

2010 CONFERENCE OF THE INTERNATIONAL SOCIETY FOR THE STUDY OF NARRATIVE

8-11 April, Cleveland, Ohio

Draft Program, 2-20-10

**Thursday 8 April**

**9:00-10:30 am Contemporary Narrative Theory I**

“Temperamental Character”

Suzanne Keen, Washington and Lee Univ.

“The Narrator Revisited: The Challenge of W. G. Sebald’s *Austerlitz*”

Jakob Lothe, University of Oslo

“Narrative, Narrativity and Closure: A Rhetorical Approach”

Eyal Segal, Tel Aviv Univ.

Gerald Prince (moderator), Univ. of Pennsylvania

**10:45 – 12:15 pm Concurrent Sessions**

**A1. Conceptual Blending I**

“Blending and Text-Paratext Relations”

Sarah Copland, Ohio State Univ.

“Metalepsis as a Blending Phenomenon?”

Monika Fludernik, Univ. of Freiburg

“Metaphoric Blends and Cognitive Distance in a Framed Conjure Tale by (Cleveland’s Own!)

Charles Chesnutt”

Jennifer Harding, Washington and Jefferson Coll.

“Blending and Transformation in *Tristram Shandy*’s Genre Parodies”

Michael Sinding, Justus-Liebig Univ.

**A2. Thackeray and Trollope**

“On the Length of *Barry Lyndon*”

Jami Bartlett, Univ. of California, Irvine

“Thackeray’s *Barry Lyndon* as a Primer in Narrative Proliferation”

Elizabeth Bleicher, Ithaca Coll.

“The Plot of Institutions: Trollope’s Barseshire Novels”

Matt DuBord, Univ. of California, Los Angeles

**A3. Narratives of Truth and Reconciliation**

“Irreconcilable Differences?: Critical Empathy in Uwe Timm’s *In My Brother’s Shadow*”

Leo Riegert, Jr., Kenyon Coll.

“Dynamic Memory: Reconciliations in Toni Morrison’s *A Mercy*”

Jack Shuler, Denison Univ.

“National Blessings: Recreation and Re-creation in Bayard Taylor’s *Colorado*”

James Weaver, Denison Univ.

#### **A4. Humor in Post-Colonial Narrative**

"Childhood, Humor and Colonial Occupation: Yasujiro Ozu's *Early Summer*"

Patrick Colm Hogan, Univ. of Connecticut

"'No Shark Supervised the Tragedy': Humor and the Horrific in Arundhati Roy's *The God of Small Things*"

Elizabeth Nixon, Ohio State Univ.

"'Kashmiri Story' in America: The Terrorist as an Imposter in Salmon Rushdie's *Shalimar, the Clown*"

Lalita Pandit-Hogan, Univ. of Wisconsin at Lacrosse

"Belly-Aches and More in Zadie Smith's *White Teeth*"

Frederick Luis Aldama, Ohio State Univ.

#### **A5. Early Modern Narrative**

"Narrating before Narrators: Restoration Prose and the Instance of Speech"

Gerd Bayer, Erlangen Univ.

"Fictionality and Narrative Theory in Gotthold Epharim Lessing's Late Writings"

Friederike von Schwerin-High, Pomona Coll.

"Archival Writings: Garnet's Powder Plot Letters"

Paul Wake, Manchester Metropolitan Univ.

"The Importance of Being Epistolary: Scandal, Propaganda, and Narration in Behn's *Loveletters*"

Rebecca Woomer, Univ. of California, Santa Cruz

#### **A6. Emergence-Telos; Connexity-Resistance**

"Narrative and Emergence: A Partial Prospectus"

Richard Walsh, Univ. of York

"Secular Teleology for the 21<sup>st</sup> Century"

Victoria Alexander, Dactyl Foundation for the Arts & Humanities

"On Narrative Connexity"

David Gorman, Northern Illinois Univ.

"'Resistance to event' and Narrativity in Postclassical Narratology"

Matti Hyvarinen, Univ. of Tampere, Finland

#### **A7. Telling September 11, 2001**

"Far From Omniscient, but Brainy and Google-Powered: The Contemporary Return of Authoritative Narration through the (Refracting) Lens of Jonathan Safran Foer's *Extremely Loud and Incredibly Close*"

Claudia Breger, Indiana Univ.

"'A novel should enter forbidden territory': French Fiction and 9/11"

Tim Gauthier, Univ. of Nevada, Las Vegas

"'Every day's essential either-orness': Memory and Provisionality in *The Colossus of New York*"

Lee Ann Glowzenski, Duquesne Univ.

"Facing 9/11 via Metafiction: Frédéric Beigbeder's *Windows on the World*"

Magali Cornier Michael, Duquesne Univ.

**12:15 - 1:15 pm Lunch on your own**

## **1:15 - 2:45 pm Concurrent Sessions**

### **B1. Unnatural Narrative Theory I**

"A Voiceless Mind or a Mindless Voice? Unnatural First-Person Fiction in Jonathan Littell's *The Kindly Ones*"

Stefan Iversen, Univ. of Aarhus

"Realism and the Unnatural"

Maria Makela, Univ. of Tampere

"Unnatural Endings"

Brian Richardson, Univ. of Maryland

"Authors, Characters and the Question of 'Mediated Experientiality'"

Henrik Skov Nielsen, Univ. of Aarhus

### **B2. Free to Fall: Fate, Choice, Chance, Narrative**

"Gambling in Narrative, Gambling as Narrative"

Jesse Molesworth, Indiana Univ.

"Fate Machines: Or, How to Talk Your Way Out of a Time Travel Plot"

Ned Schantz, McGill Univ.

"Unplanning Plots"

Hilary Schor, Univ. of Southern California

### **B3. Writing against Imperial Histories: Larsen, Wharton, Morrison, Atwood**

"Imperial Focalization: The Art of Control in Nella Larsen's *Passing* and Edith Wharton's *The Old Maid*"

Amy Easton-Flake, Brandeis Univ.

"'To Tell, To Refine, and Tell Again': Narrative and History in Toni Morrison's Love Trilogy"

Caroline Egan, Univ. of Maryland, College Park

"Contemporary Palimpsests: Telling History and Identity as Narrative in Morrison's *Beloved* and Atwood's *Handmaid's Tale*"

Annjeanette Wiese, Univ. of Colorado

### **B4. Contemporary African Narratives**

"Unreading: Tsitsi Dangarembga's *The Book of Not*"

Laura Green, Northeastern Univ.

"Genre and Reception in the Child Soldier Narrative"

William Marling, Case Western Reserve Univ.

"Narratives of Nation in a Global Culture: Recent Cinematic Representations of the New South Africa"

Molly Travis, Tulane Univ.

### **B5. Contemporary British Fiction**

“‘A Clean, Bright Paradox’: Mimesis and Metafiction in A.S. Byatt’s *Still Life*”

Merja Polvinen, Univ. of Helsinki

“Progression and Readerly Ethics in Martin Amis’s *Time’s Arrow*”

Lindsay Martin, Ohio State Univ.

“Narrating (Anti-)Orientalism: Delimited Female Challenges to Orientalist Narrative in Ruth Praver Jhabvala’s *Heat and Dust*”

Sri Mukherjee, Harvard Univ.

“You-niversal Love: Desire and the Second Person in Ali Smith’s *May*”

Tory Young, Anglia Ruskin Univ.

### **B6. Biocultural Approaches to Narrative**

“Proprietary Masculinity in D.H. Lawrence’s *The Fox*”

Nancy Easterlin, Univ. of New Orleans

“The Practical Factual: Literature, Transcendence, and the Bioepistemology of Cultural Evolution”

Leslie Heywood, Binghamton Univ.

“Parasite Stigma and the Narration of Social Interaction in Chris van Wyk’s *The Year of the Tape Worm*”

Laura A. White, Binghamton Univ.

### **B7. Narrative on Film I**

“Reading the Mind of Lo: Kubrick's and Lyne's *Lolita*”

Julia Lippert, Martin-Luther-Universität Halle-Wittenberg

“Three Words to Tell a Story – The History and Rhetoric of the Movie Tagline”

Johannes Mahlknecht, Univ. of Innsbruck

“Embedded Narration and Morphing in Short Animated Films”

Mary Slowik, Pacific Northwest Coll. Of Art

## **3 - 4:30 pm Concurrent Sessions**

### **C1. Adoption Narratives**

“Reading Trauma in *Surrendered Child: A Birthmother’s Journey*”

Emily Hipchen, Univ. of West Georgia

“When Birthmothers and Children Speak Together”

Margaret Homans, Yale Univ.

“After Adoption: Afterwardness as Action”

Peggy Phelan, Stanford Univ.

### **C2. Narrative and Poetry**

“Madness and Poetry: Narrating the Extremes in Tennyson’s *Maud*”

Lasse Gammelgaard, Univ. of Aarhus

“Narrative in Autobiographical Poems”

Stefan Kjerkegaard, Univ. of Aarhus

“Double Trouble in the Verse Novel”

Linda Weste, Univ. of Melbourne

### **C3. Theorizing Seriality**

“The Paths of Weggery: *Our Mutual Friend*, *Battlestar Galactica*, and Affective Identification”

Anne Moore, Tufts Univ.

“From the Infinite Middle to the Definite End of *Life on Mars*: Serial Storytelling in Translation and Transition”

Christine Becker, Univ. of Notre Dame

“Space Ships and Time Machines: *Mad Men* and the Serial Condition”

Sean O’Sullivan, Ohio State Univ.

### **C4. Confluence and Contestation in South Asian Narratives**

“Spices of Memory in Anglo-Asian Novels”

Gretchen Busl, Univ. of Notre Dame

“A Confluence of Genres: Reflections on the Narrator Function of in Arundhati Roy’s *The God of Small Things*”

Lorna Martens, Univ. of Virginia

“‘I Am the Walrus’: Reading the Narrative Struggle for Identity in *The Buddha of Suburbia* Through the Beatles”

Elizabeth Mason, Coll. of Mount St. Joseph

“Diegetic Complexity and Multisubjectivity in Anandi Devi: *Soupir*’s Multiple Narrators”

Ritu Tyagi, Louisiana State Univ.

### **C5. Narrative Pedagogies I**

“Questioning Narrative Perspectives on Illness and Health: A Pedagogy for Teaching Plague Literature”

Donna Gessell, North Georgia Coll. & State Univ.

“Testifying in the Narrative: The Use of Storytelling in Popular Attention Deficit Hyperactivity Disorder Texts to Instruct Parents in Narrative Competence”

Heather Howley, Univ. of Akron

“How Can Writers Use Narratological Theory?: Teaching Narratology to Creative Writing Students”

Cindie Maagard, Univ. of Southern Denmark

“Narrative as Ethos: Using Story to Create the Credibility Graduate Students Need to Publish”

Lance Svehla, Univ. of Akron

### **C6: Popular Narrative and Fandom**

“*Harry Potter* and Fan Fiction: Filling in the Gaps”

Erica Haugtvedt, Ohio State Univ.

“Stories Matter: An Analysis of Terry Pratchett’s Narrative Theory in *Three Witches*, *Witches Abroad*, and *Wintersmith*”

Margarida McMurry, Independent Scholar

“Transforming TV: Story and Discourse in Fan Video Narratives”

Tisha Turk, Univ. of Minnesota, Morris

“The Next J. K. Rowling? Stephenie Meyer and the Consequences of Genre”

Karin Westman, Kansas State Univ.

**C7. Driving in Style: Scenes of Consciousness in Pater, Henry James, and Dean Howells**

“The Making of Maggie Verver’s Consciousness”

Nathalia King, Reed Coll.

“Steering the Whole Family”

Karen Leibowitz, Kenyon Coll.

“Constructing Character: The Trope of Architecture in Pater’s *Imaginary Portraits*”

Christie McBride, Reed Coll.

**C8. Narrative as Rhetoric: Inside-Out, Outside-In**

“Moral Positioning of the Reader through Narrative Unreliability”

Su Soon Peng, Univ. of Malaya

“Aspiring to Rags: Constructing the Author from Paratext”

Ken Price, Univ. of Virginia

“Translated Words – Translated Worlds? Pseudotranslated Dialogue and Description in Narrative Texts”

Brigitte Rath, Univ. of Innsbruck

**4:45 – 6:15 pm Concurrent Sessions D**

**D1. The Time of Literature and the Time of Newspapers**

“The Temporality of Writing Books”

Jane Gallop, Univ. of Wisconsin Milwaukee

“‘Yesterday is to-day’: Gertrude Stein and the Temporality of Newspapers”

Kate (Mary) Haffey, Univ. of Wisconsin Milwaukee

“Alan Badiou’s Ahmed Plays: Comedy in a Time of Journalism”

Joseph Litvak, Tufts Univ.

**D2. Cultural Narratives**

“Cold War Narratives: *North by Northwest* and Global Bid for Cold War Citizenship”

Alan Nadel, Univ. of Kentucky

“State Fantasy-Work as Unacknowledged Legislation”

Donald Pease, Dartmouth Coll.

“Screen Actress Autobiography and the Imitation of Love”

Virginia Blum, Univ. of Kentucky

**D3. Focalization Patterns, Gender Performativity, and Transgressive Women**

“‘A touch of manhood’: Gender Performativity, Focalization and Narrative Power in Charlotte Brontë’s *Shirley*”

Helen Davis, Wilkes Univ.

“Focalization and Homoerotic Desire in Henry James’s *The Spoils of Poynton*”

Jody Rosen, New York City Coll. of Technology

“Economic Crisis and Focalization in Ellen Glasgow’s *Vein of Iron*”

Ashley Andrews Lear, Embry-Riddle Aeronautical Univ.

#### **D4. Narrative and Medicine I**

"From Anguish to Freedom; From Ailing to Agency: Being, Death, & Hope in Narratives of Illness"

Susan Lynne Beckwith, Oakland Univ.

"Who's Got the Patien(ce)ts?: Narrative, Rhetoric and Medicine in Live Authorship"

Lisa DeTora, Albany Medical Coll.

"Therapy Narratives and Narrative as Therapy in Janice Galloway's *The Trick is to Keep Breathing*, Janet Frame's *Faces in the Water*, and Sebastian Barry's *The Secret Scripture*"

Elizabeth Weston, Western Kentucky Univ.

#### **D5. The Romantic Novel: Perspectives on Austen, Scott, and Edgeworth**

"Closure and Completeness in *Mansfield Park*: An Exercise in Aesthetic Judgment"

Bessie Goldberg, York Univ.

"Narrative Surrogacy in Scott's and Edgeworth's Nationalist Novels"

Susan Howard, Duquesne Univ.

"Showcasing Narrative Authority in Jane Austen's *Northanger Abbey*"

Julianne Lynch, Univ. of Cincinnati

#### **D6. Science Fictions**

"Women's Narrative, Science Fiction: Suzette Haden Elgin's *Native Tongue*"

Nicole Emmelhainz, Case Western Reserve Univ.

"Metafictional and Metanarrative Elements in New Hard Science Fiction Novels"

Sarah Herbe, Univ. of Salzburg

"Time to Go': Temporal Subjectivity in *Oryx and Crake* and *Cloud Atlantis*"

Heather Hicks, Villanova Univ.

#### **D7. H.D. and Hemingway, Imagists**

"'My Name is Hermione': Submerged Experimentation and Narratives of Character Development in H.D.'s *Asphodel*"

Allison Fisher, Ohio State Univ.

"Waves of Beginnings: The Ebb of Heterosexual Romance in H.D.'s *Paint it Today*"

Catherine Romagnolo, Lebanon Valley Coll.

"Imagist Narrative: The Everyday and the Aesthetic in Hemingway and Others"

Markku Lehtimäki, Univ. of Tampere, Finland

#### **D8. Narrative on Film II**

"Digital Innovation: Narrative Agency and the Personified Camera in Mike Figgis' *Timecode*"

Courtney Hopf, Univ. of California, Davis

"Film as a Sleight of Hand: Mind-Tricking Narrative in Contemporary Mainstream Film"

Cornelia Klecker, Univ. of Innsbruck

"Unreliably Communicative Narration in Film"

Malcolm Turvey, Sarah Lawrence Coll.

## **6:30 - 8 pm Plenary Session I**

[Formal Title Pending]

Susan Stanford Friedman

Virginia Woolf Professor of English and Women's Studies and Sally Mead Hands Bascom

Professor of English, University of Wisconsin - Madison

## **8 pm Opening Reception**

**8:30 pm Newcomers Dinner** (Meet at hotel reception)

## **Friday 9 April**

### **8:30-10 am Concurrent Sessions**

#### **E1. Conceptual Blending II**

"Unblending Nothing and Getting Something: The Story of Nothing in Shakespeare's *Henry V*"  
Amy Cook, Indiana Univ.

"Character Blending in Counterfactual Narratives"  
Hilary Dannenberg, Univ. of Trier

"Narratology, Blending and the Question of Interpretation: Negotiating Cognitive Science and Interpretative Practice"  
Marcus Hartner, Univ. of Bielefeld

"Forces and Spaces: Maupassant, Borges, Hemingway; Toward a Semio-Cognitive Narratology"  
Per Aage Brandt, Case Western Reserve Univ.

#### **E2. Graphic Narratives I**

"Narrative Worldmaking in Graphic Life Writing"  
David Herman, Ohio State Univ.

"Teeth and Bricks: Narrative Braiding in Eddie Campbell's Alec Graphic Novels"  
Charles William Hatfield, California State Univ., Northridge, and  
Craig Fischer, Appalachian State Univ.

"Theory of Mind and Graphic Novels: From Nancy Butler's *Pride and Prejudice* to Alison Bechdel's *Fun Home*"  
Lisa Zunshine, Univ. of Kentucky

"'Syuzhet' and 'Style' in Graphic Narratives"  
Pascal Lefevre, Katholieke Universiteit Leuven

#### **E3. Narrative through Space, Space through Narrative**

"The Space Between: Narrative Space and Meaning"  
Marco Caracciolo, Univ. of Bologna

"The New Forms of Space in Becket's Works: Towards a Condensation of Reality"  
Eleonora Felisatti, Univ. of Bologna

"Defining Characters: Axiological Ambivalence of Objects and Narrative Space"  
Irina Marchesini, Univ. of Bologna

"Voices in Narrative: A Comparative Approach to Space in Modernist Novel Structure"  
Francesco Eugenio Barbieri, Univ. of Bologna

#### **E4. Alternate Histories**

- “Alternate History as Private Property in Helen Viramontes’s *Their Dogs Came with Them*”  
Mitchum Huehls, Univ. of California at Los Angeles
- “Robert Lowell’s Statuary: The Nuclear Sublime and the Confessional Mode”  
Mark Pedretti, Case Western Reserve Univ.
- “‘Their Adopted Son’s Origin’: An Alternate Narrative of Superman”  
Bradley Ricca, Case Western Reserve Univ.
- “Trivial Literature and the Techno-Pagan Novel”  
Derek Theiss, Case Western Reserve Univ.

#### **E5. Thinking about Realism**

- “Legal Fictions: Representing the Real in the Novel and the Law”  
Susan Heinzelman, Univ. of Texas at Austin
- “Televisual Realism: *The Truman Show*”  
Tony Jackson, Univ. of North Carolina, Charlotte
- “Queering Marxist Realism: Leslie Feinberg’s *Drag King Dreams*”  
Elizabeth Shewe, Univ. of Wisconsin, Madison
- “More Mimetic than Thou: Blurring the Line Between Fact and Fantasy”  
Jennifer Shelton, Texas Tech Univ.

#### **E6. Eighteenth-Century Narratives**

- “‘Oracles of the Devil’: Talismans, Abracadabra, and Narrative Form in Defoe’s *Journal of the Plague Year*”  
Kate Birdsall, Michigan State Univ.
- “‘A Sudden Knock on the Door’: London Lodgings and Narrative Patterns in Eighteenth-Century Problem Marriage Novels”  
Mary Crone-Romanovski, Ohio State Univ.
- “An to *The African*: Structure and Typification in Equiano’s *Narrative*”  
Andrew Kopec, Ohio State Univ.

#### **E7. J. M. Coetzee**

- “Representation of the Self and J.M. Coetzee’s *In the Heart of the Country*”  
Joel Burton, Univ. of Western Ontario
- “Speaking for and Unspeakability in Coetzee”  
Emily Clark, Univ. of Wisconsin, Madison
- “Speaking With a Forked Tongue: Disgrace and Irony of Representation in Post-Apartheid South Africa”  
Sohinee Roy, West Virginia Univ.

## **E8. Victorian Intercourses**

“Structuring Recognition in William Acton’s *Prostitution*”

Shalyn Claggett, Mississippi State Univ. “Narrative Progression and the Daughter’s Quest for Pleasure in *The Woman in White*”

Kelly Marsh, Mississippi State Univ.

“What Esther Knows About Sex: *Bleak House* and the Intercourse of Everyday Life”

Catherine Robson, Univ. of California, Davis

“Getting David Copperfield: Humor and *Sensus Communis* in Novel Structure”

Jesse Rosenthal, Johns Hopkins Univ.

### **10:15 – 11:45 am**

#### **1. Workshop on the Teaching of Narrative**

Organizers: Irene Kacandes, Dartmouth Coll., and James Phelan, Ohio State Univ.

#### **2. Downtown Cleveland Walking Tour: Reconstructing a Material Past**

Erika Olbricht, Case Western Reserve Univ.

How does a place reveal its history? On this tour, we will visit various memorials and historic places in downtown Cleveland in order to pay attention to how a city's history can be preserved and presented in material form.

#### **3. Narrative Conferences, Past and Future**

An open forum featuring 20 former Narrative Conference Coordinators to discuss the shape, the features, and the functions of future conferences. All conferees, from first-timers to long-time society members are invited to attend and participate in the discussion.

Chair: Alan Nadel, ISSN Conference Liaison (Conference Coordinator, RPI 1993)

Former Coordinators: Jim Phelan (Ohio State '86, Michigan '88, Ohio State '96), George and Barbara Perkins (Eastern Michigan '87), Susan Friedman (Wisconsin '89), Janice Carlisle (Tulane '90), Jacquie Berben-Masi (Nice '91), Jay Clayton (Vanderbilt '92), Robert Caserio (Utah '95), Elizabeth Langland (Florida '97), Michal Ginsburg (Northwestern '98), Donald Pease (Dartmouth '99), Carol Colatrella (Emory & Georgia Tech '00), Sheila Teahan (Michigan State '02), Dorothy Hale (Berkeley '03), Catherine Robson (Berkeley '03), Robyn Warhol (Vermont '04), Debra Journet (Louisville '05), Percy Walton (Ottawa '06), Eddie Maloney (Georgetown '07).

### **12:00 noon – 1:00 pm Lunch on your own**

## **1:00 - 2:30 pm Concurrent Sessions F**

### **F1. Narratological Revisions**

“Not Real but Quite Artificial: The Fallacy of the Distinction Between Description and Narration”

Elizabeth DePriest, Univ. of Maryland at College Park

“Vanishing Acts: Disappearance and Character in the Short Story”

Megan Hamilton, Brandeis Univ.

“David Sedaris and the Everyday Use of Hypothetical Speech and Focalization”

Laura Karttunen, Univ. of Tampere

“Rethinking Story and Discourse in Manuel Puig’s *Kiss of the Spider Woman*”

Edward Maloney, Georgetown Univ.

### **F2. New Media Interventions**

“Deviant Narrative: Making the Case of Applying Narratological Principles to the Non-Linguistic New Media Narrative *Deviant: The Possession of Christian Shaw*”

Jennifer Smith, Virginia Commonwealth Univ.

“Rewinding Remix: The New Old Ethics of Ideal Audience”

Aaron McKain, Ohio State Univ.

“A Typology of Links”

Daniel Punday, Purdue Univ.

### **F3. Narrative in Twentieth-Century Lyric Poetry**

“Ghosts and Pilgrims: Narrative Space and Poetic Form in Heaney’s ‘Station Island’”

Brian McAllister, Ohio State Univ.

“War Or Piece: Modernist Lyric, Modernist Narrative and the Palimpsest”

Robert Caserio, Pennsylvania State Univ.

“Werewolves of Princeton: Warren Zevon, Paul Muldoon, and the Limits of Narrative in the Rock Lyric”

Lindsay Haney, Univ. of Notre Dame

“Marilyn Hacker’s Narrative-Lyric Voice”

Beth Bradburn, Western Michigan Univ.

### **F4. Narrative Pedagogies II**

“Stories of Education, Educational Stories: A Narrative Perspective to Teacher Education”

Geert Vandermeersche, Ghent Univ.

“Teaching Men, Narrative Identity and the Semantics of Desire: Developing a Methodological Approach”

Ian Davis, Griffith Univ.

“Narrative Inquiry by Student as Researcher: Language Learning and Identity Transformation”

Mong Thi T. Nguyen, Univ. of California, Davis

### **F5. Narrative Ethics**

“Doctor Atomic Meets Frankenstein: Science, Ethos, and Rhetoric Abstraction”

Peter Rabinowitz, Hamilton Coll.

“‘I-witness’ Narrators, Historical Identity, and Narrative Ethics”

Katra Byram, Ohio State Univ.

“The Ethics of Direct Address: Vocative Discourse and Narrative Transportation”

Mary-Catherine Harrison, Univ. of Detroit Mercy

“Ethical Terms and Narrative Experience: Closing the Gap”

Harry Shaw, Cornell Univ.

### **F6. The Format of American Letters: Hemingway, Fitzgerald, Roth, Vollman**

“Front Matters and Inside Matters: How Storyworlds Take Shape Before Reading. The Case of Philip Roth’s Books”

Pia Masiero, Univ. of Venice, Ca’ Forscari

“The Short Story Just Got Shorter: Hemingway, Narrative, and the Six-Word Urban Legend”

Frederick Wright, Ursuline Coll.

“Narrative and Textual Contingency in the Two Editions of *Tender Is the Night*”

John Young, Marshall Univ.

“William Vollman’s *Burqa*”

Guy Reynolds, Univ. of Nebraska-Lincoln

### **F7. Hardy and Co.**

“The Miming Child: Thomas Hardy’s Non-Introspective Character Drawings”

Marta Figlerowicz, Univ. of California, Berkeley

“Portraying the Beautiful Male Body in Kleist, Hardy, and Wilde”

Michal Ginsburg, Northwestern Univ.

“Free Indirect Discourse and Narrative Causality in Thomas Hardy”

Adam Grener, Cornell Univ.

“The Composition of Feeling in *Tess of the D’Urbervilles*”

Alan Kennedy, Carnegie Mellon Univ.

### **F8. Biographical Encounters**

“Writing Modern Deaths: World War I and the Impossibility of Biography”

Bette London, Univ. of Rochester

“Erikson as Storyteller: *Gandhi’s Truth* and the Encounter of Narratives”

Steven Weiland, Michigan State Univ.

“Narrated African American Identity: The Autobiographies of Zilpha Elaw and Jarena Lee”

Margaret Cullen, Ohio Northern Univ.

## **2:45 – 4:15 pm Concurrent Sessions**

### **G1. Narrative Representations of Media: Fashion and Feminism**

“Babe Scientist: Science and Sex”

Carol Colatrella, Georgia Inst. of Technology

“Carrie Bradshaw’s Tutu: Marketing Perfume Post-*Sex in the City*”

Priscilla L. Walton, Carleton Univ.

“‘An Emerging Culture of Consumption’: Domestic Angels as Consumers”

Jamie Barlowe, Univ. of Toledo

## **G2. Inheritances and Interventions: Beyond the “Postcolonial”**

“‘awa kâ-kakwêcimit iskwêw aw ôta kâ-pîkiskwêhit’/‘This woman asked me, when she made me speak in here’: Native Women Using Testimonial Genres to Perform Acts of Narrative Resistance”

Laura Beard, Texas Tech Univ.

“Narrating Local Identity among the Southwestern Oromo of Ethiopia: the Case of Jimma and Gera”

Abreham Alemu, Addis Ababa Univ.

“Narrative Strategies in Jamaican Reggae, African American Hip-Hop and Senegalese Rap”

Babacar M’Baye, Kent State Univ.

“Ojibwe Storytelling and the Reader: Narrative Structure in Louise Erdrich’s *The Painted Drum*”

Jean Wyatt, Occidental Coll.

## **G3. Narrative and Medicine II**

“Positive Wrongdoings: Reading Doctor’s Narratives on Ordinary Ethics”

Einat Avrahami, Tel Aviv Univ.

“Waiting as a Narrative in Reproductive Time”

Sarah Hardy (Presenting), Hampden-Sydney College, and  
Rebecca Kukla (Co-Author), Univ. of South Florida

“Story, Case, Scoop: Quandaries of Medical Narrative”

Mary Wood, Univ. of Oregon

## **G4. Detective Fiction**

“Laughter and the Professional Female Detective”

Dagni Bredeson, Eastern Illinois Univ.

“Narrative Progression and Feminist Ideology in Dorothy L. Sayers”

Kate Nash, Virginia Commonwealth Univ.

“Network Noir: Multi-Character Configuration in American Hard-Boiled Detective Fiction”

Adam Stier, Ohio State Univ.

“The Detection Plot as a Means of Testimony”

Heta Pyrhonen, Univ. of Helsinki

## **G5. Memoir, Autobiography, and the Life Course**

“Why Memoir? Why Now? Maternal Subjectivity and Narrative Cognition”

Joanne Frye, Coll. of Wooster

“Photography, Autobiography, and Postmemory: From Roland Barthes to Marianna Hirsch”

Emma Kafalenos, Washington Univ.

“Bad Boys Make Good Reading: Children and the Life Course in 19<sup>th</sup> Century US Schoolbooks”

Penny Tucker, Case Western Reserve Univ.

## **G6. Truth, Sincerity, and Indeterminacy**

“Connection and Indeterminacy in Multi-Textual Fictions”

Michelle Banks, Univ. of Windsor

“David Sedaris and the Issue of Veracity Versus Tellability: What You Get Is (Not) What He Really Is”

Joshua Miller, Univ. of Akron

“Uncertain Ladies: Engendering the Sincerity of Political Irony”

Matthew Stratton, Univ. of California, Davis

“‘One correct account and several false versions’: Tariq Ali’s Politics of Truth and Fiction in *The Book of Saladin*”

Gulfer Goze, Tufts Univ.

## **G7: The Second World War**

“Narration as *Resistance*: Gertrude Stein and the Second World War”

Pamela Kroll, Scarsdale High Sch.

“Wartime ‘Lite’ Narratives: The U.S. Bond Drive Campaign, 1941-1946”

Mary Anne Schofield, Villanova Univ.

“Doris Lessing’s Fiction Mediating the Causes of War and the Effects of War Trauma”

Sandra Singer, Univ. of Guelph

## **G8. Readers, Authors, and Forms: Subjects of Narratology**

“The Real Author in Narrative Theory: A Discursive Approach to the Narrative Communication Model”

Paul Dawson, Univ. of New South Wales

“The Reader’s Phenomenological Perspective”

Cathrine Kietz, Univ. of Aarhus

“Historical Narratology and the Sexuality of Form”

Susan Lanser, Brandeis Univ.

### **4:15-5:30 pm Transit time (Renaissance Hotel to Case Western Reserve University and University Circle)**

**N.B.:** All Conferees will find in their folders an all-day pass for the HealthLine, running between the Renaissance Hotel at Public Square and Case Western Reserve Univ. at Adelbert Rd. (Ford Auditorium as at the corner of Euclid and Adelbert); transit time door to door is 25-35 minutes on the HealthLine.

### **5:30 – 7 pm Plenary II (Ford Auditorium, Case Western Reserve University)**

**“The Novelization of the Body (Nests, Shells, and Scars); Or, How Medicine and Stories Need One Another”**

Rita Charon, Professor of Clinical Medicine and Director of the Program in Narrative Medicine, Columbia University College of Physicians and Surgeons

### **7 pm Reception (Allen Memorial Library, Case Western Reserve University)**

#### **Evening**

**Dittrick Medical History Center** (in Allen Building) is open from 7-8:30

**Cleveland Cinematheque** (conference badge gives discounted admission of \$6 to either show)

7:30 p.m.: Mulholland Dr. (2001; David Lynch)

10:15 p.m.: Night of Lust/Le Concerto de la Peur (1963; José Bénazéraf)

**Cleveland Museum of Art**

Galleries open until 9 p.m.

Film at CMA, 7 p.m.: *Before Tomorrow* (2008; Marie-Hélène Cousineau and Madeline Ivalu)

**Saturday 10 April**

**8:45- 10:15 am Concurrent Sessions**

**H1. Resisting Closure: After the Redemption Plot**

“Resisting Closure in Film: Mike Nichols’ *Wit* and Dariusz Jablonski’s *The Photographer*”

Linda Raphael, George Washington Univ. School of Medicine

“Still Here: 21<sup>st</sup> Century HIV Narratives of Survival”

Allan Peterkin, Univ. of Toronto

“Narrative Pressures: The Socio-narrative Norms of Illness and Disability”

Rebecca Garden, Upstate Medical Univ. of New York

**H2. Celebrating a Century of Native American Narrative**

“‘Abstractions Beyond the Reach of His Understanding’: Pan-Indianism, Modernism, and Postmodernism in N. Scott Momaday’s *The House Made of Dawn* and Leslie Marmon Silko’s *Ceremony*”

Bryan Conn, Case Western Reserve Univ.

“The Collective Narrative of Native Children in 19<sup>th</sup> Century Missionary Schools”

Susan Dominguez, Case Western Reserve Univ.

“The Missing Narrator in Louise Erdrich’s Little No Horse Novels”

Christy Rishoi, Mott Community Coll.

**H3. The Rhetoric of Narration in Fiction and Non-Fiction**

“The Camera Eye: Neutral, Subjective, Montage”

Paul McCormick, Ohio State Univ.

“‘I wonder who’s gonna play me?’ Adaptation and the Autobiographical Pact”

Matthew Bolton, Ohio State Univ.

“Unreliable and Deficient Narration”

Jim Phelan, Ohio State Univ.

**H4. Narratives in and of Performance**

“Here’s How You Produce This Play: Towards a Narratology of Dramatic Texts”

Ryan Claycomb, West Virginia Univ.

“Balancing the Dramatic and Theatrical: Surrogate Narration in Fanny Kemble’s *Georgian Journal*”

Kristianne Kalata Vaccaro, Westminster Coll.

“Arnold Schoenberg Reads Dickens”

Andy Lynn, Columbia Univ.

“Theatrical James”

Sheila Teahan, Michigan State Univ.

##### **H5. Narrative on Film III**

“Welcome to the Narrative: Todd Solondz, Irony, and the Cinematic Narrator”

Emily Anderson, Knox Coll.

“Narration in Hollywood Cinema of the 1970s”

Todd Berliner, Univ. of North Carolina, Wilmington

“Toward a ‘Trans’-Narratology: The Two Curious Cases of *Benjamin Button*”

Yong-Ho Choi, Hankuk Univ.

##### **H6. Narrative in Motion**

“Reading and Road-Tripping”

David Alworth, Univ. of Chicago

“Transporting Stories”

Elizabeth Evans, Penn State Univ. DuBois

“Knotty Knitting: Sailors’ Yarns Raveled”

Randy Fromm, Independent Scholar

##### **H7. Ancient and Classical Narrative**

“A Comparative Study of Persian and Arabic Historical Narrative Structure (Abu-Moslem in the Past and Present”

Ragheb Mohammad, Univ. of Tehran

“Date Rape in Ancient Israel: Agency and Discourse in Genesis 34 and 2 Samuel 13”

David Richter, Queens Coll. and Graduate Center, City Univ. of New York

“Fictional Ontology: Self and Narration in the Book of Genesis”

Noam Scheindlin, City Univ. of New York

“Pausanias as a Narrator in Greek Myth”

Matthew Clark, York Univ.

##### **H8. Fantasy and Reality in Victorian Fiction**

“Suture and the Problems of Narration in the Peter Pan Tales”

George Butte, Colorado Coll.

“A Class is Being Beaten: A Freudian Reading of the Industrial Novel”

Michael Lewis, Univ. of Virginia

“‘A Clearly Defined Class in the Present Day’: Collective Representation and Social Identity in Gissing’s *The Odd Women*”

Maria Su Wang, Stanford Univ.

“The Wealthiest Man in the Empire: *Ben-Hur* as Model of Christian Capitalism”

Ashley Squires, Univ. of Texas at Austin

#### **10:30 am - 12:00 noon Concurrent Sessions**

##### **I1. Digital Humanities and Narrative Studies**

“Augmented Realities and Storyworlds”

Jay Clayton, Vanderbilt Univ.

“Narrative and Commentary in Two Online Storytelling Communities”

Ruth Page, Birmingham City Univ.

“Chronotopes, Topoi, Tropes: Patterns in Collected Life Narratives”

Alison Booth, Univ. of Virginia

## **12. Alternate Histories of Free Indirect Discourse**

“‘Laura was not thinking’: FID in Sylvia Townsend Warner’s *Lolly Willowes*”

James Harker, Univ. of California, Berkeley

“Free Indirect Shakespeare”

Daniel Pollack-Pelzner, Harvard Univ.

“Critical Free Indirect Discourse”

Rachel Buurma, Swarthmore Coll.

## **13. Re-membering Memoir**

“Fragmented Echo and the Narcissistic ‘I’: Constructing a Narrative Arc around Disjointed Family Memories”

Judith Greenberg, Gallatin Sch. of Individualized Study

“Those Who Were Not There: Witnessing to the Lives of Their Parents”

Irene Kacandes, Dartmouth Coll.

“‘I was There’: Towards a Poetics of the Memoir

Philippe Carrard, Dartmouth Coll.

## **14. Cognition and Poetic Narrative**

“‘Princes do but play us’: Narratives of Social and Poetic License in Donne’s Erotic Verse”

Charles Henebry, Boston Univ.

“Victorian Poetics and the Invention of Consciousness”

Aaron Worth, Boston Univ.

“Meaning-Construction in Shakespeare’s *Lucrece*”

Michael Booth, Northeastern Univ.

## **15. Unnatural Narrative Theory II**

“Questioning Nature: Unnatural Narration in Feminist Fiction?”

Ellen Peel, San Francisco State Univ.

“So, It’s no only Unspeakable, it’s Unknowable. But is it Unnarratable?”

H. Porter Abbott, Univ. of California, Santa Barbara

“Unnatural Temporalities: Interfaces between Postmodernism, Science Fiction, and the Fantastic”

Jan Alber, Univ. of Freiburg

## **16. Post-Biblical Approaches to Biblical Narrative**

“The Body of the captive Woman”

Alana Vincent, Univ. of Glasgow

“Midrashic Literary Transduction and the Problem of Bil’am”

Michele Wilbert, Independent Scholar

“Ishmael’s Calling: Dialogism and Melville’s Use of Genesis”

John Acker, Ohio State Univ.

### **17. George Eliot**

“Faith and Fictionality”

Ali Chetwynd, Univ. of Michigan

“Scenes of Habitual Life: Narrative Interruption in George Eliot’s *The Lifted Veil*”

Sean O’Toole, Baruch Coll., City Univ. of New York

“‘Fits of Spiritual Dread’: The Narcissus of George Eliot and Psychoanalysis”

Kay Young, Univ. of California, Santa Barbara

### **18. Narrative Theory across the Professions**

“Narrative Theory and Information Work in an Epoch of Professional Crisis”

Amanpal Garcha, Ohio State Univ.

“Enacted Narratives: The Vote of No Confidence”

Mae Kuykendall, Michigan State Univ. College of Law

“Historiography and Historicity in Contemporary Fiction”

Katie Muth, Washington Univ. in St. Louis

“Philosopher’s Lives: Theories of History & Histories of Lives”

Edward Adams, Washington and Lee Univ.

## **12:00 noon-1:30 pm Society Business Lunch**

## **1:30- 3:00 pm Concurrent Sessions**

### **J1. Financial Formalisms: Risk, Ruin, Crisis, and Collapse in Victorian Genres**

“*Vanity Fair* and the Collapse of the Wartime Bond Market”

Eleanor Courtemanche, Univ. of Illinois at Champaign-Urbana

“‘Money Expects Money’: Satiric Credit in *The Way We Live Now*”

Anna Kornbluh, Univ. of Illinois at Chicago

“Raveling and Kempt: The Absence of Failure in *Cranford*”

Megan Ward, Point Park Univ.

### **J2. Graphic Narratives II**

“The Author as Interface in *No Ghost Just a Shell*”

Amy Elias, Univ. of Tennessee

“No Telling and All Showing: Abstraction in the Graphic Novel”

Jan Baetens, Katholieke Universiteit Leuven

“Intertextuality and Multimodality in Comics”

Karin Kukkonen, Univ. of Tampere

“Storylines”

Jared Gardner, Ohio State Univ.

### **J3. Bad Ethics: Narrative Technique, Literary History and the Ethics of Interpretation**

“True to Type: Barbara Pym’s Ethical Ambivalence”

Claire Jarvis, Stanford Univ.

“The Abominable Snowman: Ethics and Narrative Technique in *Oryx and Crake*”

Monique Morgan, McGill Univ.

“Allegorical Ethics in Ian McEwan”

Daniel Stout, St. Francis Xavier Univ.

#### **J4. Ecological Narratives of our Future**

“Sustainable Health Narratives: Beauty and the Future of Bioethics in Aldo Leopold’s *A San County Almanac*”

Peter Whitehouse, Case Western Reserve Univ.

“Future Imperfect Storytelling: A Single Man Goes Hunting for Hope with Scott Russell Sanders”

Mark Bassett, Case Western Reserve Univ.

“Monumentalism as Discursive Practice in Ken Burns’ *The National Parks: America’s Best Idea*”

Eric Chilton, Case Western Reserve Univ.

#### **J5. Identity and Location**

“The Stories We Tell To Ourselves: The Rhetoric of Border Narratives”

Corinne Bancroft, Hamilton Coll.

“Narratives in Performance: The Politics of Location in William J. Wilson’s ‘Afric-American Picture Gallery’ and the 1853 New York Crystal Palace Exhibition”

Ellen Goldner, Coll. of Staten Island, City Univ. of New York

“Identity Narratives and Political Legitimation”

Andreea Ritivoi, Carnegie Mellon Univ.

#### **J6. So Happy Together: Narrative Conjugations**

“‘Lovers Supremely United’: The Reader-Text Love Story in Narrative Ethics”

Ashley Barnes, Univ. of California, Berkeley

“Salvageable Company: Booth, Audience, and Metaphor”

Danielle Dadras, Philadelphia Univ.

“Implied Author(s) in Collaborative Fiction”

Isabell Klaiber, Eberhard Karls Univ., Tübingen

#### **J7. Memory and Cognition**

“From Pre-Narrativity to Narrativity: How Have We Got Along?”

Jorge Martinez Lucena, Universitat Abat Oliba CEU and Univ. of Hertfordshire

“Narrative and the Thinking Body: Studies in Embodied Cognition”

Melba Cuddy-Keane, Univ. of Toronto

“Memoryworlds: A Theory of Narratives of Memory”

Elizabeth Covington, Vanderbilt Univ.

“Cognitive Mapping and Possible Worlds”

Patrick Hamilton, Misericordia Univ.

#### **J8. Blending, Remediation, and Generativity in Cinema**

“Cinematic Free Indirect Narration?: Notes toward a Theory of Ambivalent Narration in Film”

Leah Anderst, Graduate Center, City Univ. of New York

“A Million and One Nights: Generative Cinema and New Film Technologies”

Steve Hawley, Manchester Metropolitan Univ.

“Conceptual Blends in Cinematic Writing: The Camera Eye in Literature and Film”

Christian Quendler, Univ. of Innsbruck

### 3:15- 4:45 pm Concurrent Sessions

#### K1. Counterfictionality

"Retconning Lizzie Bennet: Counterfactual Versions of *Pride and Prejudice*"

Richard Saint-Gelais, Univ. Laval, Quebec

"Counterfictionality and the Unnarratable in the Victorian Novel"

Robyn Warhol-Down, Ohio State Univ.

"'I Lied Too': Counterfictionality and Unreliability in *Damages*"

Michael Butter, Freiburg Inst. for Advanced Study

#### K2. Unreliable Third-Person Narration and the Question of Authorial Presence

"Who Speaks and Who Judges in Unreliable Third-Person Narration?"

Per Krogh Hansen, Univ. of Southern Denmark

"Narrator Text, Character Text, and the Question of Reliability in Third-Person Fiction"

Lars-Ake Skalen, Orebro Univ.

"The (Un)reliability of Third-Person Narratives"

Poul Behrendt, Univ. of Copenhagen

#### K3. Strange Histories of Rock and Roll

"1958: Forster and Liberace; or, The Invert's Tale"

Wendy Moffat, Dickinson Coll.

"1969: Happy Families: The Beach Boys, Charles Manson, and Compulsory Narratives of California"

Cotton Seiler, Dickinson Coll.

"1972-1997: 'On Behalf of All You Guys': Johnny Cash, Jarvis Jay Masters and Disidentifying the Carceral Subject"

Joshua Kupetz, Univ. of Michigan

#### K4. Traumatic Effects

"Transgenerational Trauma and Backwards Narrative in Nancy Huston's *Fault Lines*"

Lewis Ward, Univ. of Plymouth

"Ontological Indeterminacy in David Grossman's *See Under: Love: Toward a Theory of Narrative Metalepsis in Terms of Trauma*"

Lewis Gleich, Univ. of Maryland, College Park

"Signification Traumas and Crisis of Vision in *Spellbound* and *Hulk*"

Ruth Johnston, Pace Univ.

"The Political Shame of Daughters: Incest and Narrative Disruption in American Literature"

Rebecca South, Texas A&M Univ.

#### K5. Orders and Ends in the Twentieth Century

"Mapping Temporal Order: The Example of Faulkner's *Light in August*"

William Nelles, Univ. of Massachusetts Dartmouth

"Ending in the Modernist Novel"

Stephen Kern, Ohio State Univ.

"The Sense of an Ending in Julian Barnes' *Arthur and George*: Detection, Colonialism, and Postcolonialism"

Katherine Weese, Hampden-Sydney Coll.

**K6. Modern Interventions: T. E. Lawrence, D. H. Lawrence, and Isherwood**

“Metacomedy and Isherwood’s Documentation of 1930s Berlin”

Kenneth Ligda, Stanford Univ.

“Masculinity in the Margins: Hidden Narratives of the Self in T.E Lawrence’s *Seven of Pillars of Wisdom*”

Raili Marling, Univ. of Tartu

“Time to Present the Mind: Narrative Form in *Women in Love*”

Nicole Flynn, Tufts Univ.

**K7. Narrative on Film IV**

“The Fractal Spiral of Narrative: Scripts, Frames, and Score for Alfred Hitchcock’s *Vertigo*”

Paul Miers, Towson Univ.

“Focalization, Unreliability and Madness: The Caligari Complex”

Silke Horstkotte, Universität Leipzig/Memorial University of Newfoundland

“Narrator-Narratee Relationships in *Vertigo*”

John Hellman, Ohio State Univ.

**K8. Discourse and Genre in Narrative Theory**

“Naturalizing Speech Acts in Experimental Fiction”

Lars Bernaerts, Ghent Univ.

“Bound Words: Bakhtin on the Image of Discourse in the Novel”

Eli Cohen, Princeton Univ.

“Dissecting Tristan: Uses of the Narratological Knife”

Paul D. Gaffney, Hiram Coll.

“‘She was a writer. She made a plot of it’: Formalizing Narrative Impulse through Generic Conventions”

Malcah Efron, Newcastle Univ.

**5:00- 6:30 pm Contemporary Narrative Theory II**

“Narrative Theory and the Novel”

Gerald Prince, Univ. of Pennsylvania

“Narrative Theory Novelized”

Dorothy Hale, Univ. of California, Berkeley

“Drama, Novel, Narrative”

Sharon Marcus, Columbia Univ.

Jim Phelan (moderator), Ohio State Univ.

**5:00 PM – 6:30 pm**

**Downtown Cleveland Walking Tour: Reconstructing a Material Past**

Erika Olbricht, Case Western Reserve Univ.

How does a place reveal its history? On this tour, we will visit various memorials and historic places in downtown Cleveland in order to pay attention to how a city's history can be preserved and presented in material form.

**6:45 - 8:15 pm Plenary III**

[Formal Title Pending]

Greil Marcus

**8:00 pm - 12:00 midnight Rock and Roll Hall of Fame and Museum Open to Conferees**

**NB:** Shuttles run continuously from the Renaissance Hotel to the Rock Hall beginning at 7:45 pm and ending at 12:15 am.

**9:00 pm – 12:00 midnight 25th Anniversary Celebration and Dance (Rock Hall)**

**Sunday 11 April**

**8:30- 10:00 am Concurrent Sessions**

**L1. “Faking It” in Contemporary Cultural Texts**

“(Not) One of Us: Demonic Mythology and Unnatural Vampiric Consumption in HBO’s *True Blood*”

Christopher Craig, Emmanuel Coll.

“See Dick Dream His Own Death: Pseudocide Fantasies in Contemporary American Television”

Kelly McGuire, Emmanuel Coll.

“All That Glitters: The Artifice of Beauty and Political Fantasy in Alan Hollinghurst’s *The Line of Beauty*”

Ashley Shelden, Kennesaw State Univ.

**L2. Contemporary U.S. Fiction and the Globe**

“‘I am not a violent man’: Torturers and the Tortured in Edwidge Danticat’s *The Dew Breaker*”

Sheri-Marie Harrison, Univ. of Missouri Columbia

“The Aesthetics and Politics of Awkwardness in Junot Díaz’s *The Brief, Wondrous Life of Oscar Wao*”

Andrew Hoberek, Univ. of Missouri Columbia

“Mad Men, Falling Men, and Nostalgic Masculinity in the Post-9/11 Novel”

Elizabeth Anker, Cornell Univ.

**L3. History and Subjectivity in Graphic Narrative**

“Constructing the Narrative Subject at Marvel Comics in May, 1968”

Brad Chisholm, St. Cloud State Univ.

“Metalepsis and Historiography in *The Barn Owl’s Wondrous Capers*”

Suhaan Mehta, Ohio State Univ.

“Verbal and Graphic Narrative in the Graphic Novel”

Michael Schuldiner, Univ. of Akron

#### **L4. Narrative and Medicine III**

“The Narrative Structure of Hypochondria”

Catherine Belling, Northwestern Univ. Feinberg

“Rebellion and Realism in TV Medical Dramas”

Erika Wright, Univ. of Southern California

“Narrative Theory, Disability, and the Contemporary Narratives of Identity Formation”

Nicholas Hetrick, Ohio State Univ.

#### **L5. Chance, Disorientation, and Impossibility in French Fiction**

“Samuel Beckett’s Last Impossible Narrative: ‘I am saying this right now’”

Jacob Hovind, Emory Univ.

“Narrative Games of Chance in Breton’s *Nadja*”

Genevieve Amaral, Northwestern Univ.

“Conjugating the Past in the Present Tense in Claude Simon’s *The Georgics*”

Alina Cherry, Wayne State Univ.

#### **L6. Lyric in and as Narrative**

“Keats and the End of Romantic Narrative”

Jonathan Mulrooney, Coll. of the Holy Cross

“Coleridgean Awakenings: Narrative Poetry, Exploration and Psychoanalysis”

Emily Rohrbach, Northwestern Univ.

“‘To Hold the Heart of Man’: Reconciling the Role of the Lyric in Narrative”

Jennifer Williams, Univ. of Maryland

“Redirecting the Imagination: Wallace Stevens and the Fantastic Self”

Nancy Stewart, Univ. of Maryland

#### **L7. British Modernisms: Conrad and Sinclair**

“Intentionality, ‘Inscrutable Motives,’ and the Case of Joseph Conrad’s *Under Western Eyes*”

Maria Bachman, Coastal Carolina Univ.

“‘That Wooden-Faced Panjandrum’: Scientific Racism and Cosmopolitan Narration in Conrad’s *Secret Agent*”

Jason Coats, Univ. of Virginia

“Stasis of Transcendence: The Ends of Narrative in May Sinclair’s Novels”

Cynthia Port, Coastal Carolina Univ.

### **10:15 - 11:45 am Concurrent Sessions**

#### **M1. Contemporary Temporalities**

“What Will Have Happened?: Narrative Expectation and the Ontology of the Future”

Mark Currie, Univ. of East Anglia

“‘Progression d’effet’ Reprised: J.M. Coetzee and Modernist Duration”

David James, Univ. of Nottingham

“Temporal Ecology and *The Famished Road*”

Jesse Matz, Kenyon Coll.

## **M2. Children's Stories**

"Manipulated Innocence: Appropriating the Child's Story in Markus Zusack's *The Book Thief*"  
Jonathan Klassen, Soochow Univ.

"Then All the Old Stories Came Back Again": Juvenile Imagination and Crises of Adult Authority in Tarsem Singh's *The Fall*, Guillermo de Toro's *Pan's Labyrinth*, and Arthur Machen's 'The White People'"

Jeffrey Renye, Temple Univ.

"Closure and Unhappiness, Extrapolation and Hope: The Epilogue in Children's Fantasy Fiction"  
Mike Cadden, Missouri Western State Univ.

## **M3. Narrative Identities**

"Repetition and Narrative Suspension in Karen Tei Yamashita's *Tropic of Orange*"  
Amy Tang, Wesleyan Univ.

"You, Me and the Narratee: Reading Yourself in Russell Banks' *Trailerpark*"  
Matthew Weber, Univ. of Cincinnati

"Questions of Nativity and Authorial Identity in Literary Studies"  
George Perkins and Barbara Perkins, Eastern Michigan Univ.

## **M4: Movement, Disaster, Revelation**

"Space, Field of Vision, and Movement in Italo Calvino's "Numbers in the Dark"  
Jennifer Gregory, Ohio State Univ.

"Shake Rattle and Roll: The Contemporary Social Novel's Love of Earthquakes"  
Dehn Gilmore, California Inst. of Technology

"Cormac McCarthy and the Narrative of Disaster"  
Karen Steigman, Otterbein Coll.

## **M5. Beyond Casaubon: Nineteenth-Century Genres**

"Bibliomania: Book Addiction in the Neo-Victorian Novel"  
Kristina Aikens, Tufts Univ.

"The Domestic Novel: In Search of a Definition"  
Susan Fraiman, Univ. of Virginia

"'An amusement and a science': Scientific Evangelism and the Professional Narrative of Lewes's Seaside Studies"  
Meegan Kennedy, Florida State Univ.

## **M6. Genre, Format, and Mode in Continental Narrative**

"Epistolary (non)Narratives: Narratorial Absent Presence in Fyodor Dostoevsky's *Poor Folk*"  
Elina Bloch, Yale Univ.

"Ambiguity of the 'Unknown Forces': The Example of A. Pushkin's 'The Queen of Spades'"  
Xenia Reznik, Univ. of Tsukuba

"Poetics of Series. Series of (non-)events in Short Short Story Collections of Ror Wolf, Thomas Bernhard and Helmut Heißenbüttel"  
Carola Gruber, Univ. of Munich

**M7. Visual Cultures**

“Composed Spaces: Francis Bacon and the Resistance to Narrative”

Cheryl Alison, Tufts Univ.

“Representing Complicity in *The Wire*”

Liz Maynes-Aminzade, Harvard Univ.

“Narrativity in Nature Photography: Imag(in)ing Environmental Stories and Time”

David FitzSimmons, Ashland Univ.

**12:00 noon - 1:30 pm Contemporary Narrative Theory III**

“Queer Theory in 2010”

Lee Edelman, Tufts Univ.

“Dispersions”

Judith Roof, Michigan State Univ.

“Reading (the) Oppositional (in) Narrative”

Susan Winnett, Universität Hamburg

Margaret Homans (moderator), Yale Univ.

**1:30 pm Close of Conference**