



CASE WESTERN RESERVE  
UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES



THE TWENTY-FIFTH  
INTERNATIONAL  
CONFERENCE  
ON  
NARRATIVE

CLEVELAND, OHIO  
8-11 APRIL 2010

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## ACKNOWLEDGMENTS

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*The 2010 International Conference on Narrative is made possible by the generous support of our Sponsors at Case Western Reserve University and Partners in University Circle.*

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Gary Lee Stonum (English)

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Athena Vrettos (English, CWRU)

**Special thanks** to the following for going above and beyond the call of duty. Without them, all of the others' work would have gone for naught:

Dael Colvin *Renaissance Cleveland Hotel*  
Professor Mary Davis *Music, CWRU*  
Tamara Dyer *Positively Cleveland*  
Dr. James Edmonson *Director, Dittrick Medical  
History Center*  
John Ewing *Director, Cleveland Cinematheque*  
Professor Mary Grimm *English, CWRU*  
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Anne Siegel *Rock and Roll Hall of Fame and Museum*  
Scott Sharp *College of Arts and Sciences, CWRU*  
Dean Cyrus Taylor *College of Arts and Sciences, CWRU*  
Lynne K. Townsend  
Frederica Ward *English, CWRU*  
Yeheng Wu *Physics, CWRU*  
Chuck Yoder *Office of the Controller, CWRU*



Program Design and Layout by Mary K. Assad

# THE INTERNATIONAL SOCIETY FOR THE STUDY OF NARRATIVE

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THE INTERNATIONAL SOCIETY FOR THE STUDY OF NARRATIVE is an international nonprofit association of scholars dedicated to the investigation of narrative, its elements, techniques, and forms; its relations to other modes of discourse; its power and influence in cultures past and present.

“Narrative” for us is a category that may include the novel, epic poetry, history, biography, autobiography, film, the graphic arts, music, performance, legal writing, medical case histories, and more.

The Society sponsors the International Conference on Narrative each year. The first conference was held at Ohio State University in 1986, and in subsequent years, the meeting has been held at sites across the United States, Canada, and France. At each conference, approximately 250 speakers address issues of narrative from a variety of positions and perspectives.

There are currently approximately a thousand members in ISSN, and new members are always welcome. Membership in the Society includes a subscription to *Narrative* (winner of the 1993 award for Best New Journal from the Council of Editors of Learned Journals), as well as to the Society’s newsletter, which contains information about the annual conference, MLA sessions, the online discussion group, and other activities.

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## EXECUTIVE COMMITTEE

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<i>President:</i>	SUZANNE KEEN, Washington and Lee University, 2010
<i>First Vice President:</i>	BRIAN RICHARDSON, University of Maryland, College Park, 2010
<i>Second Vice President:</i>	IRENE KACANDES, Dartmouth College, 2010
<i>Past President:</i>	PRISCILLA WALTON, Carleton University, 2009
<i>Secretary-Treasurer; Editor, Narrative:</i>	JIM PHELAN, The Ohio State University
<i>Conference Liaison:</i>	ALAN NADEL, University of Kentucky
<i>Electronic Communications Coordinator:</i>	EDWARD MALONEY, Georgetown University

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## EXECUTIVE COUNCIL

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HILLARY DANNENBERG, University of Trier, 2010-2012  
TONY JACKSON, University of North Carolina, Charlotte, 2010-2012  
DAVID RICHTER, Queens College, The City University of New York, 2008-2010  
LISA ZUNSHINE, University of Kentucky, 2008-2010  
SUSAN LANSER, Brandeis University, 2009-2011

# AWARDS: CALL FOR NOMINATIONS

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## THE BARBARA PERKINS & GEORGE PERKINS PRIZE

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This year the Perkins Prize will be judged by:

Professor Priscilla Walton  
Department of English  
Carleton University  
1125 Colonel By Drive  
Ottawa, ON  
K1S 5B6  
CANADA

Professor Margaret Homans  
Department of English  
Yale University  
New Haven, CT 06511

Professor Carol Colatrella  
Department of Literature,  
Communication & Culture  
Georgia Institute of Technology  
Atlanta, Georgia 30332

For books published in 2009, please send inquiries or informal, brief written nominations to the Chair of the judging committee, Professor Walton <[pw Walton@rogers.com](mailto:pw Walton@rogers.com)>. Please send a copy of the nominated book to each of the Committee members at the above addresses.

Publisher, third party, and self-nominations are appropriate. Deadline for nominations is June 1, 2010.

The winner will be announced at the MLA Convention in December, and the prize presented at the Narrative Conference in St. Louis next April. The prize, awarded to the book making the most significant contribution to the study of narrative in a given year, consists of \$1,000 plus a contribution of \$500 toward expenses for the winning author to attend the Narrative Conference where the award will be presented.

## GRADUATE STUDENT ESSAY PRIZE

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All graduate students who present papers at this conference are invited to compete for the prize for the best graduate-student paper of the 2010 conference. The winner will receive a copy of a Perkins Prize-winning book of his or her choice and will be invited to expand the winning paper and submit it for consideration by *Narrative*.

Submit your papers electronically as attachments (Word PC-compatible files, please) to both of the judges by Monday, May 17: Hilary Dannenberg <[hilary.dannenberg@uni-trier.de](mailto:hilary.dannenberg@uni-trier.de)> and Tony Jackson <[tejackso@email.uncc.edu](mailto:tejackso@email.uncc.edu)>. Be sure to submit the paper you actually presented at the conference, not some expanded or edited version of it.

# PLENARY SPEAKERS

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THURSDAY, 8 APRIL 2010

8:00 - 9:30 PM

SUSAN STANFORD FRIEDMAN

“TOWARD A PLANETARY NARRATIVE POETICS”

SUSAN STANFORD FRIEDMAN is the Virginia Woolf Professor of English and Women's Studies, the Sally Mead Hands Bascom Professor of English, and the Director of the Institute for Research in the Humanities at the University of Wisconsin-Madison. In 2009, she received the Wayne C. Booth Award for Lifetime Achievement in Narrative Studies. She is the author of *Mappings: Feminism and the Cultural Geographies of Encounter*, winner of the Perkins Prize for Best Book in Narrative Studies; *Psyche Reborn: The Emergence of H.D.*; and *Penelope's Web: Gender, Modernity, H.D.'s Fiction*. She edited *Analyzing Freud: Letters of H.D., Bryher, and Their Circle*, *Joyce: The Return of the Repressed*, and (with Rachel Blau DuPlessis), *Signets—Reading H.D. A Special Issue on Comparison of New Literary History* edited with Rita Felski has just appeared, and *Contemporary Women's Writing*, an Oxford University Press journal she co-edits, won the 2009 award for Best New Journal from the Council of Editors of Learned Journals. She is at work on books on planetary modernisms and on migration narratives.



# PLENARY SPEAKERS

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FRIDAY, 9 APRIL 2010

5:30 - 7:00 PM

## RITA CHARON

“THE NOVELIZATION OF THE BODY (NESTS, SHELLS, AND SCARS);  
OR, HOW MEDICINE AND STORIES NEED ONE ANOTHER”

RITA CHARON, M.D., Ph.D. is Professor of Clinical Medicine and Director of the Program in Narrative Medicine at the College of Physicians and Surgeons of Columbia University. Dr. Charon has practiced general internal medicine since 1981 at Columbia and has written and lectured extensively on literature's salience to medical practice as well as on the doctor-patient relationship, empathy in medicine, narrative competence, narrative ethics, and the works of Henry James. Dr. Charon inaugurated the Program in Narrative Medicine at Columbia in 1996, where she has also designed and directed medical education programs in medical interviewing and medical humanities. These programs emphasize outcomes research to document the effectiveness of training programs in narrative aspects of medicine. Her group in Narrative Medicine offers intensive training to national and international candidates, including a Master of Science in Narrative Medicine from Columbia University, starting in fall of 2009. Dr. Charon's

essays have appeared in *The New England Journal of Medicine*, *Lancet*, *JAMA*, *Narrative*, *Literature and Medicine*, *The Henry James Review*, and *The Annals of Internal Medicine*. She is author of *Narrative Medicine: Honoring the Stories of Illness* published by Oxford University Press in 2006 and co-editor of *Psychoanalysis and Narrative Medicine* (SUNY Press, 2008) and *Stories Matter: The Role of Narrative in Medical Ethics* (Routledge, 2002). She is working on a book on Henry James.



# PLENARY SPEAKERS

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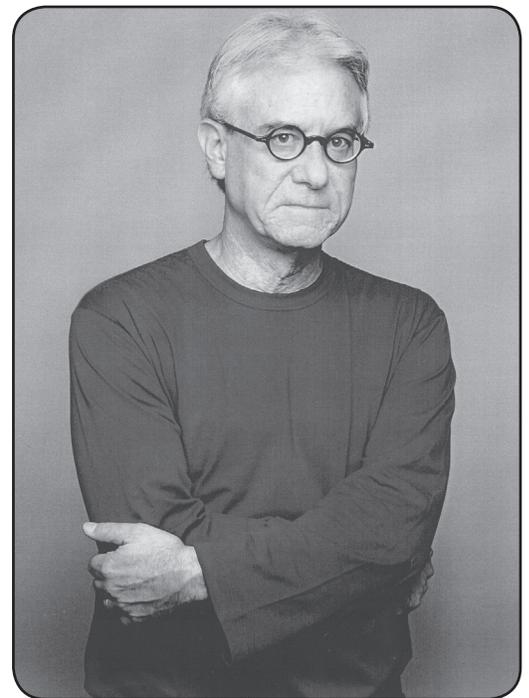
SATURDAY, 10 APRIL 2010

6:45 - 8:15 PM

## GREIL MARCUS

“LINDA LOVELACE, FOUR GHOST-WRITTEN AUTOBIOGRAPHIES,  
AND NARRATIVE IN *A NEW LITERARY HISTORY OF AMERICA*”

**GREIL MARCUS** was born in San Francisco in 1945. With Werner Sollors, he is the editor of *A New Literary History of America*, published in 2009 by Harvard. He is the author of *Lipstick Traces*, *The Shape of Things to Come: Prophecy and the American Voice*, *The Dustbin of History*, *The Old Weird America: The World of Bob Dylan's Basement Tapes*, *Dead Elvis*, *Double Trouble*, 'The Manchurian Candidate,' 'In the Fascist Bathroom,' *Mystery Train*, and *Like a Rolling Stone*. *When that Rough God Goes Riding—Listening to Van Morrison* was just published by PublicAffairs, which will also publish *Bob Dylan by Greil Marcus: 1968-2010* in the fall. With Sean Wilentz, he is the editor of *The Rose & the Briar: Death, Love and Liberty*; he is also the editor of *Psychotic Reactions and Carburetor Dung* by Lester Bangs, *Stranded*, and *Best Music Writing 2009*. In recent years Greil Marcus has taught at Berkeley, Princeton, Minnesota, and the New School, where he will be this fall. He is a contributing editor at Artforum and *Rolling Stone*, and a member of the editorial boards of the journals *Common Knowledge* and *Lapham's Quarterly*. His column “Real Life Rock Top 10” appears regularly in *The Believer*. He lives in Berkeley.



(c) Thierry Arditti, Paris

# HOTEL INFORMATION

## RENAISSANCE CLEVELAND HOTEL

24 Public Square  
Cleveland, Ohio 44113  
Phone: 216-696-5600  
Fax: 216-696-3102

### Audiovisual Provisions

Limited audiovisual support is available to all conferees who requested it by the end of January in response to the Organizing Committee's invitation. We regret that we cannot accommodate late or on-site requests. The following rooms for concurrent sessions will be equipped with laptop connections, and projection capabilities suited to PowerPoint presentations:

*Thursday 8 April: Van Aken, Case*

*Friday 9 April: Van Aken, Blossom, Garfield*

*Sunday 11 April: Blossom*

The following rooms will have the provision of sound equipment in addition to wired internet, laptop connections, and projection capabilities, making them suitable to screening film and video clips:

*Thursday 8 April: Severance, Blossom, Garfield*

*Friday 9 April: Severance*

*Saturday 10 April: Severance, Van Aken, Blossom, Case*

*Sunday 11 April: Severance*

Unfortunately, we have not been able to provide laptop computers, laser pointers, easels, whiteboards, or VHS/DVD players. In exceptional circumstances, conference staff might be able to loan personal computer equipment for individual presentations in the event of emergency.

### Internet Connections

All Renaissance Cleveland Hotel presentation rooms with audiovisual equipment have wired internet connections. Free wifi internet access is available throughout Tower City Center, Case Western Reserve University, and Cleveland Hopkins Airport.

### Transportation

To reach the Renaissance Hotel from CLE, the simplest mode of transport is the RTA Red Line Train (one way travel: \$2.25). Follow signs at the airport to the Red Line platform, one level down from Baggage Claim. The trip to the Tower City station is approximately 25 minutes, and the Renaissance is attached to Tower City Center. Alternatively, taxi fare from CLE to the Renaissance is currently \$33.

Travel to Case Western Reserve University, University Circle, and Little Italy is best accomplished on the HealthLine, though the Red Line also reaches the outskirts of CWRU and University Circle. Day passes are \$5. The HealthLine also stops at the PlayHouse Square Theater District, Cleveland State University, and the Cleveland Clinic, a stops are within walking distance of the Cleveland Museum of Contemporary Art.

Free trolleys circulate throughout downtown Cleveland during business hours Monday through Friday.

### Parking

The Renaissance Cleveland offers indoor valet parking at \$30 per day or self-park at \$23 per day. Independently operated surface lots are available across West Superior from the hotel at hourly and daily rates.

### Cleveland Travel/Tourism Information

Additional information about entertainment, dining, and transportation is available at the Positively Cleveland/Cleveland Plus Visitors Center, located in the Higbee Building, directly across the Tower City Center lobby from the Cleveland Renaissance Hotel. (Phone: 216-875-6680)

### A Reminder to Presenters and Panel Chairs

All concurrent sessions are scheduled for 90-minute sessions. Panel chairs should ensure that panels with three papers keep individual presentations to a strict 20-minute limit and that those with four papers observe 15-minute limits for individual presentations. This will ensure that sessions have 30 full minutes for discussion and critical exchange.

In addition to ensuring that panels keep to schedule, panel chairs should plan to introduce speakers by name (biographical notes and extended introductions are not necessary) and enter into general conversation during the discussion period as they see appropriate.

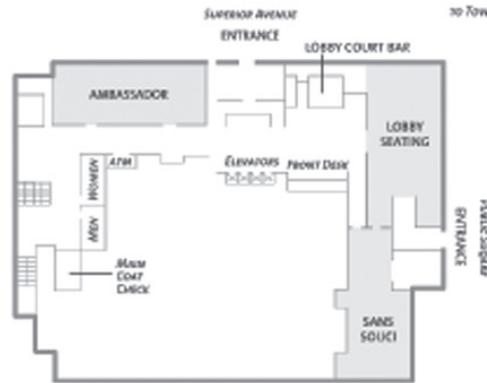


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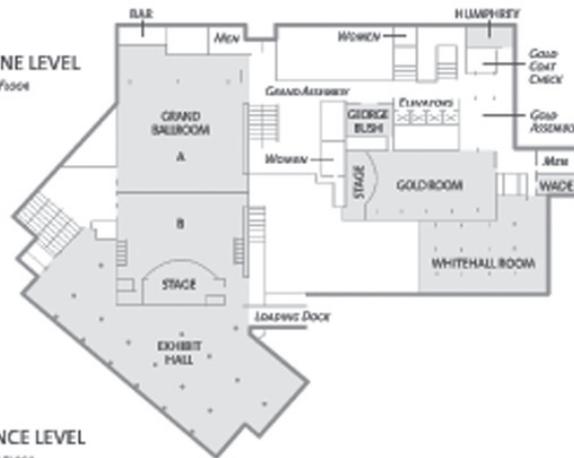
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First Floor



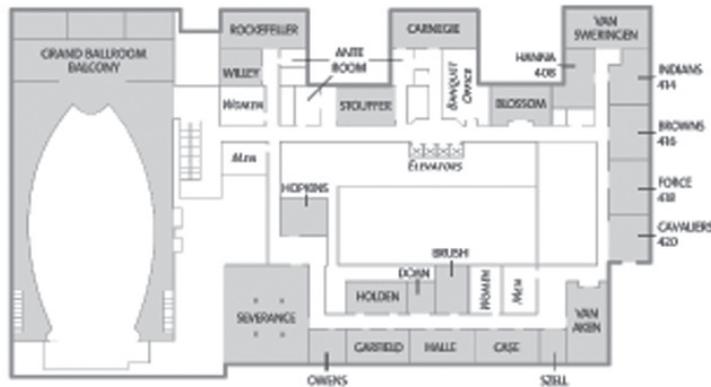
LOBBY LEVEL  
Second Floor



MEZZANINE LEVEL  
Third Floor



CONFERENCE LEVEL  
Fourth Floor



*Floor Plans  
& Capacity  
Chart*



RENAISSANCE.  
CLEVELAND HOTEL

# PROGRAM AT A GLANCE

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## *THURSDAY* *8 APRIL*

9:00 - 10:30 AM	CONTEMPORARY NARRATIVE THEORY I
10:45 AM - 12:15 PM	CONCURRENT SESSION A
1:15 - 2:45 PM	CONCURRENT SESSION B
3:00 - 4:30 PM	CONCURRENT SESSION C
4:45 - 6:15 PM	CONCURRENT SESSION D
6:30 - 8:00 PM	NEWCOMERS' DINNER
8:00 - 9:30 PM	PLENARY: SUSAN STANFORD FRIEDMAN
9:30 - 11:00 PM	OPENING RECEPTION

## *FRIDAY* *9 APRIL*

8:30 - 10:00 AM	CONCURRENT SESSION E
10:15 - 11:45 AM	SPECIAL SESSIONS/WALKING TOUR
1:00 - 2:30 PM	CONCURRENT SESSION F
2:45 - 4:15 PM	CONCURRENT SESSION G
5:30 - 7:00 PM	PLENARY: RITA CHARON (CWRU)
7:00 - 8:30 PM	RECEPTION (CWRU)
FROM 7:00 PM	EVENING: UNIVERSITY CIRCLE/LITTLE ITALY

## *SATURDAY* *10 APRIL*

8:45 - 10:15 AM	CONCURRENT SESSION H
10:30 AM - 12 NOON	CONCURRENT SESSION I
12 NOON - 1:30 PM	SOCIETY BUSINESS LUNCH
1:30 - 3:00 PM	CONCURRENT SESSION J
3:15 - 4:45 PM	CONCURRENT SESSION K
5:00 - 6:30 PM	CONTEMPORARY NARRATIVE THEORY II
6:45 - 8:15 PM	PLENARY: GREIL MARCUS
FROM 8:00 PM	ROCK AND ROLL HALL OF FAME/MUSEUM
9:00 PM - 12 MIDNIGHT	25 <sup>TH</sup> ANNIVERSARY CELEBRATION/DANCE (ROCK HALL)

## *SUNDAY* *11 APRIL*

8:30 - 10:00 AM	CONCURRENT SESSION L
10:15 - 11:45 AM	CONCURRENT SESSION M
12 NOON - 1:30 PM	CONTEMPORARY NARRATIVE III

# PROGRAM AT A GLANCE (DETAILS)

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## NEWCOMERS' DINNER (THURSDAY)

Those who are attending the conference for the first or second time are invited to join members of the Narrative Society's Executive Council and other old-timers for our annual (dutch treat) Newcomers' Dinner on Thursday evening at 6:30 pm. Please meet at the Registration Desk at Gold Coat Check (Mezzanine Level). We will assemble into smaller groups and head off to separate restaurants, returning in time for Susan Stanford Friedman's plenary session at 8:00 pm.

## OPENING RECEPTION (THURSDAY)

Immediately following the first plenary session, a reception will be held in the Ambassador Room (Lobby Level). All conference participants are welcome; dessert and a cash bar will be available. Please join us for informal conversation and an opportunity to meet and reconnect with other conference participants and members of the Society.

## SPECIAL SESSIONS (FRIDAY)

Prior to the lunch break on Friday, two Special Sessions will run concurrently. The annual Workshop on the Teaching of Narrative will include brief presentations and general discussion on matters of narrative theory and pedagogy. An anniversary session on Narrative Conferences, Past and Future features twenty past Conference Coordinators and invites all conference participants to help us envision the future of the Conference in the years to come.

## WALKING TOURS (FRIDAY AND SATURDAY)

Join us for walking tours of historic downtown Cleveland on Friday morning (departing around 10:15 am) and Saturday afternoon (departing at 5 pm). Please meet at the Registration Desk at Gold Coat Check (Mezzanine Level); tours return in advance of the next programmed event.

## CASE WESTERN RESERVE UNIV. AND UNIVERSITY CIRCLE (FRIDAY)

Afternoon and evening events on Friday take place on the campus of Case Western Reserve University and in University Circle, the largest concentration of cultural institutions in one square mile in North America. All conference participants will find in their registration materials a day pass for the HealthLine, a novel "Rapid-Bus" transit system which runs from the front door of the Renaissance Hotel at Public Square to CWRU and University Circle. Friday's plenary will take place in CWRU's Ford Auditorium, in the Allen Memorial Building, at the Adelbert Road HealthLine stop. Following the plenary, please join us for a reception in the Allen Memorial Medical Library and explore the Dittrick Medical History Center in the Allen Building. Or, visit the Cleveland Museum of Art across the street (galleries are open until 9 pm), catch a film at the Cleveland Cinematheque (show your conference badge for a discount!), or dine at one of the many restaurants in University Circle and Little Italy. Return on the HealthLine at your leisure. Transit time is 20-30 minutes.

## SOCIETY BUSINESS LUNCH (SATURDAY)

All conference participants are welcome to join the Narrative Society Executive Committee for the Society Business Lunch on Saturday. The Executive Committee will give updates on the Society's annual awards, upcoming conference plans, and other matters of interest to the Society. A plated lunch will be served.

## 25TH ANNIVERSARY CELEBRATION AND DANCE – ROCK HALL (SATURDAY)

Following the plenary session on Saturday evening, please join us for a celebration of the Narrative Conference's first 25 years at the Rock and Roll Hall of Fame and Museum. Shuttles will run between the W. Superior entrance to the Renaissance Cleveland Hotel and the Rock Hall regularly between 7:45 pm and 12:15 am. Rock Hall doors open to conferees at 8 pm and music on the dance floor will begin at 9 pm. Hors d'oeuvres, dessert, and a cash bar will be available; each celebrant will have one drink on the house. Please be sure to bring admission tickets with you (tickets, including those for any registered guests, can be found in registration materials). The entire Hall and Museum will be open until midnight; the gift shop will be open until 10 pm.

2010



PROGRAM

# THURSDAY, 8 APRIL

8:30 - 7:00 PM

**Registration**  
(Gold Coat Check)

10:00 - 5:30 PM

**Book Displays**  
(George Bush and Foyer)

9:00 - 10:30 AM

**Contemporary Narrative Theory I:  
Character, Narrator, Closure**  
(Gold)

*Moderator:* GERALD PRINCE, Univ. of Pennsylvania

“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.

10:45 AM - 12:15 PM

**Concurrent Session A**

**A1. Conceptual Blending I: Blending, Readers, and Textual Boundaries** (Van Aken)

*Chair:* VERA TOBIN, Case Western Reserve Univ.

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

JENNIFER HARDING, Washington and Jefferson Coll.

“Blending and Text-Paratext Relations”

SARAH COPLAND, Ohio State Univ.

“Metalepsis as a Blending Phenomenon?”

MONIKA FLUDERNIK, Univ. of Freiburg

**A2. The Mid-Victorian Novel** (Garfield)

*Chair:* JANICE CARLISLE, Yale Univ.

“On the Length of *Barry Lyndon*”

JAMI BARTLETT, Univ. of California, Irvine

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

MATT DUBORD, Univ. of California, Los Angeles

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

JESSE ROSENTHAL, Johns Hopkins Univ.

# THURSDAY, 8 APRIL

## A3. Narratives of Truth and Reconciliation (Humphrey)

Chair: JAMES WEAVER

“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 (Severance)

Chair: ELIZABETH NIXON

“‘No Shark Supervised the Tragedy’: Humor and the Horrific in Arundhati Roy’s *The God of Small Things*”

ELIZABETH NIXON, Ohio State Univ.

“Belly-Aches and More in Zadie Smith’s *White Teeth*”

FREDERICK LUIS ALDAMA, 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

“Childhood, Humor and Colonial Occupation: Yasujiro Ozu’s *Early Summer*”

PATRICK COLM HOGAN, Univ. of Connecticut

## A5. Early Modern Narrative (Case)

Chair: CHRISTOPHER FLINT, Case Western Reserve Univ.

“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.

## A6. Emergence-Telos; Connexity-Resistance (Blossom)

Chair: DAVID GORMAN

“Secular Teleology for the 21st 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 HYVÄRINEN, Univ. of Tampere, Finland

“Narrative and Emergence: A Partial Prospectus”

RICHARD WALSH, Univ. of York

# THURSDAY, 8 APRIL

## A7. Telling September 11, 2001 (Halle)

*Chair:* R. WELLS ADDINGTON, Case Western Reserve Univ.

“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 Session B

### B1. Unnatural Narrative Theory I (Van Aken)

*Chair:* AMY ELIAS, Univ. of Tennessee

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

STEFAN IVERSEN, Aarhus Univ.

“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, Aarhus Univ.

### B2. Free to Fall: Fate, Choice, Chance, Narrative (Severance)

*Chair:* HILARY SCHOR

“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

# THURSDAY, 8 APRIL

## B3. Women Writing against Hegemonic Histories (Halle)

*Chair:* MARILYN MOBLEY, Case Western Reserve Univ.

“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 (Humphrey)

*Chair:* LAURA GREEN

“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 (Case)

*Chair:* TORY YOUNG

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

LINDSAY MARTIN, Ohio State Univ.

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

MERJA POLVINEN, Univ. of Helsinki

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

TORY YOUNG, Anglia Ruskin Univ.

## B6. Theorizing Seriality (Garfield)

*Chair:* SEAN O’SULLIVAN

“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.

# THURSDAY, 8 APRIL

## B7. Narrative on Film I (Blossom)

Chair: JEFFREY RENYE

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

JULIA LIPPERT, Martin-Luther-Universität Halle-Wittenberg

“Then All the Old Stories Came Back Again”: Juvenile Imagination and Crises of Adult Authority in Tarsem Singh’s *The Fall*, Hayao Miyazaki’s *Spirited Away*, Guillermo de Toro’s *Pan’s Labyrinth*, and Arthur Machen’s “The White People”

JEFFREY RENYE, Temple Univ.

“Embedded Narration and Morphing in Short Animated Films”

MARY SLOWIK, Pacific Northwest Coll. Of Art

3:00 - 4:30 PM

## Concurrent Session C

### C1. Adoption Narratives (Garfield)

Chair: MARGARET HOMANS

“After Adoption: Afterwardness as Action”

PEGGY PHELAN, Stanford Univ.

“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.

### C2. Narrative and Poetry (Severance)

Chair: BRIAN McHALE, Ohio State Univ.

“Narrative in Autobiographical Poems”

STEFAN KJERKEGAARD, Aarhus Univ.

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

LASSE GAMMELGAARD, Aarhus Univ.

“Double Trouble in the Verse Novel”

LINDA WESTE, Univ. of Melbourne

### C3. Biocultural Approaches to Narrative (Van Aken)

Chair: NANCY EASTERLIN

“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.

# THURSDAY, 8 APRIL

## C4. Confluence and Contestation in South Asian Narratives (Holden)

Chair: ELIZABETH MASON

“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 (Halle)

Chair: KYUNGSOON LIM, Hankuk Univ.

“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 (Blossom)

Chair: TISHA TURK

“*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.

# THURSDAY, 8 APRIL

## C7. Ecological Narratives of our Future (Humphrey)

*Chair:* MARK BASSETT

“Sustainable Health Narratives: Beauty and the Future of Bioethics in Aldo Leopold’s *A Sand 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.

## C8. Narrative as Rhetoric: Inside-Out, Outside-In (Case)

*Chair:* CASSANDRA FREUDENRICH, Case Western Reserve Univ.

“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 Session D

### D1. The Time of Literature and the Time of Newspapers (Van Aken)

*Chair:* KATE HAFFEY

“The Temporality of Writing Books”

JANE GALLOP, Univ. of Wisconsin Milwaukee

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

KATE HAFFEY, Univ. of Wisconsin Milwaukee

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

JOSEPH LITVAK, Tufts Univ.

### D2. Cultural Narratives (Severance)

*Chair:* ALAN NADEL

“Screen Actress Autobiography and the Imitation of Love”

VIRGINIA BLUM, Univ. of Kentucky

“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.

# THURSDAY, 8 APRIL

## D3. Focalization Patterns, Gender Performativity, and Transgressive Women (Case)

Chair: HELEN DAVIS

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

HELEN DAVIS, Wilkes Univ.

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

ASHLEY ANDREWS LEAR, Embry-Riddle Aeronautical Univ.

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

JODY ROSEN, New York City Coll. of Technology

## D4. Narrative and Medicine I (Garfield)

Chair: T. KENNY FOUNTAIN, Case Western Reserve Univ.

“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 (Halle)

Chair: BESSIE GOLDBERG

“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 (Humphrey)

Chair: SARAH HERBE

“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 Atlas*”

HEATHER HICKS, Villanova Univ.

# THURSDAY, 8 APRIL

## D7. H.D. and Hemingway, Imagists (Holden)

*Chair:* MARKKU LEHTIMAKI

“My Name is Hermione’: Submerged Experimentation and Narratives of Character Development in H.D.’s *Asphodel*”

ALLISON FISHER, Ohio State Univ.

“Imagist Narrative: The Everyday and the Aesthetic in Hemingway and Others”

MARKKU LEHTIMAKI, Univ. of Tampere, Finland

“Waves of Beginnings: The Ebb of Heterosexual Romance in H.D.’s *Paint it Today*”

CATHERINE ROMAGNOLO, Lebanon Valley Coll.

## D8. Narrative on Film II (Blossom)

*Chair:* ROBERT SPADONI, Case Western Reserve Univ.

“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 - 8:00 PM

## Newcomers’ Dinner

(Meet at Registration - Gold Coat Check)

8:00 - 9:30 PM

## Plenary Session I

(Gold)

“Toward a Planetary Narrative Poetics”

SUSAN STANFORD FRIEDMAN

Virginia Woolf Professor of English and Women’s Studies, Sally Mead Hands Bascom Professor of English, and Director of the Institute for Research in the Humanities, University of Wisconsin – Madison

*Welcoming Remarks:* CYRUS TAYLOR, Dean, Coll. of Arts and Sciences, Case Western Reserve Univ.

*Moderator:* MEGAN SWIHART JEWELL, Case Western Reserve Univ.

9:30 PM

## Opening Reception, Dessert and Cash Bar

(Ambassador)

# FRIDAY, 9 APRIL

8:30 AM – 4:00 PM

## Registration (Gold Coat Check)

9:00 AM – 4:00 PM

## Book Displays (George Bush Room and Foyer)

8:30 - 10:00 AM

## Concurrent Session E

### E1. Conceptual Blending II: Blending, Characters, and Performance (Severance)

*Chair:* TODD OAKLEY, Case Western Reserve 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

“Unblending Nothing and Getting Something: The Story of Nothing in Shakespeare’s *Henry V*”

AMY COOK, Indiana Univ.

“Forces and Spaces: Maupassant, Borges, Hemingway; Toward a Semio-Cognitive Narratology”

PER AAGE BRANDT, Case Western Reserve Univ.

### E2. Graphic Narratives I (Van Aken)

*Chair:* JARED GARDNER, Ohio State Univ.

“‘Syuzhet’ and ‘Style’ in Graphic Narratives”

PASCAL LEFEVRE, Katholieke Universiteit Leuven

“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.

“Narrative Worldmaking in Graphic Life Writing”

DAVID HERMAN, Ohio 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

# FRIDAY, 9 APRIL

## E3. Narrative through Space, Space through Narrative (Case)

*Chair:* MIRIAM GOLDMAN, Case Western Reserve Univ.

“The Space Between: Narrative Space and Meaning”

MARCO CARACCILO, Univ. of Bologna

“Defining Characters: Axiological Ambivalence of Objects and Narrative Space”

IRINA MARCHESINI, Univ. of Bologna

“The New Forms of Space in Beckett’s Works: Towards a Condensation of Reality”

ELEONORA FELISATTI, Univ. of Bologna

“Voices in Narrative: A Comparative Approach to Space in Modernist Novel Structure”

FRANCESCO EUGENIO BARBIERI, Univ. of Bologna

## E4. Alternate Histories (Blossom)

*Chair:* MARK PEDRETTI

“Trivial Literature and the Techno-Pagan Novel”

DEREK THIESS, Case Western Reserve Univ.

“Alternate History as Private Property in Helen Viramontes’s *Their Dogs Came with Them*”

MITCHUM HUEHLS, Univ. of California at Los Angeles

“‘Their Adopted Son’s Origin’: An Alternate Narrative of Superman”

BRADLEY RICCA, Case Western Reserve Univ.

“Robert Lowell’s Statuary: The Nuclear Sublime and the Confessional Mode”

MARK PEDRETTI, Case Western Reserve Univ.

## E5. Thinking about Realism (Halle)

*Chair:* TONY JACKSON

“More Mimetic than Thou: Blurring the Line Between Fact and Fantasy”

JENNIFER SHELTON, Texas Tech Univ.

“Televisual Realism: *The Truman Show*”

TONY JACKSON, Univ. of North Carolina, Charlotte

“Queering Marxist Realism: Leslie Feinberg’s *Drag King Dreams*”

ELIZABETH SCHEWE, Univ. of Wisconsin, Madison

## E6. Eighteenth-Century Narratives (Garfield)

*Chair:* CHRISTOPHER FLINT, Case Western Reserve Univ.

“‘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.

“From *An* to *The African*: Structure and Typification in Equiano’s *Narrative*”

ANDREW KOPEC, Ohio State Univ.

# FRIDAY, 9 APRIL

## E7. J. M. Coetzee (Holden)

*Chair:* JOEL BURTON

“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 (Humphrey)

*Chair:* JEANNIE LUDLOW, Eastern Illinois Univ.

“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

10:15 - 11:45 AM

## Special Sessions

### S1. Workshop on the Teaching of Narrative (Van Aken)

*Organizer:* IRENE KACANDES, Dartmouth Coll.

### S2. Narrative Conferences, Past and Future (Severance)

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:* JAMES PHELAN (Ohio State ‘86, Ohio State ‘88, Ohio State ‘96), GEORGE and BARBARA PERKINS (Eastern Michigan ‘87), SUSAN STANFORD 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-DOWN (Vermont ‘04), DEBRA JOURNET (Louisville ‘05), PRISCILLA WALTON (Ottawa ‘06), EDWARD MALONEY (Georgetown ‘07).

# FRIDAY, 9 APRIL

10:15 - 11:45 AM

## Downtown Cleveland Walking Tour I: Reconstructing a Material Past

(Meet at Registration - Gold Coat Check)

*Leader:* 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.

12 NOON - 1:00 PM

## Lunch on your own

1:00 - 2:30 PM

## Concurrent Session F

### F1. Narratological Revisions (Van Aken)

*Chair:* EDWARD MALONEY

“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 (Garfield)

*Chair:* DANIEL PUNDAY

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

AARON MCKAIN, Ohio State Univ.

“A Typology of Links”

DANIEL PUNDAY, Purdue Univ. Calumet

“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.

# FRIDAY, 9 APRIL

## F3. Narrative in Twentieth-Century Lyric Poetry (Case)

*Chair:* ROBERT CASERIO

“Marilyn Hacker’s Narrative-Lyric Voice”

BETH BRADBURN, Western Michigan Univ.

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

ROBERT CASERIO, Pennsylvania State Univ.

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

BRIAN McALLISTER, Ohio State Univ.

## F4. Narrative Pedagogies II (Blossom)

*Chair:* KYUNGSOON LIM, Hankuk Univ.

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

IAN DAVIS, Griffith Univ.

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

MONG THI T. NGUYEN, Univ. of California, Davis

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

GEERT VANDERMEERSCHE, Ghent Univ.

## F5. Narrative Ethics (Halle)

*Chair:* Gary Lee Stonum, Case Western Reserve Univ.

“‘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

“Doctor Atomic Meets Frankenstein: Science, Ethics, and Rhetoric”

PETER RABINOWITZ, Hamilton Coll.

“Ethical Terms and Narrative Experience: Closing the Gap”

HARRY SHAW, Cornell Univ.

## F6. The Format of American Letters: Hemingway, Fitzgerald, Roth, Vollman (Severance)

*Chair:* Pia Masiero

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

PIA MASIERO, Univ. of Venice, Ca’ Foscari

“William Vollman’s *Burqa*”

GUY REYNOLDS, Univ. of Nebraska-Lincoln

“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.

# FRIDAY, 9 APRIL

## F7. Hardy and Co. (Humphrey)

*Chair:* ATHENA VRETTOS, Case Western Reserve Univ.

“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 (Holden)

*Chair:* MARGARET CULLEN

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

MARGARET CULLEN, Ohio Northern Univ.

“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.

2:45 - 4:15 PM

## Concurrent Session G

### G1. Narrative Representations of Media: Fashion and Feminism (Severance)

*Chair:* PRISCILLA L. WALTON

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

JAMIE BARLOWE, Univ. of Toledo

“Babe Scientist: Science and Sex”

CAROL COLATRELLA, Georgia Inst. of Technology

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

PRISCILLA L. WALTON, Carleton Univ.

# FRIDAY, 9 APRIL

## G2. Inheritances and Interventions: Beyond the “Postcolonial” (Humphrey)

*Chair:* JEAN WYATT

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

ABREHAM ALEMU, Addis Ababa Univ.

“‘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.

“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 (Garfield)

*Chair:* HEIDE AUNGST, Case Western Reserve Univ. School of Medicine

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

EINAT AVRAHAMI, Tel Aviv Univ.

“Waiting, Narrative, and 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 (Halle)

*Chair:* WILLIAM MARLING, Case Western Reserve Univ.

“Laughter and the Professional Female Detective”

DAGNI BREDESEN, Eastern Illinois Univ.

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

KATE NASH, Virginia Commonwealth Univ.

“The Detection Plot as a Means of Testimony”

HETA PYRHONEN, Univ. of Helsinki

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

ADAM STIER, Ohio State Univ.

# FRIDAY, 9 APRIL

## G5. Memoir, Autobiography, and the Life Course (Blossom)

*Chair:* JOANNE FRYE

“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 19th Century US Schoolbooks”

PENNY TUCKER, Case Western Reserve Univ.

## G6. Truth, Sincerity, and Indeterminacy (Holden)

*Chair:* MICHAEL MOSS

“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

“Frameworks of Politeness and Sincerity: A Cross-cultural Narrative Perspective”

MICHAEL MOSS, Case Western Reserve Univ.

## G7. The Second World War and Its Narrative Legacies (Case)

*Chair:* SANDRA SINGER

“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

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

PAMELA KROLL, Scarsdale High Sch.

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

SANDRA SINGER, Univ. of Guelph

## G8. Alternative Approaches to Narrative Theory (Van Aken)

*Chair:* GARY LEE STONUM, Case Western Reserve Univ.

“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, Aarhus Univ.

“Historical Narratology and the Sexuality of Form”

SUSAN LANSER, Brandeis Univ.

“How to think about Allegory by the Numbers”

MATTHEW WILKENS, Rice Univ.

# FRIDAY, 9 APRIL

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 is at the corner of Euclid and Adelbert); transit time door to door is 25-35 minutes on the HealthLine.

5:30 - 7:00 PM

## Plenary Session 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

*Welcoming Remarks:* BUD BAESLACK, Provost, Case Western Reserve Univ.

*Moderator:* KIMBERLY EMMONS, Case Western Reserve Univ.

7:00 p.m. Reception (Allen Memorial Library, Case Western Reserve University)

Dr. Charon's lecture and the Friday evening reception are generously supported by the Center for the Study of Writing and The Edward S. and Melinda Melton Sadar fund for lectures in writing-in-the-disciplines.

EVENING

**Dittrick Medical History Center (in Allen Building) is open from 7:00-8:30 p.m.**

**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 9:00 p.m.

**Film at CMA**

7:00 p.m.: *Before Tomorrow* (2008; Marie-Hélène Cousineau and Madeline Ivalu)

# SATURDAY, 10 APRIL

8:30 AM - 5:00 PM

## **Registration** (Gold Coat Check)

9:00 AM - 5:00 PM

## **Book Displays** (George Bush Room and Foyer)

8:45 - 10:15 AM

## **Concurrent Session H**

### **H1. Resisting Closure: After the Redemption Plot (Case)**

*Chair:* LINDA RAPHAEL

“Still Here: 21st 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

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

LINDA RAPHAEL, George Washington Univ. School of Medicine

### **H2. Beyond Casaubon: Nineteenth-Century Genres (Holden)**

*Chair:* SUSAN FRAIMAN

“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.

### **H3. The Rhetoric of Narration in Fiction and Non-Fiction (Van Aken)**

*Chair:* MATTHEW BOLTON

“The Camera Eye: Neutral, Subjective, Montage”

PAUL MCCORMICK, Ohio State Univ.

“Unreliable and Deficient Narration”

JAMES PHELAN, Ohio State Univ.

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

MATTHEW BOLTON, Ohio State Univ.

# SATURDAY, 10 APRIL

## H4. Narratives in and of Performance (Humphrey)

*Chair:* JEANNIE LUDLOW, Eastern Illinois Univ.

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

RYAN CLAYCOMB, West Virginia Univ.

“Arnold Schoenberg Reads Dickens”

ANDY LYNN, Columbia Univ.

“Theatrical James”

SHEILA TEAHAN, Michigan State Univ.

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

KRISTIANNE KALATA VACCARO, Westminster Coll.

## H5. Narrative on Film III (Blossom)

*Chair:* PAUL MIERS, Towson Univ.

“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 (Severance)

*Chair:* ERIKA OLBRICHT, Case Western Reserve Univ.

“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

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

SRI MUKHERJEE, Harvard Univ.

# SATURDAY, 10 APRIL

## H7. Ancient and Classical Narrative (Garfield)

*Chair:* DAVID RICHTER

“Pausanias as a Narrator in Greek Myth”

MATTHEW CLARK, York Univ.

“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

## H8. Fantasy and Reality in Victorian Fiction (Halle)

*Chair:* DANIELLE NIELSEN, Case Western Reserve Univ.

“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

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

ASHLEY SQUIRES, Univ. of Texas at Austin

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

MARIA SU WANG, Stanford Univ.

10:30 AM - 12 NOON

## Concurrent Session I

### 11. Digital Humanities and Narrative Studies (Van Aken)

*Chair:* ALISON BOOTH

“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

“Augmented Realities and Storyworlds”

JAY CLAYTON, Vanderbilt Univ.

# SATURDAY, 10 APRIL

## 12. Alternate Histories of Free Indirect Discourse (Case)

*Chair:* RACHEL SAGNER BUURMA

“Free Indirect Shakespeare”

DANIEL POLLACK-PELZNER, Harvard Univ.

“Critical Free Indirect Discourse”

RACHEL SAGNER BUURMA, Swarthmore Coll.

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

JAMES HARKER, Univ. of California, Berkeley

## 13. Re-membling Memoir (Garfield)

*Chair:* IRENE KACANDES

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

PHILIPPE CARRARD, Dartmouth Coll.

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

IRENE KACANDES, Dartmouth Coll.

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

JUDITH GREENBERG, Gallatin School, New York Univ.

## 14. Cognition and Poetic Narrative (Halle)

*Chair:* AARON WORTH

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

MICHAEL BOOTH, Northeastern Univ.

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

CHARLES HENEGBRY, Boston Univ.

“Victorian Poetics and the Invention of Consciousness”

AARON WORTH, Boston Univ.

## 15. Unnatural Narrative Theory II (Severance)

*Chair:* BRIAN RICHARDSON, Univ. of Maryland

“So, It’s not 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

“Questioning Nature: Unnatural Narration in Feminist Fiction?”

ELLEN PEEL, San Francisco State Univ.

# SATURDAY, 10 APRIL

## 16. Post-Biblical Approaches to Biblical Narrative (Holden)

Chair: JOHN ACKER

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

MICHELE WILBERT, Independent Scholar

“The Body of the Captive Woman”

ALANA VINCENT, Univ. of Glasgow

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

JOHN ACKER, Ohio State Univ.

## 17. George Eliot (Blossom)

Chair: ALI CHETWYND

“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 (Humphrey)

Chair: MARTHA WOODMANSEE, Case Western Reserve Univ.

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

EDWARD ADAMS, Washington and Lee Univ.

“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

12 NOON - 1:30 PM

## Society Business Lunch

(Gold)

All conference participants are welcome to attend. A plated lunch will be served.

# SATURDAY, 10 APRIL

1:30 - 3:00 PM

## Concurrent Session J

### J1. Counterfictionality (Blossom)

*Chair:* ROBYN WARHOL-DOWN

“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

“Retconning Lizzie Bennet: Counterfactual Versions of *Pride and Prejudice*”

RICHARD SAINT-GELAIS, Univ. Laval, Quebec

### J2. Graphic Narratives II (Van Aken)

*Chair:* DAVID HERMAN

“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.

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

AMY ELIAS, Univ. of Tennessee

### J3. Bad Ethics: Narrative Technique, Literary History and the Ethics of Interpretation (Humphrey)

*Chair:* JESSE MOLESWORTH, Indiana Univ.

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

MONIQUE MORGAN, McGill Univ.

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

CLAIRE JARVIS, Stanford Univ.

“Allegorical Ethics in Ian McEwan”

DANIEL STOUT, St. Francis Xavier Univ.

### J4. Driving in Style: Scenes of Consciousness in Pater, Henry James, and Dean Howells (Garfield)

*Chair:* DOROTHY HALE, Univ. of California, Berkeley

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

CHRISTIE MCBRIDE, Reed Coll.

“The Making of Maggie Verver’s Consciousness”

NATHALIA KING, Reed Coll.

“Steering *The Whole Family*”

KAREN LEIBOWITZ, Kenyon Coll.

# SATURDAY, 10 APRIL

## J5. Identity and Location (Holden)

Chair: HILARIE ASHTON, New York Univ.

“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 (Halle)

Chair: IRINA MARCHESINI, Univ. of Bologna

“‘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. Cognitive Mappings and Narrative Models (Or the Other Way Around?) (Case)

Chair: MELBA CUDDY-KEANE

“From Pre-Narrativity to Narrativity: Dan Hutto’s Narrative Practice Hypothesis”

JORGE MARTINEZ LUCENA, Universitat Abat Oliba CEU and Univ. of Hertfordshire

“Intercorporeality and the Thinking Body: The Dynamics of Embodied FID”

MELBA CUDDY-KEANE, Univ. of Toronto

“Memoryworlds: Theorizing Narratives of Memory with Rebecca West’s *The Good Soldier*”

ELIZABETH COVINGTON, Vanderbilt Univ.

“Cognitive Mapping and Possible Worlds: Gilbert Hernandez’s *Heartbreak Soup*”

PATRICK HAMILTON, Misericordia Univ.

## J8. Blending, Remediation, and Generativity in Cinema (Severance)

Chair: YANNA POPOVA, Case Western Reserve Univ.

“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

# SATURDAY, 10 APRIL

3:15- 4:45 PM

## Concurrent Session K

### K1. Financial Formalisms: Risk, Ruin, Crisis, and Collapse in Victorian Genres (Halle)

*Chair:* ANNA KORNBLUH

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

ELEANOR COURTEMANCHE, Univ. of Illinois at Champaign-Urbana

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

MEGAN WARD, Point Park Univ.

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

ANNA KORNBLUH, Univ. of Illinois at Chicago

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

(Severance)

*Chair:* HENRIK SKOV NIELSEN, Aarhus Univ.

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

LARS-AKE SKALIN, Orebro Univ.

“The (Un)reliability of Third-Person Narratives”

POUL BEHRENDT, Univ. of Copenhagen

“Who Speaks and Who Judges in Unreliable Third-Person Narration?”

PER KROGH HANSEN, Univ. of Southern Denmark

### K3. Strange Histories of Rock and Roll (Garfield)

*Chair:* WENDY MOFFAT

“1958: Forster and Liberace; or, The Invert’s Tale”

WENDY MOFFAT, 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

“2001: Werewolves of Princeton: Warren Zevon, Paul Muldoon, and the Limits of Narrative in the Rock Lyric”

LINDSAY HANEY, Univ. of Notre Dame

### K4. Traumatic Effects (Blossom)

*Chair:* KURT KOENIGSBERGER, Case Western Reserve Univ.

“Signification Traumas and Crises 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.

“Transgenerational Trauma and Backwards Narrative in Nancy Huston’s *Fault Lines*”

LEWIS WARD, Univ. of Plymouth

# SATURDAY, 10 APRIL

## K5. Orders and Ends in the Twentieth Century (Case)

*Chair:* HILARIE ASHTON, New York Univ.

“Ending in the Modernist Novel”

STEPHEN KERN, Ohio State Univ.

“Mapping Temporal Order: The Example of Faulkner’s *Light in August*”

WILLIAM NELLES, Univ. of Massachusetts Dartmouth

“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 (Holden)

*Chair:* Nicole Flynn

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

NICOLE FLYNN, Tufts Univ.

“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

## K7. Narrative on Film IV (Van Aken)

*Chair:* T. KENNY FOUNTAIN, Case Western Reserve Univ.

“Narrator-Narratee Relationships in *Vertigo*”

JOHN HELLMANN, Ohio State Univ.

“Focalization, Unreliability and Madness: The Caligari Complex”

SILKE HORSTKOTTE, Universität Leipzig/Memorial University of Newfoundland

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

PAUL MIERS, Towson Univ.

## K8. Discourse and Genre in Narrative Theory (Humphrey)

*Chair:* YANNA POPOVA, Case Western Reserve Univ.

“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.

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

MALCAH EFFRON, Newcastle Univ.

“Dissecting Tristan: Uses of the Narratological Knife”

PAUL D. GAFFNEY, Hiram Coll.

# SATURDAY, 10 APRIL

5:00 - 6:30 PM

## **Contemporary Narrative Theory II: Novel Theory and Narrative Theory** (Ambassador)

*Moderator:* JAMES PHELAN, Ohio State Univ.

“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.

## **Downtown Cleveland Walking Tour II: Reconstructing a Material Past** (Meet at Registration - Gold Coat Check)

*Organizer and Leader:* 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 Session III** (Ambassador)

“Linda Lovelace, Four Ghost-Written Autobiographies, and Narrative in  
A New Literary History of America”

GREIL MARCUS

*Welcoming Remarks:* MARY GRIMM, Chair of English, Case Western Reserve Univ.

*Moderator:* MARY DAVIS, Case Western Reserve Univ.

8:00 PM - 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 - MIDNIGHT

## **25th Anniversary Celebration and Dance** (Rock Hall)

# SUNDAY, 11 APRIL

8:30 AM - 12 NOON **Registration** (Gold Coat Check)

9:00 AM - 12 NOON **Book Displays**  
(George Bush Room and Foyer)

8:30 - 10:00 AM **Concurrent Session L**

## L1. "Faking It" in Contemporary Cultural Texts (Garfield)

*Chair:* KELLY MCGUIRE

"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.

"(Not) One of Us: Demonic Mythology and Unnatural Vampiric Consumption in HBO's *True Blood*"

CHRISTOPHER CRAIG, Emmanuel Coll.

## L2. Contemporary Temporalities (Humphrey)

*Chair:* JESSE MATZ

"Temporal Ecology and *The Famished Road*"

JESSE MATZ, Kenyon Coll.

"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

## L3. History and Subjectivity in Graphic Narrative (Blossom)

*Chair:* BRAD CHISHOLM

"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

# SUNDAY, 11 APRIL

## L4. Narrative and Medicine III (Severance)

*Chair:* HEIDE AUNGST, Case Western Reserve Univ. School of Medicine

“The Narrative Structure of Hypochondria”

CATHERINE BELLING, Northwestern Univ. Medicine

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

NICHOLAS HETRICK, Ohio State Univ.

“Rebellion and Realism in TV Medical Dramas”

ERIKA WRIGHT, Univ. of Southern California

## L5. Chance, Chaos, Disorientation, and Impossibility (Case)

*Chair:* JACOB HOVIND

“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.

“Systems, Chaos, and Narrative in Joseph McElroy’s *Lookout Cartridge*”

CHEVALLIER FLORE, Central State Univ.

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

JACOB HOVIND, Emory Univ.

## L6. Lyric in and as Narrative (Van Aken)

*Chair:* JONATHAN MULROONEY

“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.

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

NANCY STEWART, Univ. of Maryland

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

JENNIFER WILLIAMS, Univ. of Maryland

## L7. Narrating Modernism in Britain (Halle)

*Chair:* SUZETTE HENKE

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

JASON COATS, Univ. of Virginia

“Heteroglossia in Virginia Woolf’s *The Voyage Out*”

SUZETTE HENKE, Univ. of Louisville

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

CYNTHIA PORT, Coastal Carolina Univ.

# SUNDAY, 11 APRIL

10:15 - 11:45 AM

## Concurrent Session M

### M1. Contemporary U.S. Fiction and the Globe (Blossom)

Chair: ANDREW HOBEREK

“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.

### M2. Children’s Stories (Holden)

Chair: JONATHAN KLASSEN

“Closure and Unhappiness, Extrapolation and Hope: The Epilogue in Children’s Fantasy Fiction”

MIKE CADDEN, Missouri Western State Univ.

“Manipulated Innocence: Appropriating the Child’s Story in Markus Zusak’s *The Book Thief*”

JONATHAN KLASSEN, Soochow Univ.

### M3. Narrative Identities (Case)

Chair: AMY TANG

“Questions of Nativity and Authorial Identity in Literary Studies”

GEORGE PERKINS and BARBARA PERKINS, Eastern Michigan Univ.

“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

### M4. Movement, Disaster, Revelation (Garfield)

Chair: MARY K. ASSAD, Case Western Reserve Univ.

“Shake Rattle and Roll: The Contemporary Social Novel’s Love of Earthquakes”

DEHN GILMORE, California Inst. of Technology

“Space, Field of Vision, and Movement in Italo Calvino’s ‘Numbers in the Dark’”

JENNIFER A. GREGORY, Ohio State Univ.

“Cormac McCarthy and the Narrative of Disaster”

KAREN STEIGMAN, Otterbein Coll.

# SUNDAY, 11 APRIL

## M5. Celebrating a Century of Native American Narrative (Halle)

*Chair:* SUSAN DOMINGUEZ

“The Collective Narrative of Native Children in 19th Century Missionary Schools”

SUSAN DOMINGUEZ, Case Western Reserve Univ.

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

CHRISTY RISHOI, Mott Community Coll.

## M6. Genre, Format, and Mode in Continental Narrative (Humphrey)

*Chair:* ELINA BLOCH

“Epistolary (non)Narrations: Narratorial Absent Presence in Fyodor Dostoevsky’s *Poor Folk*”

ELINA BLOCH, Yale Univ.

“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

“Ambiguity of the ‘Unknown Forces’: The Example of A. Pushkin’s ‘The Queen of Spades’”

XENIA REZNIK, Univ. of Tsukuba

## M7. Visual Cultures (Severance)

*Chair:* RAYMOND WATKINS, Case Western Reserve Univ.

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

CHERYL ALISON, Tufts Univ.

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

DAVID FITZSIMMONS, Ashland Univ.

“Representing Complicity in *The Wire*”

LIZ MAYNES-AMINZADE, Harvard Univ.

## M8. Brainstorm for 2011 Queer and Feminist Narrative Theory Symposium at Ohio State U. (Van Aken)

*Organizer:* ROBYN WARHOL-DOWN

Session open to all interested conference participants

# SUNDAY, 11 APRIL

12 NOON - 1:30 PM

## Contemporary Narrative Theory III: Theorizing Gender and Sexuality (Ambassador)

*Moderator:* MARGARET HOMANS, Yale Univ.

“Dispersions”

JUDITH ROOF, Rice Univ.

“Re-Reading (the) Oppositional (in) Narrative”

SUSAN WINNETT, Universität Düsseldorf

“Queer Theory in 2010”

LEE EDELMAN, Tufts Univ.

1:30 PM

## Close of Conference

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