

INTERNATIONAL SOCIETY
for the
STUDY OF NARRATIVE

2017
NARRATIVE CONFERENCE



Lexington, Kentucky

Celebrating 25 Years of the ISSN Award-Winning Journal

Narrative

2017 NARRATIVE CONFERENCE

celebrating 25 years of the award-winning journal

Narrative



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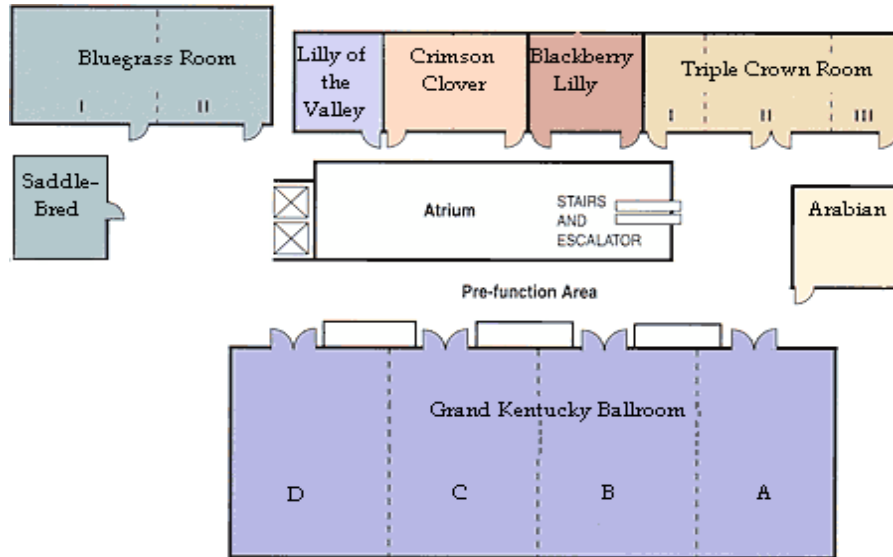
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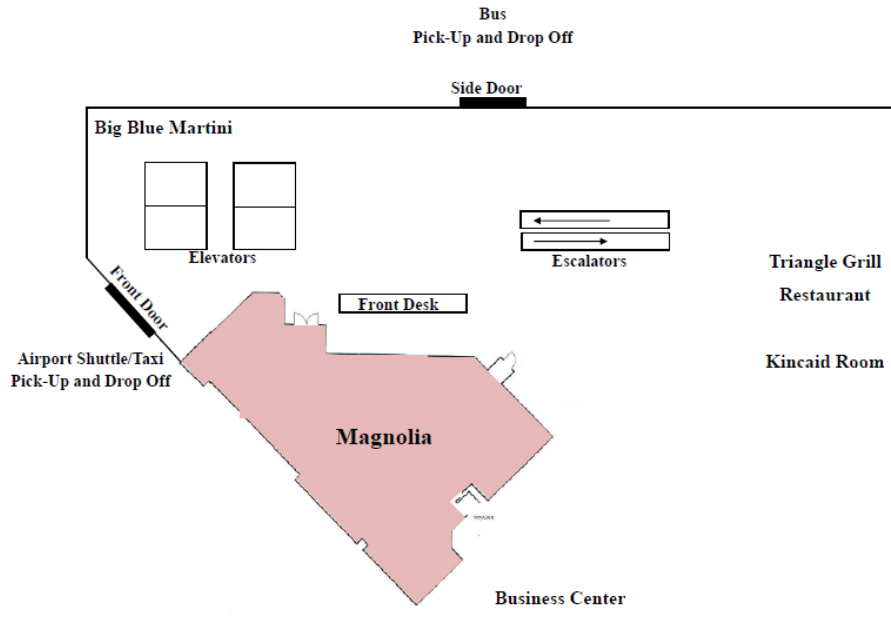
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2nd Floor – Meeting Rooms



Lobby Level – Restaurants and Magnolia Meeting Room



Welcome to Lexington

Known as “The Horse Capital of the World,” the City of Lexington, located in the heart of the Bluegrass region, is surrounded by famous horse farms, where world-class thoroughbreds graze freely. It is the home of the University of Kentucky and Transylvania University, the first university west of the Alleghenies. Lexington had one of the South’s largest slave markets and was also a major stop on the Underground Railroad. Mary Todd Lincoln was born in Lexington, as was George Clooney. Henry Clay resided here, as did Guy Davenport and Wendell Berry, and Jefferson Davis was educated in Lexington, as was Ashley Judd.

The compact downtown area contains dozens of restaurants and bars, many with live music. The Hilton-Downtown Hotel, in the dead center of the city—the intersection of Broadway and Main Street—is within walking distance of three dozen of these venues, offering everything from fine dining to fast food, cocktail lounges to saloons. The hotel has a good restaurant and a nice bar, a swimming pool and a fitness center, and a 24-hour business center.

Refreshments

Coffee and Light Continental Breakfast will be available in the 2nd Floor Pre-Function area, starting at 7:30 a.m. each day, and periodically refreshed through the mid-afternoon.

Book Exhibit

The Book Exhibit is located in the “Window Box” area adjacent to the 2nd Floor Pre-Function area, open from 8:00 a.m. to 5:00 p.m., Thursday through Saturday.

Conference Overview

WEDNESDAY

Pre-Conference Registration: 8:00 p.m. – 10:00 p.m.

Pre-Conference Reception: 8:30 p.m. – 11:00 p.m.

Concurrent Session F: 1:00 p.m. – 2:30 p.m.

Concurrent Session G: 2:45 p.m. – 4:15 p.m.

Narrative Theory II: 4:30 p.m. – 6:15 p.m.

Dinner on your own.

THURSDAY

Narrative Theory I: 8:20 a.m. – 10:00 a.m.

Concurrent Session A: 10:15 a.m. – 11:45 a.m.

Pedagogy Lunch: 12:00 noon – 1:00 p.m.

Concurrent Session B: 1:10 – 2:40

Concurrent Session C: 2:50 – 4:20

Concurrent Session D: 4:35 – 6:05

Newcomers' Dinner: 6:10 – 7:45

First Plenary Talk: 7:45 – 9:30

Conference Reception: 9:40 – 11:30

SATURDAY

Concurrent Session H: 8:30 a.m. – 10:00 a.m.

Concurrent Session I: 10:15 a.m. – 11:45 a.m.

Awards Luncheon: 11:55 a.m. – 1:10 p.m.

Third Plenary Talk: 1:20 p.m. – 2:50 p.m.

Concurrent Session J: 3:00 p.m. – 4:30 p.m.

Concurrent Session K: 4:45 a.m. – 6:15 p.m.

Dinner on your own.

Conference Dance: 9:15 p.m. – 12:30 p.m.

FRIDAY

Concurrent Session E: 8:30 a.m. – 10:00 a.m.

Second Plenary Talk: 10:15 – 11:45

Inclusion/Diversity Lunch Conversation:

12 noon – 12:50 p.m.

SUNDAY

Concurrent Session L: 8:45 a.m. – 10:15 a.m.

Concurrent Session M: 10:15 a.m. – Noon

Pre-Conference Registration

Second Floor – Top of the Escalator,
Wednesday, 8:00 p.m. – 10:00 p.m.

Pre-Conference Reception

Magnolia Room (First Floor)
Wednesday, 8:30 p.m. – 10:30 p.m.
CASH BAR / FREE BEER

Conference Registration

Second Floor – Top of the Escalator
Thursday, 7:30 a.m. to 7:30 p.m.
Friday, 7:30 a.m. to 6:30 p.m.
Saturday, 8:00 a.m. to 2:00 p.m.

Thursday, 8:20-10:00

Contemporary Narrative Theory I

MAGNOLIA (First Floor)

Chair: Richard Walsh, University of York

"Rippling Within Us: Embodiment and the Shape of Narrative"—
Marco Caracciolo, Ghent University

"The Self-Organising Plot"—Karin Kukkonen, University of Oslo.

Thursday, 10:15-11:45

A1 - The Game Paradigm

TRIPLE CROWN

Chair: Paul Wake, Manchester Metropolitan University

"The Synergism of Constructing Identity/Narrative in the Digital Age"—Ella Collins-White, University of Sydney

"Fanfiction, Trigger Warnings, and Reader Agency in the Use of Narrative"—Cristina V. Bruns, LaGuardia Community College, CUNY

"Token gestures: Immersion and perspective in contemporary analog games"—Paul Wake, Manchester Metropolitan University.

A2 - Modernist Alternative Narratives

LILY OF THE VALLEY

Chair: Peter Kalliney, University of Kentucky

"Peirce, Hughes, McKay: Idealism and Radical Modernist Literature"—Robert Z. Birdwell, Michigan State University

"Djuna Barnes's *tableaux vivants*: embodied sense-making in reading abundant descriptions"—Laura Oulanne, University of Helsinki and University of Giessen

"Chinese Eyes and Cosmopolitan Sympathy in Woolf's *To the Lighthouse*"—Mi Jeong Lee, Indiana University, Bloomington

"Parataxis and Narratological Wandering in the Modernist Reception of the Homeric *Odyssey*"—Barry A. Spence, Smith College

A3 - Narrative, Performance, and Black Bodies

BLUEGRASS B

Chair: Damaris Hill, University of Kentucky

"Resisting Eugenics Discourse in the Harlem Renaissance: Reproductive Science, the Birth Control Movement, and Nella Larsen's Novels"—Angela Rovak, University of Oregon

"Jessie Fauset's *There is Confusion* and the Black Performer on the Great White Way"—Julie Naviaux, University of Alabama in Huntsville

"'A curious and dreadful pleasure': The Function of Arousal in James Baldwin's 'Going to Meet the Man'"—Sarah E. Stunden, McGill University

"*Passing* and the Queer Potential of Conventional Form"—Aaron J. Stone, University of Michigan

A4 - Narrative and Disability

BLUEGRASS A

Chair: Janet Eldred, University of Kentucky

"Presented in Fragments': Disability and Narrative in Wilkie Collins's *The Woman in White*"—Alexandra Valint, University of Southern Mississippi

"Recognizing Cognitive Disability and its Implications for Storytelling in American Literary Naturalism"—Evan Chaloupka, Case Western University

"Loss is not felt in the absence of loved': Faith and Fate in Contemporary American Women Writers' Creative Nonfiction"—Kecia Driver Thompson, Ball State University

A5 - Empirical Research on Narrative

CRIMSON CLOVER

Chair: Maryia Kukharava, Sapienza University of Rome

"Genesis and Development of the Narrative Paradigmatic Approach to Social Representations in More than 50 Years of the Development of the Theory"—Maryia Kukharava, Sapienza University of Rome

A6 - Reality, Realism, Narrative

ARABIAN BOARD ROOM

Chair: Dana Gavin, Old Dominion University

"Awaking to the Reality of the Tiger': Reality Effects in Yann Martel's *Life of Pi*"—Andre Schwarck, Christian-Albrechts-University of Kiel

"Defining of the New Realist Aesthetic: The Rhetorical Dynamics of Roth's *The Human Stain*"—Nicolas Potkalitsky, The Ohio State University

A7 - Reading Reading

GRAND KENTUCKY A

Chair: Emma Kafalenos

"Scenes of Reading"—Gerald Prince, University of Pennsylvania

"Partial Reading: Patterns of Sense-making in *Important Artifacts* by Leanne Shapton"—Danuta Fjellestad, Uppsala University

"Reading Chris Ware's *Building Stories*"—Emma Kafalenos, Washington University in St. Louis

A8 - Visual Narrative

BLACKBERRY LILY

Chair: Brianna Anderson, University of Kentucky

"Inside Out: Narrating Outsider Art"—Lindsey Drager, College of Charleston

"Technology in Global Narrative"—Jap-Nanak Makkar, University of Virginia

"Breaking Panels: Gay Cartoonists' Radical Revolt"—Alex Smith, University of Cincinnati

A9 - Econarratology:

Navigating Fiction, Space, and Place

GRAND KENTUCKY B

Chair: Nancy Easterlin

"Stories-Without-Us: Post-Species Narration in *Being Dead and Melancholia*"—Jon Hegglund, Washington State University

"Cognition, Narration, and the Problem of the West in *Butcher's Crossing*: A Place Studies Perspective"—Nancy Easterlin, University of New Orleans

"Notes from Underground: Categorizing Subterranean Narrative Space"—Erin James, University of Idaho

"Fictionality on the Hudson: Readers' Judgments and the Apparatuses of Change"—Eric Morel, University of Washington in Seattle

Thursday, 11:45—1:00

LUNCH BREAK

Thursday, 12:00-1:00

GRAND KENTUCKY A

Pedagogy Lunch: Teaching Narrative Today

Coordinated by: Eddie Maloney and Elizabeth Alsop

PLEASE BRING YOUR MEAL TICKET

Thursday, 1:10-2:40

B1 - TV and Its Others

BLUEGRASS A

Chair: Sean O'Sullivan

"Long Story Short"—Karen Hornick, New York University

"Auteur TV? Soderbergh and the Trope of 'Cinematic' Television"—Elizabeth Alsop, CUNY Graduate Center

"The Old Gods and the New: *Game of Thrones* as Hybrid Spectacle"—Sean O'Sullivan, The Ohio State University

B2 - Ethics and Narrative I

TRIPLE CROWN

Chair: Scott Olsen, University of Kentucky

"Speculative Fiction and Human Rights in Lauren Beukes's *Moxyland*"—Stefanie Boese, Washington University of St. Louis

"The Ethics of Storytelling: Transmedial Narratology and Kamila Shamsie's *A God in Every Stone*"—Christian Howard, University of Virginia

"Veggies Tales: Do Plants Have Stories?"—Timothy S. Miller, Mercy College

B3 - Toni Morrison

BLUEGRASS B

Chair: Holly Stave, Northwestern State University of Louisiana

"Twisted Relationships: Hair Narrative in Toni Morrison's *Beloved*"—Darina Pugacheva, Louisiana State University

"the absence of a eulogy": Haunting & Spectrality in Toni Morrison's *Paradise*"—Sarah Kent, Queen's University

"I Will Keep One Sadness": The Uncommunicability of His(Her)stories in Toni Morrison's *A Mercy*"—Jee H. An, Seoul National University

B4 - Queer(ing) Narratives: Encounters Between Western and Eastern European Perspectives

ARABIAN BOARD ROOM

Chair: Jānis Ozoliņš

"Gender in Trouble: Narratives of Post-Soviet Queer Heterosexual Masculinity"—Jānis Ozoliņš, University of Latvia

"Wilde, Woolf, Winterson and the Order of Narratives"—Dirk Schulz, University of Cologne

B5 - How to Set the Narrator Free? Limits of Conceptualizing the Narrator as a Character

GRAND KENTUCKY B]

Chair: Greta Matzner-Gore

"Nothing but Grammar? Observations about Personal vs Impersonal Narrators in an Account of Polish Positivist/Realist Prose"—Anja Burghardt, Ludwig-Maximilians-University of Munich

"Silent Dead Bodies, Thinking Dogs and Other Figures of Narrative in the 19th-Century Novel"—Brian Egdorf, University of California, Berkeley

"Sometimes I see him, but I'm not sure if I see him...": The Problem of Narrative Omniscience in Dostoevsky's *Demons*"—Greta Matzner-Gore, University of Southern California, Dornsife

"Pure vs Attributing Sights: Ranges of Perception in Contemporary Russian Literature"—Nora Scholz, Ludwig-Maximilians-University of Munich

B6 - Unnaturally Antimimetic

GRAND KENTUCKY A

Chair: Jan Alber, RWTH Aachen University

"Antimimetic Strategies in the Realist Fiction of George Eliot: What 'Unnatural Narratology' Can Offer Feminist Narratologists"—Laura Buchholz, Old Dominion University

"Narrating the Flâneuse: Walking Paris in Djuna Barnes' *Nightwood* and Mina Loy's *Insel*"—Charla Allyn Hughes, Louisiana State University

"Revisiting Chinese Avant-Garde fictions: from a Perspective of Unnatural Narrative Theory"—Changcai Wang, Southwest Jiaotong University

"Metalepsis in Twenty-First Century Fiction: Unnaturalizing the Post-Postmodern"—Katherine Weese, Hampden-Sydney College

B7 - Narrative Engagement with Nazism and the Holocaust in Early Postwar Texts

LILY OF THE VALLEY

Chair: Erin McGlothlin, Washington University in St. Louis

"The Confessor's Confession: An Apostolic Autopsy of Adolf Eichmann"—Erin McGlothlin, Washington University in St. Louis

"A Holocaust Survivor on Mars"—Gary Weissman, University of Cincinnati

"Calling a Nazi on the Phone? Wolfgang Hildesheimer's *Tynset* as Imagined Dialogue between Holocaust Survivor and Perpetrator"—Corey Twitchell, Southern Utah University

B8 - Strange Narrative Wor(l)ds

CRIMSON CLOVER

Chair: Michelle Massé

"Amoebic Narrative: Thinking through Queer Narrative Forms with Ben Marcus, Renee Gladman and Karen Barad"—E.L. McCallum, Michigan State University

"Gothic Administration: There's Something Wrong with This Story"—Michelle Massé, Louisiana State University

"Utopian Twists: Narrating Labor in The Best of All Possible Worlds"—James V. Catano, Louisiana State University

B9 - Herman Melville

BLACKBERRY LILY

Chair: Andy Doolen, University of Kentucky

"Narratives of Blood: Justice, Empire, and *Billy Bud, Sailor*"—E.A. Stein, Trinity Western University

"Once gone through, we trace the round again": Circumnavigating the Ouroboros in Melville's *Moby Dick*"—Kala Dunn, Murray State University

Respondent: Jeffery Clymer, University of Kentucky

Thursday, 2:50-4:20

C1 - Hearing Voices

BLUEGRASS B

Chair: Michael Genovese, University of Kentucky

“Dramatic Turns: Risking Loud Speaking in Conrad’s Final Performance of ‘The Tale’”—Kate Burling, Cape Town University

“The Breakdown of Realism and the Ethics of Voice in D.M. Thomas’ *The White Hotel*”—David Young, Duquesne University

“Narrative Humor in David Foster Wallace”—Yonina Hoffman, The Ohio State University

C2 – Extreme Endings: Poetics and Ideology

GRAND KENTUCKY A

Chair: Brian Richardson

“Re-Reading the Ending of *Daniel Deronda* (and Its Readers)”—Antje Anderson, Hastings College

“Unnatural Endings in Fiction and Drama”—Brian Richardson, University of Maryland

C3 - Science and Medicine in Poetry and Narrative

GRAND KENTUCKY B

Chair: Brian McHale

“The Moods of Bipolar Disorder in Contemporary Poetry”—Lasse Gammelgaard, Aarhus University

“Lithic Time, Human Time, Lyric Time: Narrating the Poetic Anthropocene”—Brian McAllister, Ohio University

“Evolutionary Narratives in Victorian Women’s Poetry”—Monique Morgan, Indiana University, Bloomington

C4 - Experimental Narrative on Stage and Screen

CRIMSON CLOVER

Chair: Marco Caracciolo

“Eighteen Hours of Salmon: On the Narrativity of Slow Television”—Dan Irving, Stony Brook University

“Narrative Surprise and Your Lying Eyes: Cognitive and Filmic Resources for Resolving Inconsistencies on Screen”—Vera Tobin, Case Western University

“Making Sense: Out of Our Seats, Out of Order, and Out of Time”—Amy Cook, Stony Brook University

C5 - What on Earth is Going On?

Reality and Fiction in Post-Postmodernist Narrative

TRIPLE CROWN

Chair: Alice Bell

“What is Post-Postmodernism? The Purposeful Self-Reflexivity of *Zorba the Greek Yolngu Style* by the Chooky Dancers”—Jan Alber, RWTH Aachen University

“Virtual Calling Reality: Post-Digital Lessons in Digital App-Fiction *Karen*”—Alice Bell, Sheffield Hallam University

“Contemporary Autofiction and Affect after Postmodernism”—Alison Gibbons, Sheffield Hallam University

C6 - Cultural Narratives I

BLACKBERRY LILY

Chair: Justin Roberts, University of Kentucky

“Shifting Meatscapes: Visual Resistances to Meat-normalizing Narratives”—Gillian Mozer, University of Miami

“Noah’s Animals: Narrating Endangered Species Protection in Fiction and Film”—Nancy Menning, Ithaca College

“Presumption of Death: Missing Bodies, Victorian Laws, and the Novel”—Jolene Zigarovich, University of Northern Iowa

C7 - Narrating Antecedents

LILY OF THE VALLEY

Chair: Jennifer Murray, University of Kentucky

“If Only They Could be Brought Together”: The Modernist Host in Woolf’s “Unwritten” Novel and Michael Cunningham’s *The Hours*—Leslie Joblin, Pennsylvania State University

“Reclaiming Medea: Jesmyn’s Ward’s *Salvage the Bones*”—Holly Stave, Louisiana Scholars’ College, Northwestern State University

“Adapting the Narrative of the Holy Fool”—Frank Russo, University of Sydney

C8 - Henry James

BLUEGRASS A

Chair: Pearl James, University of Kentucky

“Simulation in Henry James”—Hunter Knox, University of Arizona

“Aspect Perception and Visual Anachrony in Henry James’s *The Ambassadors*”—Jon Najarian, Boston University

“Ghostly Revisions”—Sheila Teahan, Michigan State University

Thursday, 4:35-6:05

D1 - Film Narrative I

CRIMSON CLOVER

Chair: Katie McClain, University of Kentucky

“Constructing a Melodramatic World in the 1940s Hollywood Melodrama”—Chad Newsom, Savannah College of Art and Design

“Narratives of Neurological Intervention: The Mental Execution of Aberrant Machines”—Gilad Elbom, Oregon State University

“Co-Evolution and Co-Authorship in *Adaptation*”—Lisa Sternlieb, Pennsylvania State University

D2 - Nostalgia

ARABIAN BOARD ROOM

Chair: Zach Griffith, University of Kentucky

“The Rhetoric of Nostalgia in Miyazaki’s *The Wind Rises*: A Narrative of Celebration, Critique, and Cross-cultural Affiliation”—Dominic Ashby, Eastern Kentucky University

“In Praise of the Book as Object: Analogue Nostalgia and Contemporary Reading Practices”—Courtney Hopf, New York University in London

“Against Nostalgia: Emotion in the Narrative Progression of *The Age of Innocence*”—Anne Langendorfer, The Ohio State University

D3 - Legitimate Narrative:

Conspiracy, Suffering, Plot

BLUEGRASS B

Chair: Matt Bryant Cheney

“Real American Suffering: Dorothy Day’s *The Long Loneliness*”—Matt Bryant Cheney, University of Kentucky

“Marilynne Robinson’s Gilead Novels and the Question of a Lyric Plot”—Thomas F. Haddox, University of Tennessee

“Conspiracy Theory and the Crisis of Legitimation in Democratic Security Society”—Timothy Melley, Miami University (Ohio)

D4 - Narrativity

BLACKBERRY LILY

Chair: Helen H. Davis

“Queering Performative Narrativity”—Helen Davis, Wilkes University

“Disembodied Music and Narrative: Sample, Remix, and Performativity”—Zoltan Varga, Bergen University College

“Breaking the Sentence, Queering the Sentence”—Jody R. Rosen, New York City College of Technology

D5 - Dualities

LILY OF THE VALLEY

Chair: Eddie Maloney, Georgetown University

“‘There is no unraveling rope:’ Braided Narratives of Nicole Krauss and Louise Erdrich”—Corinne Bancroft, University of California, Santa Barbara

“The Double and Narrative Dynamics in *Borges*”—Eyal Segal, Tel Aviv University

“On the Dual-Voice Narrative and its Ontological Significance in *Jacob’s Room*”—Shen Liu, Northeastern University

D6 - Fictionality in Literature: Critical Concepts Revisited I

GRAND KENTUCKY A

Chair: Richard Walsh, University of York

“Fictionality in Speech Representation”—Laura Karttunen, University of Tampere

“The Rhetoric of Metafiction and Metalepsis”—Richard Walsh, University of York

“Fictionality as a question of invention or informative relevance”—Simona Zetterberg Gjerlevsen, Aarhus University

D7 - The World of Economic Narrative

BLUEGRASS A

Chair: Lindsay Holmgren, McGill University

“Stories Economists Tell: Lost Japan and the Financial Crisis”—Theodore Bonnah, Kwansei Gakuin University

“‘Social Want’ in Economic Narrative”—Howard Horwitz, University of Utah

“Finding the Right Words: Uncovering the Buried Stories IMF Communications Tell”—Nathalie Cooke, McGill University

D8 – Convergences:

Intersectional, Multiracial Narratologies

TRIPLE CROWN

Chair: Sue J. Kim

“Gendered Survivance and Intersectional Narratology in Silko’s *Gardens in the Dunes*”—James J. Donahue, SUNY Potsdam

“In the Shadow of the Barrio Bildungsroman: The Permissibility of Latinx Narratives”—Christopher Gonzalez, Texas A&M University-Commerce

“Real, Feminine Brains: Historicizing Unreliable Focalization in Nella Larsen’s *Passing*”—Valentina Montero-Román, University of Michigan

“Canal Narratology in Jennine Capó Crucet’s *Make Your Home Among Strangers*”—Roy Pérez, Willamette University

D9 - The Time of Victorian Narrative

GRAND KENTUCKY B

Chair: Paul Dawson, University of New South Wales

“Labor Disputes and Narrative Time in Charlotte Brontë’s *Shirley*”—Deirdre Mikolajcik, University of Kentucky

“Charles Dickens and the Prospective Brain”—Maria K. Bachman, Middle Tennessee State University

“The Heroine Sits Down to Review her Conduct: A Diachronic Account of Gendered Thought Representation in the Novel”—Paul Dawson, University of New South Wales

Thursday, 6:10-7:45

Newcomers’ Dinner

If you are attending your first or second Narrative Conference, the ISSN Executive Council invites you to the Newcomers’ Dinner. Veteran conference-goers interested in dining with newcomers, are welcome to help. All those interested should gather at the Main Street exit of the hotel lobby, where we will break into small groups and walk to local restaurants. Since this is not a catered event, you will be paying for your own meal, but your host will have a list of reasonably-priced restaurants near the hotel.

Thursday 7:45-9:30
MAGNOLIA (First Floor)

Welcome to the Conference and First Plenary Talk

Linda Williams

"An American Serial Melodrama"

Introduction: Alan Nadel, University of Kentucky

Respondent: Judith Butler, University of California-Berkeley

Linda Williams is Professor Emeritus of Film & Media and Rhetoric at the University of California, Berkeley. Her most recent book is *On The Wire* (Duke 2014), a study of the HBO television serial. Her earlier books include a psychoanalytic study of Surrealist cinema, *Figures of Desire* (1981), a co-edited volume of feminist film criticism (*Re-vision*, 1984), an edited volume on film spectatorship, *Viewing Positions* (1993) and *Reinventing Film Studies* (co-edited with Christine Gledhill, 2000). In 1989 she published a study of pornographic film entitled *Hard Core: Power, Pleasure and the Frenzy of the Visible* (second edition 1999). This study of moving-image pornography looks seriously at the history and form of an enormously popular genre. She has also edited a collection of essays on pornography, *Porn Studies*, featuring work by many U.C. Berkeley graduate students (Duke, 2004). More recently she published *Screening Sex* (Duke, 2008), a history of the revelation and concealment of sex at the movies. In 2001 Williams published *Playing the Race Card: Melodramas of Black and White, from Uncle Tom to O.J. Simpson* (2001, Princeton)—an analysis of racial melodrama spanning the 19th and 20th centuries of American culture.

Thursday 9:40-11:30
GRAND KENTUCKY A & B

Conference Reception

OPEN BAR

Co-Sponsored by

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Ohio State University Press

Celebrating the 25th Anniversary of Narrative

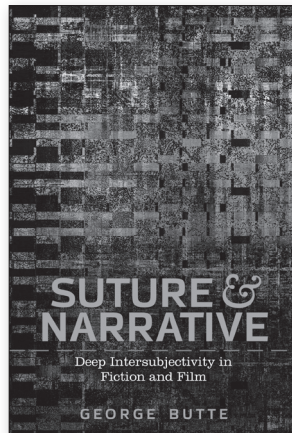
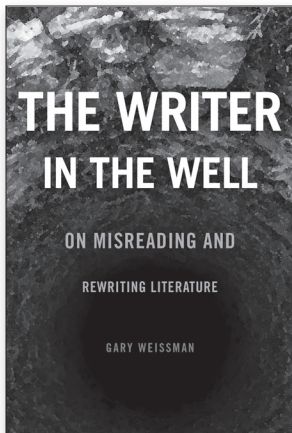
From James Phelan, Editor of *Narrative*:

In 1992, when George Perkins passed the editorial baton for the Narrative Society's journal to me, I had only a dim idea of the road ahead. I knew that, by changing the name from the *Journal of Narrative Technique* to *Narrative*, I would be putting up an important signpost, and I had a vague sense of destination in the goal of making conversations in the journal more like conversations at the annual Conference, which had been going strong since 1986. But of course a road sign and a fuzzy destination are no substitute for an actual route. I soon learned, however, that I could stop worrying about the road ahead because it would be co-constructed by me and by the journal's authors, reviewers, and readers—and that these people would be making contributions far richer and more important than my own. As the years went by, I began to love the process of co-construction because I realized that it was advancing *Narrative* toward the real goal behind the one of making its conversations more like those at the Conference: enabling the journal both to influence and respond to the evolution of our field. I also realized how fortunate I was to be working with the excellent staff at the Ohio State University Press. Consequently, as I think about the road *Narrative* has traveled over the last twenty-five years, I want to express my deep gratitude to all those co-workers who have made the paving so fascinating and rewarding. I also want to acknowledge my Editorial Assistants and the series of Journals Managers at the OSU Press; both groups have consistently done excellent work on the nitty-gritty details of producing three issues a year. All of us, I believe, can be proud of *Narrative*'s influence on the course of narrative studies over the last twenty-five years. Serving as editor has been a pleasure and a privilege. Thank you, ISSN. Onward!



International Conference on Narrative 2017

NEW



The Writer in the Well

On Misreading and Rewriting Literature

GARY WEISSMAN

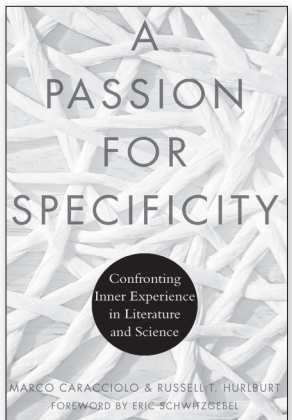
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Deep Intersubjectivity in Fiction and Film

GEORGE BUTTE

Theory and Interpretation of Narrative
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Media of Serial Narrative

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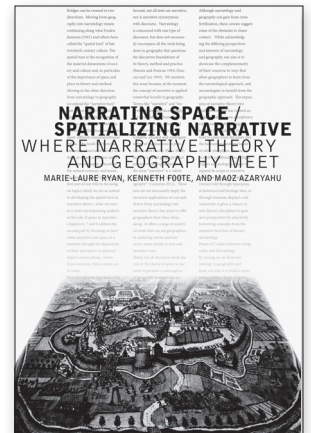
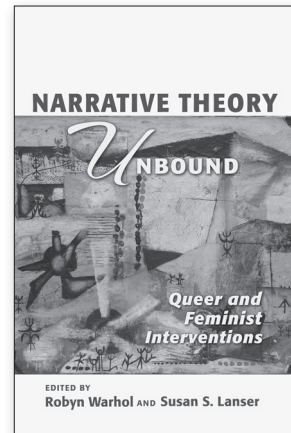
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Friday, 8:30-10:00

E1 - Audionarratology: Lessons from the Radio Play I

BLUEGRASS A

Chair: Lars Bernaerts, University of Paderborn

“‘Arthur lolled’: Audiophony and Humour in *The Hitchhiker’s Guide to the Galaxy*”—Olivier Couder, Vrije Universiteit Brussels & Ghent University

“Auricularization and Narrative-Epistemic Stance in Lewis Nowra’s *Echo Point*”—Jarmila Mildorf, University of Paderborn

“Multiple Denarration in Samuel Beckett’s Radio Play *Cascando*”—Pim Verhulst, University of Antwerp

E2 - Crime Narratives

LILY OF THE VALLEY

Chair: Annalise Wolf, University of Kentucky

“Not So New as Lamentable and True”: Stage Adaptations of Early Modern Murder Narratives”—Melissa Rohrer, University of Connecticut

“Anti-Imperialism and Cuban Annexation Debates in Metta Fuller Victor’s *The Figure Eight*”—Heather Chacon, Greensboro College

“Causality and Sensemaking through Recent Crime Narratives in Mexico”—Gonzalo Soltero, National Autonomous University of Mexico

“Rethinking the Readerly Text: The Whodunit and the Avant-Garde”—Nathaniel Cadle, Florida International University

E3 - African American Narrative

BLUEGRASS B

Chair: Lauren Camille Mason, University of Arizona

“Rediscovering the Literary Legacy of Zara Wright”—Rynetta Davis, University of Kentucky

“Noises in the Hallway: Re[dis]covering Lorraine Hansberry’s ‘The Sign in Sidney Brustein’s Window’”—Herman Beavers, University of Pennsylvania

“Afro-modernist Legacy to Afro-Postmodernist Tendencies: Narrative Craft in Contemporary African American Literature”—DaMaris Hill, University of Kentucky

E4 - Fictionality, Ethics, and Narrative Medicine

TRIPLE CROWN

Chair: Sarah Hardy

“Imaginative Empathy and Fictionality in Patient Diaries”—Cindie Aaen Maagaard, University of Southern Denmark

“The Role of Fictionality in Clinical Discourse: Exploring Prognosis in Life-Limiting Illness”—Kathryn Kirkland, Geisel School of Medicine at Dartmouth

“Medicine, Fictionality, and the Cultural Imagination”—Sarah Hardy, Hampden-Sydney College

E5 - Narrative and Rhetoric

GRAND KENTUCKY B

Chair: Jim Phelan, The Ohio State University

“Purpose in Rhetorical Narratology”—Matthew Clark, York University

“‘Thus for a while we leave them’: Authorial Intrusion, Narratorial Intervention or Rhetorical Tradition?”—Rahel Orgis, University of Neuchâtel

“Dialectics of Thought and Chiasmatic Emplotments in Anthony Trollope’s *The Small House at Allington*”—Christian Gregory, Columbia University

E6 - More on Gender, Race, Sexuality? Yes...and Lots!

GRAND KENTUCKY A

Chair: Frederick Luis Aldama, The Ohio State University

“‘You Are Here’: Pynchon’s *Against the Day* & Racial Neoliberalism”—Sue J. Kim, University of Massachusetts, Lowell

“Can We Talk? Feminist Narratologies Across Disciplinary Divides”—Amy Shuman, The Ohio State University; Robyn Warhol, The Ohio State University

“Situated Sexualities”—Frederick Luis Aldama, The Ohio State University

E7 - Cultural Narratives II

CRIMSON CLOVER

Chair: Teresa Goddu, Vanderbilt University

“Contemporary Climate Activism and the Antislavery Movement”—Teresa Goddu, Vanderbilt University

“Making History in the Black-Hole of Calcutta”—Gaura Narayan, Purchase College, SUNY

“Revising the 2003 War in Iraq: Genre Switching and Public Discourse in David Abrams’s *Fobbit*”—Ashley Kunsu, Duquesne University

E8 The Environment and Narrative Economies

BLACKBERRY LILY

Chair: Molly Blasing, University of Kentucky

“Erasmus Darwin and Global Economies of Nature”—Karen Hadley, University of Louisville

“Measured Environments and the Narrative Conventions of American Naturalism”—Andrew Hebard, Miami University (Ohio)

“Speculative Removes: Producing Eco-Gothic Futures in Margaret Atwood’s *Oryx and Crake*”—Anne Schmalstig, University of Miami

“Postcolonial Ecologies, 1953-1983: Lamming and the Critique of Development”—George Phillips, Franklin College

E9 – “Amen: even so come, Lord Jesus!”: 3 Readings of St. John Rivers’ Words and the Enigmatic Ending of *Jane Eyre*

ARABIAN BOARD ROOM

Chair: George Butte

“‘Amen: even so come, Lord Jesus!’: Whose Words, Whose Consciousness, and a Phenomenology of Irony”—George Butte, Colorado College

“The Angel of the Abyss: Why St. John does not actually have the last word in *Jane Eyre*”—Rashna Singh, Colorado College

Friday, 10:15 -11:45
MAGNOLIA (First Floor)

Second Plenary Talk

Judith Butler

“Breaks in the Bond: Reflections on Kinship Trouble”

Introduction: Carol Mason, University of Kentucky

Respondent: Kenneth Warren

Judith Butler is Maxine Elliot Professor in the Department of Comparative Literature and the Program of Critical Theory at the University of California, Berkeley. She served as Founding Director of the Critical Theory Program at UC Berkeley. She received her Ph.D. in Philosophy from Yale University in 1984. She is the author of *Subjects of Desire: Hegelian Reflections in Twentieth-Century France* (1987), *Gender Trouble: Feminism and the Subversion of Identity* (1990), *Bodies That Matter: On the Discursive Limits of “Sex”* (1993), *The Psychic Life of Power: Theories of Subjection* (1997), *Excitable Speech* (1997), *Antigone’s Claim: Kinship Between Life and Death* (2000), *Precarious Life: Powers of Violence and Mourning* (2004); *Undoing Gender* (2004), *Who Sings the Nation-State?: Language, Politics, Belonging* (with Gayatri Spivak in 2008), *Frames of War: When Is Life Grievable?* (2009), and *Is Critique Secular?* (co-written with Talal Asad, Wendy Brown, and Saba Mahmood, 2009) and *Sois Mon Corps* (2011), co-authored with Catherine Malabou. Her most recent books include: *Parting Ways: Jewishness and the Critique of Zionism* (2012), *Dispossession: The Performative in the Political* co-authored with Athena Athanasiou (2013), *Senses of the Subject* (2015) and *Notes Toward a Performative Theory of Assembly* (2015). Her future projects include work on messianic gestures in Kafka and Benjamin, philosophical fictions in Freud’s work, and gender in translation

11:50-12:50

Lunch Break

12:00-12:50

Inclusion and Diversity in ISSN: A Critical Conversation

Sponsored by the Executive Council of the International Society for the Study of Narrative.

The goal of this general session is to explore ways of expanding the inclusivity of participation in ISSN so that the study of narrative under the aegis of ISSN will reflect the global diversity of both narrative studies and narrative itself.

“As a society disproportionately white in its membership, we consider this conversation especially urgent in the current political climate. In addition to addressing the role of the Society and of the discipline in resisting racism and fostering social justice, we hope to turn our critical lenses inward, to see how we can work towards decolonizing our own organization. This session will provide an opportunity to ask how we can engage more diverse, non-Eurocentric, and non-normative theories of narrative. We will use the lunch time to consider proposals for intervention and transformation.”

--The Executive Council

A COMPLIMENTARY NON-MEAT LUNCH WILL BE PROVIDED.

Friday, 1:00-2:30

F1 - Video Games: Narrative Structure I

GRAND KENTUCKY B

Chair: Jan-Noël Thon, University of Tübingen

“Unreliable Character Identities Across Media: The Sleeper Agent as Character Type”—Vanessa Ossa, University of Tübingen

“How to Play a Parable”—David Ciccoricco, University of Otago

“Navigating Museal Space in *The Stanley Parable*”—Lindsay Hodgens, The Ohio State University

F2 - Ethics and Narrative II

CRIMSON CLOVER

Chair: Jill Rappoport, University of Kentucky

“Critiquing the Ethics of Unreliability in Anglophone Arab Texts”—Ali Alhajji, The Ohio State University

“Narrative and the Ethics of Betrayal”—Peter Y. Paik, University of Wisconsin, Milwaukee

“The Ethics of Storytelling”—Hanna Meretoja, University of Turku

F3 - Narrative and the Blues

BLUEGRASS A

Chair: Herman Beavers, University of Pennsylvania

“Rambling Blues: Mapping the Contemporary Blues Tradition”—Josh-Wade Ferguson, University of Mississippi

“Teaching Blues, Teaching Narrative: Amplified Tension in the Work of Ernest Gaines”—Amber Hendricks, Delta State University

“‘The same feel of the place’: Movement with the Blues in Gayl Jones’s *Corregidora*”—Catherine Gooch, University of Kentucky

F4 - Narrative Medicine: Principles, Practices, Origins, Desires

GRAND KENTUCKY A

Chair: Rita Charon, Columbia University

“Narrative Medicine: Topography and Topologies”—Danielle Spencer, Columbia University

“Phenomenology and Narrative Hermeneutics”—Craig Irvine, Columbia University

“Empathy in Theory and in Practice: On Rounds with Residents.”—Lindsay Holmgren, McGill University

“To Witness the Witness: Intersubjectivity & Film”—Maura Spiegel, Columbia University

F5 - Fictionality, Gaps, and Narrative

LILY OF THE VALLEY

Chair: Mary Hoilman, Texas A&M University-Commerce

“Blocks to, and Building Blocks of, Narrativity: Anecdotes and Fragments, Narratives and Pseudonarratives in *Reader’s Block* by David Markson”—Mikko Keskinen, University of Jyväskylä

“American Cousins: The New Journalism and American Autofiction”—Marjorie Worthington, Eastern Illinois University

“Fiction, Fictional, and Fictionality”—Emily R. Anderson, Knox College

F6 - Theory, Philosophy, and Narrative

ARABIAN BOARD ROOM

Chair: Nicole Pizarro, Ohio State University

“Bataille’s Narrative Degree-Abys”—Thaddeus Newberry-Jones

“Kristeva’s Narrative Revolt”—Marygrace Hemme, The University of Memphis

“Narrative and the Phenomenology of Personal Identity in Merleau-Ponty”—Peter Antich, University of Kentucky

F7 - Cultural Narratives III

BLUEGRASS B

Chair: Alan Nadel, University of Kentucky

“A Literary Narrative of the ‘Evil’ Child and its Functions”—Anna Young, University of Oslo

“Resettling America: Refugee Law and Refugee Narratives.”—Mai-Linh K. Hong

“‘An Institution Too Big to Fail’: Marriage and the Gendered Economies of *The Hangover*”—Alan Nadel, University of Kentucky

F8 - Roundtable: Intersectional Narratology

TRIPLE CROWN

Chair: Catherine Romagnolo

Panelists Kristine Kalata (Westminster College), Sheldon George (Simmons College), Jean Wyatt (Occidental College), Joanne Lipson Freed (Oakland University), and Catherine Romagnolo (Lebanon Valley College) will present 5-8 minute introductions to their work on intersectional narratology in texts by Adiche, Bronte, Morrison, and Rankine. They will raise questions for discussion, and spend the remainder of the time allotted session in dialogue with the audience about the potentials inherent in bringing together intersectional feminism and narratology.

F9 - Medieval Narrative Collection

BLACKBERRY LILY

Chair: Matthew Giancarlo, University of Kentucky

“Chaucer and the Art of Mnemonic Narratives”—Amanda Gerber, NEH, St. Louis University

“Chaucer’s Monk and Weaponized Narrative”—Matthew Irvin, Sewanee: The University of the South

“Chaucer and Narrative Consolation”—Robyn Malo, Purdue University

Friday, 2:45-4:15

G1 - Audionarratology:

Lessons from the Radio Play II

TRIPLE CROWN

Chair: Lars Bernaerts, Ghent University

“Narrative Mediation and the Case of Audio Drama”—Lars Bernaerts, Ghent University

“Focalization in Experimental Radio Drama: A Transmedial Approach”—Janine Hauthal, Vrije Universiteit Brussel

“‘Stage’ Directions in Audio Drama: A Transgeneric Narratological Approach”—Siebe Bluijs, Ghent University

G2 – Loss and Redemption

ARABIAN BOARD ROOM

Chair: Peter Kalliney, University of Kentucky

“Narrative Heretics: Soldiers’ Stories and the Rejection of Redemptive Narrative”—Kristiana Willsey, American Academy of Arts and Sciences

“C.L.R. James and the Aesthetic Cold War”—Peter Kalliney, University of Kentucky

“Memory, Trauma, and Narratives of Loss: A Study of Saadat Hasan Manto’s Short Fiction on the India-Pakistan Partition”—Avishek Parui, Indian Institute of Technology, Guwahati

G3 - Racism and Narratives of Global Civil War

GRAND KENTUCKY B

Chair: Sandy Alexandre

“Perpetual Civil War”—Roland Végső, University of Nebraska

“The Imperial Life of Pi”—Justin Nevin, SUNY Binghamton

“Korea, Global Civil War, Toni Morrison’s *Home*”—Donald Pease, Dartmouth College

G4 - Narratives of Death

LILY OF THE VALLEY

Chair: Pearl James, University of Kentucky

“A Close Encounter with Death: Narration in Markus Zusak’s *The Book Thief*”—Erin Gipson, University of Southern Mississippi

“Do Thine Own Hands Kill Thyself: An Essay in Moral Philosophy & Queer Histories”—Sage Perdue, University of California, Merced

“The Good Man Dying Well: Constituting Virtue in Doctors’ Narrative Accounts of the Dying Process”—Karen Kopelson, University of Louisville

G5 - Series and Seriality

BLUEGRASS B

Chair: Tara MacDonald, University of Idaho

“Suspended Seriality and the Recovery of Bridget Jones”—Kelly Marsh, Mississippi State University

“The Victorian Series as Serial”—Tara MacDonald, University of Idaho

“Intimate Strangers: Netflix, Bing-Watching, and Narrative Immersion”—Anne Moore, Tufts University

G6 - The 2017 Wayne Booth Award: Marie-Laure Ryan’s Contributions to Narrative Theory

GRAND KENTUCKY A

Chair: Emma Kafalenos, Washington University in St. Louis

“Ryan’s (Possible) Worlds: Narratologies of Space and Place”—Susan S. Lanser, Brandeis University

“Ryan on Time, or, How to Live Safely in a Science-Fictional Universe”—Brian McHale, The Ohio State University

“The Digital According to Ryan: Immersion—Interactivity—Ludonarrativity”—Astrid Ensslin, University of Alberta

G7 - Public Anonymity: Post-Identity Narratives

BLACKBERRY LILY

Chair: Kelly McGuire

“#Who’syourdaddy?: Election Narratives and the Politics of Private Life”—Kate Cochran, University of Southern Mississippi

“Anonymous Sex: Coding Female Desire in *Mr. Robot*”—Tonya Krouse, Northern Kentucky University

“Code-switching as Public Anonymity: The Art of Being Yourself Somewhere Else”—Josh Lederman, Brandeis University

“Podcasting Echo and Narcissus: Post-Identity Intimacy in Chris Gethard’s *Beautiful/Anonymous*”—Kelly McGuire, Emmanuel College

G8 - Comics, Mixed Visual Media, and Multimodal Narration

CRIMSON CLOVER

Chair: Nancy Pedri

“Recovering Family History in Ann Marie Fleming’s *The Magical Life of Lock Tack Sam*”—Rocio G. Davis, University of Navarra

“Photography as narrative, aesthetic, and document in documentary *bande dessinée*: Emmanuel and François Lepage’s *La Lune est blanche*”—Margaret C. Flinn, The Ohio State University

“Layering Perspective Across Photograph”—Nancy Pedri, Memorial University of Newfoundland

“Graphic Style and Realism in the Historical Comic”—Rik Spanjers, Amsterdam School for Cultural Analysis

G9 - Jane Austen

BLUEGRASS A

Chair: Suzanne Pucci, University of Kentucky

“Jane Austen’s Teasing”—Mary Ann O’Farrell, Texas A&M University

“Sense and Impossibility: Rethinking Eventfulness in Austen through Deleuze’s *The Fold*”—Celiese Lypka, University of Calgary; David Sigler, University of Calgary

“Are You Ready for Your Close-Up, Miss Austen?”—David Richter, Queens College, CUNY

Friday, 4:30-6:15

Contemporary Narrative Theory II

MAGNOLIA (First Floor)

Chair: Richard Walsh, University of York

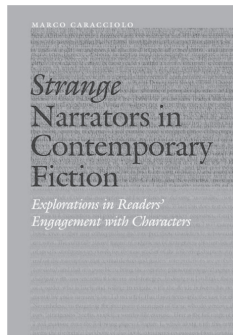
“Narrative and the Philosophy of As If”—Mark Currie, Queen Mary, University of London

“The Gnomonic Space: Authorial Ethos Between Voices”—Maria Mäkelä, University of Tampere

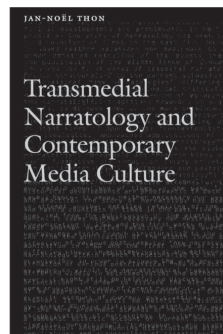
“Transmedial Narratology”—Jan-Noël Thon, University of Tübingen

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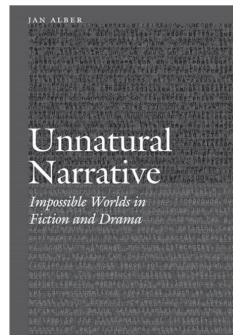
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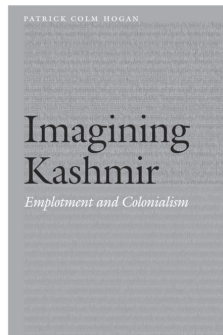
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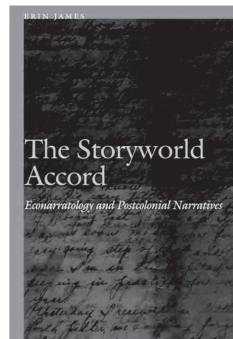
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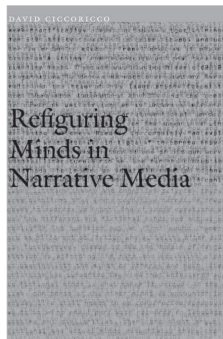
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Saturday, 8:30-10:00

H1 - Video Games, Narrative Structure II

BLACKBERRY LILY

Chair: David Ciccoricco, University of Otago

“Beyond the Page: Redefining Narrative in the Digital Age”—
Tony R. Magagna, Millikin University

“Personal Narrative Video Games: Failure, Domestic Space, and
Nonnormative Indie Avatars”—Steffi Shook, Ohio University

“Making Things Happen: Playing Narrative and Seriality in *Mass
Effect*”—Drew Sweet, The Ohio State University

H2 - Girls

LILY OF THE VALLEY

Chair: Janet Eldred, University of Kentucky

“Shame TV: Feminist Anti-Aspirationalism in HBO’s *Girls*”—Sarah
Hagelin, University of Colorado, Denver

“Restaging the Self: Understanding Gendered Subjectivity and
Embodiment through the Lens of Performance and
Autobiographical Studies”—Margaret McGladrey, University of
Kentucky; Matthew Wells, University of Kentucky

“Flight from the Womb: Mothers and Daughters in Indian Chick
Lit”—Charmaine Carvalho, Hong Kong Baptist University

H3 - Faulkner’s Temporalities

CRIMSON CLOVER

Chair: Barbara Ladd

“Faulknerista”—Catherine Gunther Kodat, Lewis & Clark College

“Slender and Swift: Faulkner’s Jazz Age”—Barbara Ladd, Emory
University

“‘The Eye’s Self’: Memory and the Racialized Ontology of Vision in
Faulkner and Film”—Peter Lurie, University of Richmond

H4 - Clinical Narratology

BLUEGRASS A

Chair: Lewis Mehl-Madrona

“How Patients’ Life Stories Reveal Their Construction of Meaning
and Illness Better than Conventional Clinical Interviews”—Patrick
McFarlane, Eastern Maine Medical Center

“Using the Insights of Narratology about Plot to Understand
Patients’ Predicaments through Their Life Stories and How
Changing Story Changes Life”—Lewis Mehl-Madrona, Eastern
Maine Medical Center

“How Participation in Peer Support Changes the Stories We Tell
Ourselves and Others about Mood Disorders”—Joseph Behler,
Independent Scholar

“Therapeutic Use of Heroic Narratives to Build Agency and
Construct Meaning in Psychotherapy and Medicine”—Barbara
Mainguy, Coyote Institute, Maine

H5 - Character

ARABIAN BOARD ROOM

Chair: Jessica Van Gilder, University of Minnesota

“Constitutive Identities: Asian American Literature, Narrativity, and
the Burden of Authenticity”—Mike Benveniste, University of
Puget Sound

“Narrating Moods: The Feelings of Being and Existential Character
Narration”—Elise Nykänen, University of Helsinki

“The Reader and Character as Co-experiencers”—Nathan Shank,
Oklahoma Christian University

H6 - Fictionality in Literature: Critical Concepts Revisited II

GRAND KENTUCKY A

Chair: Laura Karttunen

“‘Fictionality and Autofiction’ Siddharth Srikanth, Ohio State
University.

“Local Fictionality within Global Literary Nonfiction”—James
Phelan, The Ohio State University

“Inventing Authors”—Henrik Skov Nielsen, Aarhus University

H7 - The Contemporary Adventure Narrative

BLUEGRASS B

Chair: Agnieszka Soltysik Monnet and Johan Höglund

“The First Person Shooter: Narrating Your Own Imperial
Adventure”—Johan Höglund, Linnaeus University

“The Apocalyptic Sublime: Narrative Environmental Disaster”—
Niklas Salmose, Linnaeus University

“Adventure, Killing, and the Pleasures of War”—Agnieszka
Soltysik Monnet, University of Lausanne

H8 – Crimes of Detection

GRAND KENTUCKY B

Chair: Cornelia Pearsall, Smith College

“The Periodizing Detective”—Robert L. Caserio, Pennsylvania State
University

“The Temporizing Detective”—Cornelia Pearsall, Smith College

“‘Sister, Daughter’: Crimes of Relation, Relation of Crimes”—
Charles Berger, Southern Illinois University

H9 - Visual Narratives of Race

TRIPLE CROWN

Chair: Sandy Alexandre

“Manifesting & Manufacturing Black Desire After Slavery”—Sandy
Alexandre, Massachusetts Institute of Technology

“Comic Relief: Race and Identity in the Cartoons and Visual
Narratives of Early Emory School of Medicine Yearbooks”—
Moya Bailey, Northeastern University

“James Baldwin’s Ocular Narratology”—Kimberly Juanita Brown,
Mount Holyoke College

“Racializing Gaming – Visualizing Blackness: Beyond
Representations in Contemporary Gaming”—Kishonne L. Gray,
Massachusetts Institute of Technology

Saturday, 10:15-11:45

I1 - Film Narrative II

BLUEGRASS B

Chair: Virginia Blum, University of Kentucky

“An Archaeology of Hybrid Media in *Thelma and Louise*”—Ruth Johnston, Pace University, New York City

“The Art of Asphyxiation: The Suffocating Beauty of Max Ophuls’s Narrative”—Pardis Dabashi, Boston University

Made for Each Other: Love, Studio-Style —Virginia Blum, University of Kentucky

I2 - Twenty-First Century Narrative

ARABIAN BOARD ROOM

Chair: Carol Colatrella, Georgia Institute of Technology

“I Was There but Also Everywhere: Death as Escape from Humanity in the Short Fiction of George Saunders”—Matt Spencer, Middle Tennessee State University

“Post 9/11 Convergence Culture and the Proliferation of Multi-POV Narratives”—Jeremy Justus, University of Pittsburgh at Johnstown

“Contemporary Weird Fiction and the Allegorical Intuition”—Rachel E. Hile, Indiana University-Purdue, Fort Wayne

“Feminist Science in Ann Patchett’s *State of Wonder*”—Carol Colatrella, Georgia Institute of Technology

I3 - Narrating Black Identity

CRIMSON CLOVER

Chair: Anthony Stewart, Bucknell University

“Surreptitious Witnessing and the Metapolitics of Speech in Fredrick Douglass’s *The Heroic Slave*”—Linda Yang Liu, Stanford University

“A Legend of American Forgetting: The Curiously Doubled Consciousness of the Ex-Coloured Man”—Nathan L. Grant, St. Louis University

“Percival Everett’s ‘The Fix’ and the Meaning of What’s on Our Minds”—Anthony Stewart, Bucknell University

I4 - Inappropriate Narratives: Negotiations of Values in Contemporary Literature and Public Debate

BLUEGRASS A

Chair: Richard Walsh

“Nightclub in Congo: The negotiation of inappropriate images in *Tram 83* (2014) by Fiston Mwanza Mujila”—Luc Herman, University of Antwerp; Bart Vervaeck, University of Leuven

“Reading Michel Houellebecq’s *Submission*: submitting to what norms, upholding what values?”—Liesbeth Korthals Altes, University of Groningen

“Narratives in Political Discourse: Indecorum as Rhetorical Strategy”—Stefan Iversen, Aarhus University

I5 - Cognitive Approaches to Narrative

GRAND KENTUCKY D

Chair: Lisa Zunshine

“Narrative Recursion”—H. Porter Abbott, University of California, Santa Barbara

“Henry James and the Social Brain”—Kay Young, University of California, Santa Barbara

“Rules and Exceptions”—Lisa Zunshine, University of Kentucky

Respondent: Marie-Laure Ryan, Independent Scholar

I6 - Narrative Problematics

TRIPLE CROWN

Chair: Justin Ness, Northern Illinois University

“Unnatural Narratology and its Discontents”—Filip Krtyčka, University of Prague

“Fictionality and True-Story Paratexts”—Wibke Schniedermann, Giessen University

“Between Resistance and Care: Considerations on the Concept of Counter-Narrative”—Per Krogh Hansen, University of Southern Denmark

I7 - We Tell Ourselves Stories in Order to Live: Discursive Differences in Narrative Across Genres

SADDLEBACK BOARD ROOM

Chair: Leah Toth

“Inaudible Man: Jazz, Noise, and the Aesthetics of Listening in *Invisible Man*”—Leah Toth, Hampden-Sydney College

“Singing My Own Tune: Music, Self Expression, and Systematization in Gaddis and Powers”—Eric Casero, University of Massachusetts, Dartmouth

“The Sound and the Fury: Discordant Themes in Rock ‘n’ Roll Literary Journalism”—Josh Roiland, University of Maine

I8 - Comic Books, Graphic Novels, Narrative Form

BLACKBERRY LILY

Chair: Michael Heitkemper-Yates, Rikkyo University

“Thresholds and Crises: Media, Mobility, and Controlling Fictions in Times of Globalization”—Birgit Spengler, University of Bonn

“Challenging Categories: Graphic Narratives and the Revision of Truth”—Annjeanette Wiese, University of Colorado, Boulder

“From Blaxploitation to #Blacklivesmatter: Biopolitics and the Bulletproof Man”—Matt Linton, Wayne State University

I9 – The Apolitical Victorian Novel

LILY OF THE VALLEY

Chair: Joseph Perreault, University of Idaho

“‘Missing of the Right Word’: Eliot, Embodiment, and Linguistic Play”—Hosanna Krienke, Northwestern University

“Thomas Hardy, Sociologist”—Maha Jafri, Sewanee: The University of the South

Saturday, 11:55—1:10 GRAND KENTUCKY A, B, C,

Awards Luncheon

Hosted by ISSN President, Jan Alber

Graduate Student International Travel Awards:

Kate Burling, University of Cape Town, "Dramatic Turns: Risking Loud speaking in Conrad's Final Performance of 'The Tale'."
Ivan Delazari, Hong Kong Baptist University, "Polyphonic Novel: Metaphor, or How We Hear Narrative Counterpoint?"
Anna Ovaska, University of Helsinki, "Embodiment and Affectivity in the Narrative Evocation of Mental Illness."
Rik Spanjers, Amsterdam School for Cultural Analysis, "Graphic Style and Realism in the Historical Comic."

Best Graduate Student Paper Delivered at the 2016 Conference

Ivan Delazari, Hong Kong Baptist University, "Diegetic Music in Narrative Fiction: Who Is Listening, and What Is Heard?"

Phelan Prize for Narrative essay

Daniel Barlow, "Blues Narrative Form, African American Fiction, and the African Diaspora" (May 2016).

Honorable Mention: Erin McGlothlin, "Empathetic Identification and the Mind of the Holocaust Perpetrator in Fiction: A Proposed Taxonomy of Response" (October 2016).

Perkins Prize for the Best Book Contributing to an Understanding of Narrative

Winner: Erin James, University of Idaho, *Storyworld Accord: Econarratology and Postcolonial Narratives* (University of Nebraska Press).

Honorable Mention, Robyn Warhol and Susan S. Lanser, *Narrative Theory Unbound: Queer and Feminist Interventions* (Ohio State University Press).

Wayne Booth Award Life Achievement Award

Marie-Laure Ryan, independent scholar.

Marie-Laure Ryan's publishing record, extending over thirty-five years, includes four monographs and more than 100 articles. In *Possible Worlds, Artificial Intelligence and Narrative Theory*, which won the 1991 MLA prize for independent scholars, she expands possible worlds theory to include the alternate possible worlds that characters create in their minds. *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*, winner of the 2001 MLA prize for comparative literary studies, complements her earlier work by analyzing our experience of fictional worlds and considering the effect of medium on that experience. She revisits these topics in *Narrative as Virtual Reality II* (2015), and in *Avatars of Story* (2006) she analyses forms of storytelling developed for the new media. She has also published four edited collections that explore narratives represented in a variety of media.

Saturday, 1:20 -2:50

GRAND KENTUCKY A, B, C

Third Plenary Talk

(Immediately following the Awards Luncheon)

Kenneth Warren

"The Past in the Present: Narrating the Ideology of the Black PMC"

Introduction: Herman Beavers, University of Pennsylvania

Respondent: Linda Williams

Kenneth Warren is the Fairfax M. Cone Distinguished Service Professor and faculty member in the Department of English at the University of Chicago. He received his Ph.D. from Stanford University in 1988 and has been teaching at Chicago since 1991. His scholarship and teaching focuses on American and African American literature from the late nineteenth century through the middle of the twentieth century. Warren is particularly interested in the way that debates about literary form and genre articulate with discussions of political and social change. His most recent book is *What was African American Literature?* (2011), in which he makes the provocative claim that African American Literature, as we have known it, is over. Building on this argument, Warren sets out to identify a distinctly African American literature—and to change the terms with which we discuss it. His first two books, *Black and White Strangers: Race and American Literary Realism* (1993) and *So Black and Blue: Ralph Ellison and the Occasion of Criticism* (2003), explore how various understandings of black/white racial difference have affected, and continue to affect, the way that American authors write about and pass critical judgment on American literature

Saturday, 3:00-4:30

J1 - Star Narratives

BLUEGRASS A

Chair: Virginia Blum, University of Kentucky

“At the Border of Trump and Beyoncé: The Competing Formations of Art and Con-Art”—Michael Lewis, Berry College

“I Always Thought I’d Grow Up to Be a Hero: Navigating Narrative Gaps in Star Persona”—Guy Spriggs, University of Kentucky

“Method Acting, Autonomy, and the Curious ‘as if’ of the Postwar Subject in Nicholas Ray’s *Rebel Without a Cause*”—Nathan Allison, University of Kentucky

J2 - Narrating the Biographical Self

ARABIAN BOARD ROOM

Chair: Maxwell Hoover, Northern Illinois University

“Archiving the Self”—Alexandra Effe, Justus Leibig University, Giessen

“The Autobiographies of Illiterate and Half-literate People”—Carlo Zanantoni

“Counterlife, Counterself, Counterautobiography: The Use of Fictionality in Philip Roth’s *The Facts: A Novelist’s Autobiography*”—Yu-Hua Yen, University of York

J3 - Faulknerian Narrative: Twenty-First-Century Views

BLUEGRASS B

Chair: Jay Watson

“Training Racists: Harper Lee’s *Go Set a Watchman* and William Faulkner’s *The Sound and the Fury*”—John N. Duvall, Purdue University

“Faulknerian Paranarrative: Reading the *Absalom* Endpapers”—Jay Watson, University of Mississippi

“Flying as Gesture in Faulkner’s Airplane Stories”—Michael Zeitlin, University of British Columbia

J4 - Narratives of Queer Resistance

CRIMSON CLOVER

Co-Chairs: Ashley Ruderman and Claire Lenviel

“Kara Walker, ZZ Packer, and the Archives of Antinormativity”—Ashley Ruderman, University of Kentucky

“A Case Study for Queer Reinvention: Mina Loy’s ‘Feminist Manifesto’”—Claire Lenviel, University of Kentucky

“How To Decipher Discordant Narratives in Relative Entropic Time”: Dislocating Straight Time in Sybil Lamb’s *I’ve Got a Time Bomb*—R.L. Goldberg, Princeton University

J5 - Readers, Reading, Narrative

GRAND KENTUCKY D

Chair: Kurt Koenigsberger, Case Western University

“Identity Politics, Character, and the Curriculum: *Orlando*, for Example”—Margaret Homans, Yale University

“Precarious Forms: The Critical Task of Narrating Affect”—Frances McDonald, University of Louisville

“Sideways Narrative: Adjacency, Allegoresis, and Beginnings in *The Little White Bird*”—Kurt Koenigsberger, Case Western University

J6 - Realist Strategy, Contemporary Reality

SADDLEBACK BOARD ROOM

Chair: Megan Ward, Oregon State University

“Storyshowing in *S*”—Andrew Todd, University of Tennessee

“Lean In and the Author Problem”—Rachel Greenwald Smith, St. Louis University

“Rachel Cusk’s Unequal Reality”—Lee Konstantinou, University of Maryland, College Park

“The Victorian Realism of Linked Data”—Megan Ward, Oregon State University; Rachel Sagner Buurma, Swarthmore College

J7 - All in Good Time:

Nonconsensual Narratives and National Knowledges

TRIPLE CROWN

Chair: Michelle Sizemore

“A President Somewhere in Time: Hillary Marches On While Trump Goes Back to the Future”—Carol Mason, University of Kentucky

“Hawthorne’s Totems”—Michelle Sizemore, University of Kentucky

“Metadata or Metafiction”—Melissa Adler, University of Kentucky

J8 - Narrative Architecture/Architectural Narrative

BLACKBERRY LILY

Chair: Connie Fletcher, Loyola University Chicago

“The Architectural Masque: John Hejduk’s Narratives”—Amy Gilley, Fort Lewis College

“Constructing the Past: First World War Narratives in Museum Text”—Marissa Knaak, Simmons College

“‘If These Walls Could Talk’ (And They Do): One Museum’s Use of Narrative in Real Space”—Connie Fletcher, Loyola University Chicago

J9 - Subverting Transnational Narratives

LILY OF THE VALLEY

Chair: Benjamin Wilson, University of Kentucky

“Communicating with equus: Translating the ‘unnarratable’ in Jane Smiley’s *Horse Heaven* and *A Day at the Races*”—Anna Banks, University of Idaho

“On Bolaño’s *2666* and the Postcolonial Paratext”—Hernán Medina Jiménez, The College of Wooster

“Bordering the Diegetic: Paratext and Liminality in Transnational Novels”—Gretchen Busl, Texas Women’s University

Saturday, 4:45-6:15

K1 - Intermedial Mind Representations in Literature, Television and Film

BLUEGRASS A

Chair: Mari Hatavara

“Perceptually Unreliable but Culturally Shareable Descriptions”—
Mari Hatavara, University of Tampere

“Is a Haptic Ekphrasis Possible?”—Jarkko Toikkanen, University of
Tampere

“Caricatured Minds of Others and Rhetoric of Satire”—Maria
Laakso, University of Tampere

K2 - Narratives of Nation and Transition

SADDLEBACK BOARD ROOM

Chair: Caroline Comport, Georgetown University

“Colum McCann’s *Transatlantic*”—Magali Cornier Michael,
Duquesne University

“From Fleming With Love: Ian Fleming Narrating as James Bond in
Thrilling Cities”—Oliver Buckton, Florida Atlantic University

“Mobile Homelands? Narrative Positioning and Sites of Ethnic
Subjectivity Construction in Life Histories of European-
Americans”—Monika Fodor, University of Pécs

K3 - Speculation and Narrative Economies in the U.S. from the Early Republic to the End Times

BLUEGRASS B

Chair: Jared Gardner

“Alexander Hamilton’s Speculative Fiction”—Elizabeth Hewitt,
Ohio State University

“Panic, Money, and the Future in Nineteenth-Century America”—
Andrew Kopec, Indiana University-Purdue Fort Wayne

“What Goes Around: Recursive Seriality & the Economies of
Vernacular Modernism”—Jared Gardner, Ohio State University

“The Market for Rapture”—Michael Trask, University of Kentucky

K4 - Narratives of Mental Illness

ARABIAN BOARD ROOM

Chair: Bonnie Million, Savannah Technical College

“Writing Grief At the Intersection of Narrative Medicine and
Diagnostic Categories”—Emily Lane Ferris, Carnegie Mellon
University

“Embodiment and Affectivity in the Narrative Evocation of Mental
Illness—Anne Ovaska, University of Helsinki

“Representing Experiences of Mental Dysfunction in Recent
Neurofictions”—Renate Brosch, University of Stuttgart

“Narrativizing Life: Notes on ‘Fear of Breakdown’”—Violeta
Espigares, Emory University

K5 - To the Reader and Beyond: Rhetorical Narrative Theory in Use

TRIPLE CROWN

Chair: James Phelan

“The Co-construction of Narrative: Tools for Rhetorical Analysis”—
Malcah Effron, Massachusetts Institute of Technology

“The (un)Reliable Narr-Rhetor: Is the Rhetorical Theory of
Narrative Reversible?”—James R. Fromm, New Mexico State
University

“Refining Defining: Unnatural Narrative and the Return of the
Repressed Reader”—Ellen Peel, San Francisco State University

K6 - Postsecular Poetics

GRAND KENTUCKY D

Chair: Brian McHale

“From Spiritualism to Spirituality: Reading Pynchon’s Endings”—
Brian Chappell, Independent Scholar

“Time and Slowness in Fanny Howe and Marilynne Robinson”—
Anthony Domestico, Purchase College, SUNY

“Postsecular or Fantastic? Angels and Devils in Contemporary
German-Language Fiction”—Silke Horstkotte, University of
Warwick

K7 - Post-1945 US Fiction

BLACKBERRY LILY

Chair: Kadee Whaley, University of Kentucky

“Masculinity, Race, and the Rise of the Mass-Market Vietnam
Narrative”—Marc Diefenderfer, Purdue University

“Amatol, Vegetable, Mineral: Character and Environment after the
Bomb in *Gravity’s Rainbow* and *Generation IT*”—Isabel Lane,
Yale University

“Is the Author Divine? Tracing Narrative Omniscience in Steven
Millhauser’s ‘A Voice in the Night’”—Michael Hatch, Arizona
State University

“Pod People: DeLillo’s *Zero K*”—David Cowart, University of
South Carolina

K8 - Multimodal Books as Archives

LILY OF THE VALLEY

Co-Chairs: Torsa Ghosal and Corey Efron

“Archiving Ephemera: Theresa Hak Kyung Cha’s *Dictée*”—Corey
Efron, The Ohio State University

“Haptic Visuality of Voice in Graham Rawle’s *Woman’s World*”—
Torsa Ghosal, The Ohio State University

“Archival Fiction and the Literary Compendium: Mark
Danielewski’s *House of Leaves*”—Brian Davis, University of
Maryland

“Book in a Box: Material Objects and Narrative Networks”—Eric C.
Loy, University of Rochester

K9 – Toward and Aural Narratology

CRIMSON CLOVER

Chair: Julie Beth Napolin, The New School

“Acousmatic Sound and Virginia Woolf’s Critique of War”—Elicia
Clements, York University

“Audibility, Blackness, and the Space of Reading”—Julie Beth
Napolin, The New School

“Narrative Noise in Austen’s *Mansfield Park*”—Kevin Stevens,
Fordham University

9:15-12:30 GRAND KENTUCKY A, B, C

Conference Dance

Live Music by

C THE BEAT

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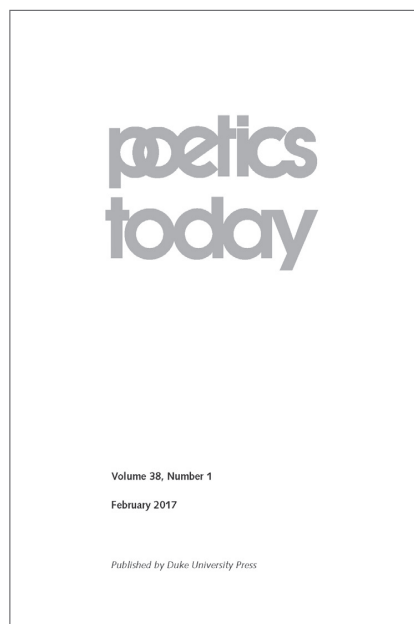


Novel: A Forum on Fiction

Nancy Armstrong, editor

As globalization and crises in biopolitics and the environment rapidly increase, and as models of affect theory multiply, the novel and how we read it are undergoing a sea change. *Novel* is especially interested in theory and scholarship that address these changes in terms of their formal, historical, political, and/or epistemological significance.

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Poetics Today

Brian McHale, editor

Poetics Today brings together scholars from throughout the world who are concerned with developing systematic approaches to the study of literature and with applying such approaches to the interpretation of literary works. The journal presents a remarkable diversity of methodologies and examines a wide range of literary and critical topics.

dukeupress.edu/poetics-today

Sunday, 8:45-10:15

L1 - The Acoustic and the Polyphonic

GRAND KENTUCKY B

Chair: JP Deering, University of Kentucky

“Musicalizing the Polyphonic Novel Metaphor, or How We Hear Narrative Counterpoint”—Ivan Delazari, Hong Kong Baptist University

“Countermeasure and Narrative Progression in the Polyphonic Poetry Sequence”—Liz Bahs, Royal Holloway University of London

“Channeling Narrative Poetry: Remixed Stories and Community Poetics in *Down on the Sidewalk in Waikiki*”—Steven Gin, University of Hawai'i at Manoa

L2 - Narrative and Children's Literature

LILY OF THE VALLEY

Chair: Kyle Eveleth

“‘Part of Me Lies Buried in Lace and Roses’: Narrative Relational Identity in *Code Name Verity*”—Mary Jeanette Moran, Illinois State University

“Gags, Feature Films, and Phantom Adaptations: Mary Pickford's *Alice in Wonderland*”—Patrick C. Fleming, Fisk University

“Pulling Back the Curtain: Actorialized Hidden Adult Narrators in Children's Comics”—Kyle Eveleth, University of Kentucky

L3 - Resistant Audiences in American Religious Narrative

BLACKBERRY LILY

Chair: Laura Thiemann Scales

“The Second Great Awakening and the Double-Life of Apocalypse”—Kevin Pelletier, University of Richmond

“Jonathan Plummer and the Perversions of Print”—Ben Bascom, University of Illinois at Urbana-Champaign

“Improvisation, Heckling, and Spiritualist Performance”—Laura Thiemann Scales, Stonehill College

“Erskine Caldwell and the Southern Religion Romance”—Craig Slaven, Auburn University

L4 - Questions of Temporality

CRIMSON CLOVER

Chair: John K. Young, Marshall University

“Material Sideshadows: Alternate Versions and Hypothetical Narratives”—John K. Young, Marshall University

“Interpreting Temporal Order in *Shi ji* by a Narrative Method”—Lei Yang, University of Pennsylvania

“Transrealities and Quare Temporalities in Daniel Black's *Perfect Peace*”—Lisa Hinrichsen, University of Arkansas

L5 - Narrative Theory: The Happiness of Rigor

GRAND KENTUCKY A

Chair: Roy Sommer

“Generic Categories: ‘Fictions’ in Recent French Literary Theory”—Alison James, University of Chicago

“Rigor and Imprecision in Narrative Studies”—Thomas Pavel, University of Chicago

“The Art of Narratological Analysis”—Roy Sommer, University of Wuppertal

L6 - The 18th and 19th Century British Novel

TRIPLE CROWN

Chair: Matt Bresnahan, University of Kentucky

“Accidents Waiting to Happen: Plotting the Unexpected in the Eighteenth-Century Novel”—Bridget Donnelly, University of North Carolina at Chapel Hill

“The Imagined Victorian Reader of Penny Dreadfuls”—Dagni Bredeesen, Eastern Illinois University

“‘Double---Demnible---Doubtful’ Decorated Initials and the Interdiegetic Counterfactuals of Dickens's *Master Humphrey's Clock*”—Ellen Truxaw Bistline, University of California-Los Angeles

“Broken Contracts: *The Egoist* and the Relation to the Past”—Jesse Rosenthal, Johns Hopkins University

L7 - Spatial Views and Narrative Perspective

BLUEGRASS A

Chair: Anna Marie Banker, The European Graduate School

“Subverting the Fairytale in Disney Animated Films”—Rachael Guenther, University of Idaho

“The Experience of Extent in Willa Cather: Narration and the Function of Aerial Description”—David Rodriguez, Stony Brook University

“The Politics of Space in *The Sun Also Rises*”—Grace Stevens, Loyola University Chicago

“The Narrative Function of Letters: Epistolary Form, Social Networks, and Genre in *Humphry Clinker* and *Evelina*”—Shang-yu Sheng, CUNY Graduate Center

L8 - The Affective Community of Gothic Fiction

BLUEGRASS B

Chair: Julie Human, University of Kentucky

“Not a Solitary Activity: Gothic Reading Experience and Narrative as Four-Part Community”—Garrett Jeter, University of Arkansas, Fayetteville

“Sympathy as Contagion in Mary Shelley's *The Last Man*”—Haejoo Kim, Syracuse University

“The Other(ing) World of *Wuthering Heights*”—Shannon Dryden, University of Idaho

Sunday, 10:30-12:00

M1 - [SPOILER ALERT] Serial Narrative Experiences in the Digital Age

CRIMSON CLOVER

Chair: David McAvoy

“‘That gum you like is going to come back in style’: The Temporal Ethics of Spoilers”—David McAvoy, Miami University Regionals

“Sublime Spoilers: Aesthetic Effects and Plot Revelations”—Carter Neal, University of South Dakota

“Narrative, Cannon, and Literary Triggers”—A. Arwen Taylor, Arkansas Tech University

M2 - Fairy Tales Through the Looking Glass: Narrations of the Mirror Across Media and Periods

BLACKBERRY LILY

Chair: Stefan Iversen, Aarhus University

“‘Only the Things Go the Other Way’: Alice’s Looking Glass as a Complex Symbolic Narrative Space”—Francesca Arnavas, University of York

“Mirror Mirror on the Wall, Which Is the Seriality of Them All? Reflecting Repetition and Differentiation in Audiovisual Fairy Tales”—Sara Casoli, University of Bologna

“The Postmodern Mirror: Dystopia, Queerness and Subversion in Contemporary Fairy-tale Rewritings”—Alba Morollón Díaz-Faes, University of Oslo

M3 - American Narratives as Political Theory

LILY OF THE VALLEY

Chair: Munia Bhaumik

“Fissures of Form: Law and the Noncitizen’s Trace in *The Souls of Black Folks*”—Munia Bhaumik, Emory University

“Eidola and the Slant Exchange”—Holly Osborn, Independent Scholar

“*Pierre*’s Process: Narrative Plurality and Radical Democracy in Melville”—Jennifer Greiman, Wake Forest University

M4 - Medical Narratives

BLUEGRASS A

Chair: Bonnie Million, Savannah Technical College

“Narratives and the Relation Between Scientific and Subjective Understanding in Medicine”—Leen De Vreese, Ghent University

“Narratives of Cancer: Perspectives of Observation and Experience”—Bonnie M. Million, Savannah Technical College

“Writing Cancer Risk: A Look at Recent ‘Previvor’ Memoirs”—Allan Borst, University of Denver

“Narrative Ethics and Human Papillomavirus (HPV) Vaccination”—Jessica Polzer, University of Western Ontario

M5 - Cognition and Representation

TRIPLE CROWN

Chair: Lisa Zunshine, University of Kentucky

“Scientific Analogies: Vector Theory and Cognitive Metarepresentation in Narrative Texts”—José A. Álvarez-Amorós, University of Alicante

“Blurred Boundaries of Character Mind: Intermental Thinking in Ebner-Eschenbach’s *Their Povel*”—Brooke Shafar, University of North Carolina, Greensboro

“The Mind of *Then We Came To The End*: A Transmental Approach to Contemporary Metafiction”—Nathan D. Frank, University of Virginia

M6 - Theorizing Unreliability

ARABIAN BOARD ROOM

Chair: Faye Halpern

“Sympathy and Unreliability”—Faye Halpern, University of Calgary

“Unreliability and Narratorial Omissions: Extending the Analytic Potential of ‘Underreporting’ and ‘Underevaluating’”—Janina Jacke, University of Hamburg

“Filmic Unreliabilities”—Lizzie Nixon, The Ohio State University

M7 - Post Humanist

BLUEGRASS B

Chair: Alex Menrisky, University of Kentucky

“A Narrative Ecology of Loss and T.C. Boyle’s *A Friend of the Earth*”—Sue Lovell, Griffith University

“Critical Posthumanist and Enactive Approaches to Scholarly Reading”—Kaisa Kortekallio, University of Helsinki

“Fictional Minds and Natural Environments: Narrative Theory, Ecocriticism, and Paul Harding’s *Tinkers*”—Markku Lehtimäki, University of Eastern Finland

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