

**7E – Play and Criminality in Victorian Narrative**

Moderator – Beth Seltzer, Temple University

1. Laura White, University of Nebraska-Lincoln – Narrative Tricks and the Victorian Culture Wars in Carroll's Alice Books
2. Lauren N. Hoffer, University of South Carolina, Beaufort – The Lady's Companion, Sympathy, and Narrative Play in Collins's *Poor Miss Finch*
3. Beth Seltzer, Temple University – The Narrator Did It: Crimes of Fictionality in *The Moonstone*

2:30 PM – 4:00 PM  
[Tonopah]

**7F – Modernist Narrative: Conrad, Joyce, Dos Passos**

Moderator – James R. (Randy) Fromm, Excelsior College

1. James R. (Randy) Fromm, Excelsior College – '. . . as if they had been a sudden revelation' – Conrad's Counterfactual Comparative Conditionals
2. Alan Kennedy, Carnegie Mellon University – *A Portrait of the Artist as a Young Man* as Comedy and Chronicle
3. Matthew Mosher, New York University – A Man Can Take a Ship For His Wife, But a Girl: Mobility and Gender in the Multiple – Protagonist Narratives of John Dos Passos

2:30 PM – 4:00 PM  
[Silver]

**7G – Rhetorical Perspectives on Narrative Judgments**

Moderator – James Phelan, The Ohio State University

1. James Phelan, The Ohio State University – Conversational Disclosure, Authorial Disclosure, and the Progression of Judgments in George V. Higgins’s *The Friends of Eddie Coyle*
2. Edward Maloney, Georgetown University – Nabokov After Lolita: Character Narration, Judgment, and Postmodernism in *Pale Fire* and *Ada: Or, Ardor*
3. Lindsay Martin, The Ohio State University – Guilt, Judgment, and the Ethics of Nonfiction: The Case of Kathryn Harrison

2:30 PM – 4:00 PM  
[Studio 1]

**7H – American Modernists: Scott, Zelda, and Ernest**

Moderator – Joshua Kupetz, University of Michigan

1. Ashleigh Hardin, University of Kentucky – It Was Strange to Have No Self: Fitzgerald’s *Crack – Up* and the Modern Writer – Subject
2. Allison Fisher, Strayer University – Almost Buried....: Submerged Experimentation in Zelda Fitzgerald’s *Miss Ella*
3. Maximilian Alders, University of Freiburg – ‘Microscopic Accidents’ in Hemingway’s “The Killers”

Session 8

4:15 PM – 5:45 PM  
[Copper]

**8A – Rhetorical Appeals in Television and Film**

Moderator – Anna Westbrook, University of New South Wales

1. Johannes Mahlkecht, University of Innsbruck – The Shortest Story Ever Told: ‘The Art and Rhetoric of the Movie Tagline
2. Christiana Gregoriou, University of Leeds – The Televisual Game is On: The Stylistics of BBC’s Modern-Day ‘Sherlock’
3. Theresa Rojas, The Ohio State University – Esa Hembra Es Mala (‘That Girl Is Bad’): Immersive Storytelling in the Telenovela

4:15 PM – 5:45 PM  
[Laughlin]

**8B – Narrative, Literature, Education and Medicine**

Moderator – Tabitha Sparks, McGill University

1. Martin Kreiswirth, McGill University – Narrative Theory in the Patient-Doctor Interview
2. Donald Boudreau, McGill University – Narrative and Medical Education
3. Abraham Fuks, McGill University – Narrative and Healing

4:15 PM – 5:45 PM  
[Silver]

**8C – Contemporary Narratology: Metaphysics, Ideology, Rhetoric**

Moderator – Matthew Clark, York University

1. Ridvan Askin, University of Basel – Narrative and Speculation: A New Metaphysics for a New Narratology

2. Richard Walsh, University of York – Formalism and Ideology in Narrative Theory
3. Matthew Clark, York University – Narratological Rhetoric

**4:15 PM – 5:45 PM**  
[Ely]

**8D – Queer(Ing) Narrative Theory**

Moderator – Claudia Breger, Indiana University, Bloomington

1. Abby Coykendall, Eastern Michigan University – Curiously Queer: Feminist Narrative Theories And/As Queer Narrative Studies
2. Susan S. Lanser, Brandeis University – Queer(ing) Voice: A Narratological Inquiry
3. Wendy Moffat, Dickinson College – Dressing in Cast Off Clothes? Narrative, Sexuality, and Disciplinarity

**4:15 PM – 5:45 PM**  
[Goldfield]

**8E – Travel, Space, and Rupture**

Moderator – Cheryl Hindrichs, Boise State University

1. Gayle R. Nunley, University of Vermont – Mobility, Authority, and Women's Travel Writing in 19th – Century Spain
2. Cheryl Hindrichs, Boise State University – 'Falling Out of a Picture': The Englishman in the Bush in D.H. Lawrence's *Kangaroo*
3. Laura Callanan, Duquesne University – Traumatic Endings: Politics, Feminism, and Narrative Resolution in Linda Hogan's *Mean Spirit* and Marilynne Robinson's *Housekeeping*

**4:15 PM – 5:45 PM**  
[Elko]

**8F – Virginia Woolf**

Moderator – Annalee Edmondson, The University of Georgia, Athens

1. Cécile Guédon, London Consortium, Birkbeck College – Abstract Narration: Virginia Woolf & 'The Lady in the Looking-Glass, a Reflection' (1929)
2. Annalee Edmondson, The University of Georgia, Athens – That Is the Blow You Have Dealt Me: Writing the Self in *The Waves* (1931)
3. Karolyn Steffens, University of Wisconsin-Madison – Narrative Mourning in Virginia Woolf's *The Waves* and Arundhati Roy's *The God of Small Things*

**4:15 PM – 5:45 PM**  
[Tonopah]

**8G – Narrative and the Law**

Moderator – Daniel Punday, Purdue University Calumet

1. Daniel Punday, Purdue University Calumet – Patents, Narrative and the Quasi-Object
2. Michelle Villanueva, University of Nevada, Las Vegas – Appellate Attorney as Storyteller: A Postmodern Analysis of Narrative in Appellate Briefs
3. Michelle L. Wilson, University of Southern California – Narrative Ghosts: The Revenant Mother and the Law in Gaskell's *Mary Barton*

4:15 PM – 5:45 PM  
[Studio 1]

**8H – Legibility & Historicity: Asian American Literature and Narrative Theory**

Moderator – Sue J. Kim, University of Massachusetts, Lowell

1. Misun Dokko, Shippensburg University – A Structuralist Reading of Plot, Minor Characters, and Narrative Illegibility in Asian American Literature
2. Hye Su Park, The Ohio State University – Postcognitivist Approach to Unreliable Character Narration in Chang – Rae Lee's *A Gesture Life*
3. Anantha Sudhakar, University of Illinois at Urbana-Champaign – Community as Queer Futurity in Shani Mootoo's *Cereus Blooms at Night*

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Session 9

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6:00 PM – 7:30 PM  
[Copper]

**9A – Trauma**

Moderator – Tim Gauthier, University of Nevada, Las Vegas

1. Tim Gauthier, University of Nevada, Las Vegas – Post-9/11 Fiction and the Narrativization of Communal Trauma
2. Susan Derwin, University of California, Santa Barbara – Coming Home Through Narrative-Making: The Social Healing of Veterans and Their Community
3. Marina Lambrou, Kingston University, United Kingdom – Narratives of Trauma Re-Lived: The Ethnographer's Paradox and Other Tales.

6:00 PM – 7:30 PM  
[Laughlin]

**9B – Cultural Narratives of the Female Detective**

Moderator – Celeste Goodridge, Bowdoin College

1. Jamie Barlowe, University of Toledo – She Always Gets Her Man: Women and Television Crime Narratives
2. Carol Colatrella, Georgia Institute of Technology – Characterization and Deception in *The Closer*
3. Priscilla L. Walton, Carleton University – The Girl Who's Paying Our Salaries: Rape and the Bestselling Millennium Trilogy

6:00 PM – 7:30 PM  
[Silver]

**9C – Queer Narratives**

Moderator – E. L. McCallum, Michigan State University

1. Kate Haffey, John Carroll University – "Time's Dragging Weight": Sibling Incest and Genealogical Time in William Faulkner
2. Elizabeth Hanna Hanson, Loyola University, Chicago – Asexuality and Narrative in Henry James
3. E. L. McCallum, Michigan State University – Proust's Self-Shattering: Refinding the Story of the Same

**6:00 PM – 7:30 PM**  
**[Studio 1]**

**9D – Teaching Narrative and Narrative Theory**

Moderator – James Weaver, Denison University

1. Hilary Brewster, The Ohio State University – Teaching Narrative Theory in the High School Classroom: An Illustrated Approach
2. Colin Irvine, Augsburg College – Teaching Inside the Box: Using Frame Theory to Enable Students to Identify and Engage Complex Narratives
3. James Weaver, Denison University – Blogging the Woods: Social Media and the Retreat to Nature

**6:00 PM – 7:30 PM**  
**[Tonopah]**

**9E – Rethinking Narrativity and Literary Communication**

Moderator – Rebecca Richardson, Stanford University

1. Mikko Keskinen, University of Jyväskylä – Narrative Questions: Communication and Narrativity in Interrogative Literature
2. Mari Hatavara, University of Tampere – Making Sense in Autobiography: Fuzzy and Asymmetrical Communicative Structures
3. Outi Oja, University of Jyväskylä – Poems: The Functions of Frame Narratives in Prose Poetry

**6:00 PM – 7:30 PM**  
**[Lake Tahoe]**

**9F – The Legacy of Seymour Chatman**

Moderator – Dorothy Hale, University of California, Berkeley

1. Amy Elias, The University of Tennessee, Knoxville – Form as Communication
2. Marilyn Fabe, University of California, Berkeley – Re-Reading Seymour Chatman
3. James Harker, European College of Liberal Arts, Berlin – Framing Narratology's Difficulty
4. Constance Penley, University of California, Santa Barbara – Parody Vs. Fanfic: Learning from *The Later Style of Henry James*

8:00 AM – 12:00 PM REGISTRATION DESK OPEN

Session 10

8:30 AM – 10:00 AM  
[Copper]

**10A – Approaching Emotion: Media, Methodologies, Narratives**

Moderator – Lizzie Nixon, The Ohio State University

1. Lizzie Nixon, The Ohio State University – Emotional Unreliability: Hetrodiegetic, Homodiegetic, Filmic
2. Sue J. Kim, University of Massachusetts, Lowell – From *El Mariachi* to *Spy Kids*? Emotion & Cognition in the Films of Robert Rodriguez
3. Roy Sommer, University of Wuppertal – The (Un)Natural Response: How Fictional Narratives Affect Readers

8:30 AM – 10:00 AM  
[Laughlin]

**10B – Friends, Readers, Countrymen: Implied Readers, ‘Real’ Readers, and Cross-National Reception**

Moderator – Antje Anderson, Hastings College

1. Antje Anderson, Hastings College – Dickens Fans and Eliot Skeptics: Nineteenth-Century British Novels and Their German Readers
2. Helen H. Davis, Wilkes University – ‘Vive L’Angleterre’: How *Villette* Constructs a British Implied Reader Via Belgium
3. Lynne Tatlock, Washington University in St. Louis – *The Old Mam’selle’s Secret*: German Writing/American Reading, 1868–1923

8:30 AM – 10:00 AM  
[Elko]

**10C – Replicating Narrative, Replicating Narrative**

Moderator – Mark Pedretti, Case Western Reserve University

1. Mark Pedretti, Case Western Reserve University – Routine Burroughs
2. Wells Addington, Case Western Reserve University – The Allusive Self
3. Bryan Conn, Case Western Reserve University – Absolute Kippleization: Posthumanism, Repetition, and Subjectivity in *Do Androids Dream of Electric Sheep*

8:30 AM – 10:00 AM  
[Tonopah]

**10D – Escape, Survival and Diversion in Anticolonial Resistance Narratives**

Moderator – Erin M. Fehskens, Towson University

1. Erin M. Fehskens, Towson University – Who Will Survive?: Afro-Maroonage in Contemporary Nigerian Fiction
2. Greg Forter, University of South Carolina – Knowledge, Counter-Knowledge, and Utopian Form in Marlon James’s *The Book of Night Women* and J.G. Farrell’s *The Siege of Krishnapur*
3. Anne W. Gulick, University of South Carolina – Cosmopolitan Fictions and Anticolonial Afterlives

**8:30 AM – 10:00 AM**  
**[Goldfield]**

**10E – Impossible Narratives: Poetry, Fiction, Drama**

Moderator – Emily Sun, National Tsing Hua University

1. Emily Sun, National Tsing Hua University – Repetition, Irony, and Comic Hagiography in *Un Coeur Simple*
2. Debra Gettelman, College of the Holy Cross – Impossible Novel Readers and Barrett Browning's Novel-Poem
3. Jonathan Mulrooney, College of the Holy Cross – Coetzee's Wordsworth

**8:30 AM – 10:00 AM**  
**[Ely]**

**10F – Global Identities**

Moderator – David Buehrer, Valdosta State University

1. Ian M. Zucker, University of New South Wales, Australia – Conceptualizing Narrative Tropes of Israeli Nationalism: A Feminist Approach
2. Katra A. Byram, The Ohio State University – Mother Literature and the Narration of Ambivalent Identities
3. David Buehrer, Valdosta State University – Narrating Past Tyranny, Dominican – Style: Mario Vargas Llosa's *The Feast of the Goat* and the Limits of Historiographic Metafiction

**8:30 AM – 10:00 AM**  
**[Silver]**

**10G – The Dying and the Living**

Moderator – Irene Kacandes, Dartmouth College

1. Irene Kacandes, Dartmouth College & Steve Gordon, Independent Scholar – Living with Death
2. Sylvia Flescher, New Jersey Psychoanalytic Society – Googling For Ghosts: A Meditation On Writer's Block, Mourning, and Living with the Holocaust
3. Judith Greenberg, Gallatin School, NYU – 'Judita': Reflections on/from the Jewish Dead upon Visiting Warsaw
4. Linda Haverty Rugg, University of California, Berkeley – Is This My Fault? The Living Dead In Roy Andersson's *Songs From The Second Floor*

**8:30 AM – 10:00 AM**  
**[Studio 1]**

**10H – The Spatial Is the Political: Theorizing Narrative Space**

Moderator – Kelly McGuire, Emmanuel College

1. Kelly McGuire, Emmanuel College – 'They Drive On Ice': A Topological Study of Masculinity in *Breaking Bad*
2. Christopher Craig, Emmanuel College – Close Quarters: Narrative Space in the Stories of Raymond Carver
3. Michaela Henry, Brandeis University – Manipulating Textual Spaces of Englishness Through Acts of Reading in Zadie Smith's *White Teeth*

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 Session 11
 

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**10:15 AM – 11:45 AM**  
**[Copper]**

**11A – Narrating Histories**

Moderator – Philippe Carrard, University of Vermont

1. Paul Wake, Manchester Metropolitan University – “Lying, Coggling, Foisting and Forging”: Gunpowder Plots, Equivocation and Literary Terrorism
2. Philippe Carrard, University of Vermont – Stories Without People: Histories of the Climate and Narrative Theory
3. Charles Nunley, Middlebury College – Robert Desnos, Surrealism and Literary Reportage in Interwar Paris

**10:15 AM – 11:45 AM**  
**[Laughlin]**

**11B – Cultural Narratives**

Moderator – Alan Nadel, University of Kentucky

1. Diane Negra, University College, Dublin – Cultural Narratives of Gender in Recessionary Reality TV
2. Donald Pease, Dartmouth College – Obama’s State Fantasy and Bush’s War On Terror
3. Timothy Melley, Miami University – The Work of Art in the Age of Plausible Deniability
4. David Shumway, Carnegie Mellon University – *Looking Backward*, Looking Forward: Utopia, *Avatar*, and the Loss of Progressive Metanarrative

**10:15 AM – 11:45 AM**  
**[Goldfield]**

**11C – Digital Divergence: The Alternative Life of Narrative Online**

Moderator – Kimberly Hall, University of California, Riverside

1. Kimberly Hall, University of California, Riverside – Authenticity? There’s An App For That: Hidden Narratives of the iPhone Confession App
2. Rochelle Gold, University of California, Riverside – Re-Writing Authorship: Dennis Cooper, Violence and the Digital Public Sphere
3. Heidi Y. Lawrence, Virginia Tech – Countering Vaccination: Online Confession and Subverting the Medical Gaze
4. Amy R. Reed, Virginia Tech – Counter-Narratives and Group Identity: The Role of Online Communities in the Formation of Counter-Narratives

**10:15 AM – 11:45 AM**  
**[Eiko]**

**11D – Authors and Their Narrators**

Moderator – Roger Edholm, Örebro University

1. Lisa Rourke, Brandeis University – The Phantom of the Author
  2. Roger Edholm, Örebro University – The Narrator Who Wasn’t There: Zuckerman as Storyteller and the Idea of Covert Narration in Philip Roth’s *The Human Stain*
  3. Shelby Sleevi, Georgetown University – Beyond the “Necessary Information”: The Not-So-Minimalist Narratives of Raymond Carver
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4. Shanna Charles, University of Maryland – Single Author, Single Text, Double Consciousness: A Case For Multiple Implied Authors

**10:15 AM – 11:45 AM**  
[Ely]

**11E – Unnatural Narratives I: The Nature and Extent of the Unnatural**

Moderator – Brian Richardson, University of Maryland

1. Brian Richardson, University of Maryland – Beyond the Boundaries of Narrative
2. Maria Mäkelä, University of Tampere – Navigating – Making Sense – Interpreting (The Reader Behind *La Jalousie*)
3. Henrik Skov Nielsen, Aarhus University – Unnatural Narratology and the Exceptionality Thesis

**10:15 AM – 11:45 AM**  
[Tonopah]

**11F – Theorizing Narrative Play**

Moderator – Izak Lattu, Graduate Theological Union Berkeley

1. Thomas Carmichael, University of Western Ontario – Late Althusser: Aleatory Materialism, Narrative, and the Place of Culture
2. Brian Magerko, Georgia Institute of Technology – Formally Representing Offers and Platforms in Improvisational Theatre
3. Paul Budra, Simon Fraser University – Roll a D20 to Kill the Author: Ephemeral Narratives, Metacriticism, and Game Mechanics

**10:15 AM – 11:45 AM**  
[Silver]

**11G – The Future (Very) Imperfect: The Problems of Looking Ahead**

Moderator – Peter J. Rabinowitz, Hamilton College

1. Harry Shaw, Cornell University – Forster, Richardson, and the 'Anticipation of Retrospection'
2. Peter J. Rabinowitz, Hamilton College – Deceiving the Future: The Rhetoric of Excuse in Turgenev and Lermontov
3. Emily Rohrbach, Northwestern University – Altering the Present: Austen's Anticipations

**10:15 AM – 11:45 AM**  
[Studio 1]

**11H – Language, Style, Structure**

Moderator – Sookyoung Lee, University of California, Berkeley

1. Mong Thi T. Nguyen, University of California, Davis – Written Narratives: Insight Into the Challenges of Language Maintenance
2. Graham Alexander Sack, Columbia University – Simulating Plot: Towards a Generative Model of Narrative Structure
3. Sookyoung Lee, University of California, Berkeley – Nowhere to Go, Nothing to Do, Nothing to Say: Lawrentian Beginnings, Intransitivity and Agency

## Business Lunch

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**11:45 AM – 1:15 PM**  
**[Lake Tahoe]**

You are invited to attend the annual International Society for the Study of Narrative Business Lunch. In addition to general updates about the Society and future conferences, we will also be awarding:

- The Booth Award for Lifetime Achievement in the Study of Narrative
- The Perkins Prize
- The Best Graduate Student Essay from last year's conference
- The Best Essay in *Narrative* in the past year

# Plenary III

RAMÓN SALDÍVAR  
 Stanford University

**Race, Form and the Postrace Aesthetic in Contemporary Narrative**

Respondent: Steven Mailloux, Loyola Marymount University

**1:15 PM – 2:45 PM – Lake Tahoe**

## Session 12

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**3:00 PM – 4:30 PM**  
**[Copper]**

**12A – Rethinking Narrative Space Through Texts and Technology**

Moderator – Marie-Laure Ryan, Independent Scholar

1. Lars Bernaerts, University of Ghent – Narrative Disorientation: Representations of Space in Experimental Fiction
2. Marco Caracciolo, University of Bologna – Narrative Space and the Sedimentation of Meaning
3. Marie-Laure Ryan, Independent Scholar – Telltale Maps of the Internet

3:00 PM – 4:30 PM  
[Laughlin]

**12B – Contemporary Narratology: Structure, Seriality, Temporality**

Moderator – Eric Morel, University of Nevada, Reno

1. Patrick L. Hamilton, Misericordia University – Out of Sequence: Temporality in Graphic Narrative
2. William Nelles, University of Massachusetts, Dartmouth – Doing Hard Time: The Case of Temporal Order in Detective Fiction
3. Kelly A. Marsh, Mississippi State University – Serial Focalization and Narrative Time in Richard Russo's *Empire Falls*

3:00 PM – 4:30 PM  
[Goldfield]

**12C – Narrating Sovereignty**

Moderator – Andrew Hoberek, University of Missouri-Columbia

1. Andrew Hoberek, University of Missouri-Columbia – What Was American African Literature, Or, the Neoliberal Evacuation of Sovereignty
2. Sheri-Marie Harrison, University of Missouri-Columbia – 'Through the Spaces Between the Leaves': Plural Subjectivity and Problems of Sovereignty in Twenty-First Century Caribbean Literature
3. Mukti Lakhi Mangharam, Rutgers University – Indigenous Notions of Popular Sovereignty in Anti-Apartheid Praise Poetry

3:00 PM – 4:30 PM  
[Ely]

**12D – Narratives of Negation: Murder, Poverty, and Anxiety**

Moderator – Eric Wertheimer, Arizona State University

1. Eric Wertheimer, Arizona State University – The Pessimism of Ben Franklin
2. Marlene Tromp, Arizona State University – Rules of Murder: Stories in the Fiction and the News in 19C England
3. Dan Bivona, Arizona State University – Self-Undermining Philanthropic Impluses: Late Victorian Narratives of Poverty

3:00 PM – 4:30 PM  
[Silver]

**12E – Unnatural Narratives II: Unnatural Narration**

Moderator – Brian Richardson, University of Maryland

1. Jan Alber, University of Freiburg – Impossible Narrators and Storytelling Scenarios
2. Divya Dwivedi, University of Delhi – Towards an Unnatural-Narratological Consideration of Narrative Space
3. Christopher Kilgore, University of Texas at Arlington – Unnatural Graphic Narration: McKean and the Sublime
4. Ellen Peel, San Francisco State University – Unnatural Narration By Constructed Bodies

3:00 PM – 4:30 PM  
[Tonopah]

**12F – Unreliability, Paranoia, and Ethics**

Moderator – Christine Smallwood, Columbia University

1. Erica Haugtvedt, The Ohio State University – Suspense and the Experience of Unreliability in *The Lifted Veil*
2. Amy Parish, University of New South Wales – The Ethics and Aesthetics of Alterity in J.M. Coetzee's *Summertime*

3. Christine Smallwood, Columbia University – Someone Like You: Beyond the Moral Alibi of Reading

**3:00 PM – 4:30 PM**  
[Elko]

**12G – Telling Secrets: Toward a Narratology of Secrecy in the Nineteenth-Century Novel**

Moderator – Erika Wright, University of Southern California

1. Erika Wright, University of Southern California – Cultivating Narrative Reticence in Trollope's *Dr. Thorne*
2. David Namie, University of California, Santa Cruz – 'The Master of Everything Confided to Him': The Secretary and Narrative Authority in *Our Mutual Friend*
3. Rebecca Woomer, University of California, Santa Cruz – Postal Secrets: Narrative Authority and Going Off the Grid in the Victorian Sensation Novel

**3:00 PM – 4:30 PM**  
[Studio 1]

**12H – Affect, Agency, Form**

Moderator – Rachel Greenwald Smith, Saint Louis University

1. Claudia Breger, Indiana University, Bloomington – 'Mixed Feelings' in Complex Configuration: Affective Entanglements in Contemporary (Film) Narrative
2. Molly O'Donnell, University of Nevada, Las Vegas – Mirror-Mirror: Working-Through and (Re-)Repressing in *The Recess*
3. Rachel Greenwald Smith, Saint Louis University – Neither Here Nor There: Distributed Affects, Narrative Form, and Neoliberalism

Session 13

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**4:45 PM – 6:15 PM**  
[Copper]

**13A – Fuzzy Distinctions: Texts and Paratexts; Mimesis and Metalepsis**

Moderator – Kurt Koenigsberger, Case Western Reserve University

1. Kurt Koenigsberger, Case Western Reserve University – Selection as Event in Narratives of Collection
2. Peter Waites, Uppsala University – New Media Paratexts? *Lost* and the Structuring of New Media Narratives
3. Julian Hanebeck, University of Wuppertal – Metaleptic Mimesis: The Presence of the Represented

**4:45 PM – 6:15 PM**  
[Laughlin]

**13B – Multimodal Narrative**

Moderator – Emma Kafalenos, Washington University in St. Louis

1. Kate Novotny, The Ohio State University – Metaleptic Crosswriting in Classic Children's Texts and Their Film Adaptations: A.A. Milne's *Winnie the Pooh*
2. Jason Meyler, Marquette University – The Challenges of Reading Enrique Chagoya's Visual Art as Cultural Narrative
3. Danuta Fjellestad, Uppsala University – Wrestling with the Multimodal Narrative or Reading the Kinetic Interruption

4. Emma Kafalenos, Washington University in St. Louis – Sue Miller's *Play Within a Novel* and Adam Rapp's *Novel Within a Play*: The Effect of Combined Genres On Representations of Traumatic Events

4:45 PM – 6:15 PM  
[Ely]

### 13C – Postcolonial Narrative: Theory and Practice

Moderator – Nancy Comorau, Ohio Wesleyan University

1. Raina Celnik-Hickey, San Francisco State University – Decoding Postcolonial Novels: Metanarratives of Roddy Doyle and Salman Rushdie
2. Joseph Conte, University of Buffalo – The Politics of Narrative in J. M. Coetzee's *Diary of a Bad Year*
3. Erin James, University of Nevada, Reno – Travelling the Famished Road: The Storyworld and Postcolonial Narratives

4:45 PM – 6:15 PM  
[Goldfield]

### 13D – Memory, Imagination, Identity: The Caribbean's Darkened Mirror

Moderator – Noreen O'Connor, King's College

1. Noreen O'Connor, King's College – Too Much Idle Time to Be Forgiving: Creole Island Culture in Martha Gelhorn's *Liana*
2. Richard Hancuff, Misericordia University – Let Flesh Touch with Flesh: Haiti, Democracy, and Desire in Faulkner's *Absalom, Absalom!*
3. Tracey Sherard, College of the Canyons – The Politics of Mimesis: Reevaluating Julia Alvarez's *How the Garcia Girls Lost Their Accents*

4:45 PM – 6:15 PM  
[Elko]

### 13E – Knowledge and Narrative in the Nineteenth-Century Novel

Moderator – Lindsay Holmgren, McGill University

1. Lindsay Holmgren, McGill University – Knowing Paul Dombey
2. Tabitha Sparks, McGill University – Experienced Protagonists and the Shape of the Popular Victorian Yellowback
3. Tara MacDonald, University of Amsterdam – Sympathetic Doubling and the Sensation Novel

4:45 PM – 6:15 PM  
[Tonopah]

### 13F – Narrative and Rhetoric in the Discourses of Constitutional Interpretation, Mental Capacity, and Legal Communication

Moderator – Moira Phillips, University of Toronto

1. Moira Phillips, University of Toronto – The Rhetoric of Constitutional Interpretation and Judicial Imposition
2. Shelley Kierstead, University of New Brunswick – Using Rhetorical Devices in Legal (Writing) Practice to Impact Public Perceptions of Lawyers and Lawyers' Work
3. Amy Ronner, University of Michigan – Does Golyadkin Really Have a Double? The Question of Mental Capacity in Wills and Trusts

4:45 PM – 6:15 PM  
[Silver]

**13G – Multilingual Narratives in Multiple Forms**

Moderator – Malcah Efron, Stevenson University

1. Margaret Love, Tufts University – Words Speaking Themselves: Creolization and Multilingual Narrative in Carpentier's *El Reino De Este Mundo*
2. Fiona J. Doloughan, The Open University – Narratives of Translation: The Case of James Kelman
3. Amy Slowik, Western Kentucky University – Multilingualism in Medieval Manuscript Illumination: Office of the Dead From the Rohan Book of Hours

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Contemporary Narrative Theory

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6:30 PM – 8:15 PM  
[Lake Tahoe]

**Contemporary Narrative Theory 2**

Moderator – Peter J. Rabinowitz, Hamilton College

1. Peggy Phelan, Stanford University – Narrative and Theatrical Endings: Re-telling and Re-performing in Beckett's *Endgame*
2. Heather Dubrow, Fordham University – Generic Marriages and/or Divorces? Narrative and Lyric in Early Modern Wedding Poetry
3. Jay Clayton, Vanderbilt University – The Policy Story: Atwood's *Oryx and Crake* and *The Year of the Flood*

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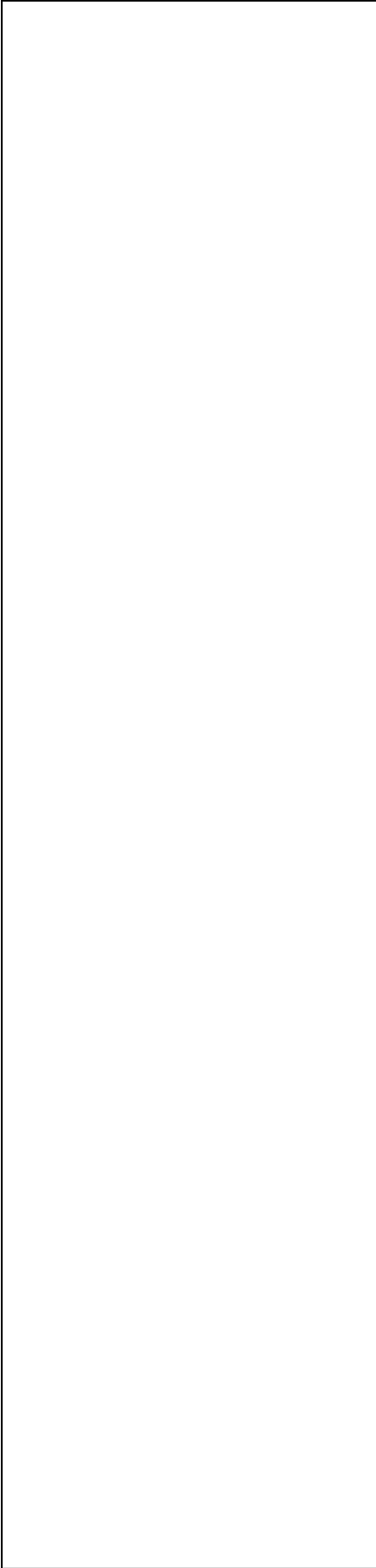
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**NOTES**

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# 2013 International Conference on Narrative

June 27-29

Manchester Metropolitan University



Manchester  
Metropolitan  
University



## Plenary Speakers

Diane Negra - University College Dublin

Jacqueline Rose - Queen Mary, University of London

Nicholas Royle - University of Sussex

## Contemporary Narrative Theory Session Speakers

Torben Grodal - University of Copenhagen

Liesbeth Korthals Altes - University of Groningen

Jan Christoph Meister - University of Hamburg

Greta Olson - Justus-Liebig-University Giessen

Ruth Page - University of Leicester

Richard Walsh - University of York

## Call for Papers

Sponsored by the International Society for the Study of Narrative and hosted by Manchester Metropolitan University, the International Conference on Narrative is an interdisciplinary forum addressing all dimensions of narrative theory and practice. We welcome proposals for papers and panels on all aspects of narrative in any genre, period, discipline, language, and medium.

### Proposals for Individual Papers

Please provide the title and a 300-word abstract of the paper you are proposing; your name, institutional affiliation, and email address; and a brief statement (no more than 100 words) about your work and your publications.

### Proposals for Panels

Please provide a 700-word (maximum) description of the topic of the panel and of each panelist's contribution; the title of the panel and the titles of the individual papers; and for each participant the name, institutional affiliation, email address, and a brief statement (no

more than 100 words) about the person's work and publications.

**Please send proposals by email as a PDF, Word or RTF document to [narrative@mmu.ac.uk](mailto:narrative@mmu.ac.uk)**

**Deadline for receipt of proposals:  
Monday January 14 2013**

Conference Coordinators:

GINETTE CARPENTER and PAUL WAKE (MMU)

Please address any enquiries to [narrative@mmu.ac.uk](mailto:narrative@mmu.ac.uk)

All participants must join the International Society for the Study of Narrative. For more information on ISSN, visit <http://narrative.georgetown.edu>



## PROGRAM-AT-A-GLANCE

### WEDNESDAY, MARCH 14

6:30PM-10:00PM — Pre-Conference Reception

### THURSDAY, MARCH 15

7:30AM-6:00PM — Registration

8:15AM-10:00AM — Contemporary Narrative Theory 1

10:15AM-11:45PM — Session 1

12:00PM-1:00PM — Teaching Narrative

1:15PM-2:45PM — Session 2

3:00PM-4:30PM — Session 3

4:45PM-6:15PM — Session 4

6:30PM-7:45PM — Newcomers' Dinner

8:00PM-9:30PM — Plenary I: Vanessa Schwartz

9:30PM-11:00PM — Reception

### FRIDAY, MARCH 16

8:00AM-6:00PM — Registration

8:30AM-10:00AM — Session 5

10:15AM-11:45AM — Session 6

11:45PM-12:45PM — Lunch (on your own)

12:45PM-2:15PM — Plenary II: Steven Mailloux

2:30PM-4:00PM — Session 7

4:15PM-5:45PM — Session 8

6:00PM-7:30PM — Session 9

### SATURDAY, MARCH 17

8:00AM-12:00PM — Registration

8:30AM-10:00AM — Session 10

10:15AM-11:45AM — Session 11

12:00PM-1:00PM — Business Lunch

1:15PM-2:45PM — Plenary III: Ramón Saldívar

3:00PM-4:30PM — Session 12

4:45PM-6:15PM — Session 13

6:30PM-8:15PM — Contemporary Narrative Theory 2