**Wednesday, March 22nd**

8:30PM-11:00PM Early Reception & Registration

**Thursday, March 23rd**

7:30AM Coffee and Light Continental Breakfast

8:20-10:00 Contemporary Narrative Theory I

“Rippling Within Us: Embodiment and the Shape of Narrative”
  Marco Caracciolo, Ghent University

“The Self-Organising Plot”
  Karin Kukkonen, University of Oslo

“The Project Author: Intersection Narrative Theory and Archival Research”
  Katherine Saunders Nash, Virginia Commonwealth University

10:15-11:45 Session A

**A1 - The Game Paradigm**
Chair: Paul Wake, Manchester Metropolitan University

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

“Fanfiction, Trigger Warnings, and Reader Agency in the Use of Narrative”
  Cristina V. Bruns, LüGuardia Community College, CUNY

“Token gestures: Immersion and perspective in contemporary analog games”
  Paul Wake, Manchester Metropolitan University

**A2 - Modernist Alternative Narratives**
Chair: Peter Kalliney, University of Kentucky

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

“Djuna Barnes’s tableaux vivants: embodied sense-making in reading abundant descriptions”
  Laura Oulanne, University of Helsinki and University of Giessen

“Chinese Eyes and Cosmopolitan Sympathy in Woolf’s To the Lighthouse”
  Mi Jeong Lee, Indiana University, Bloomington

“Paratext and Narratological Wandering in the Modernist Reception of the Homeric Odyssey”
  Barry A. Spence, Smith College

**A3 - Narrative, Performance, and Black Bodies**
Chair: Damaris Hill, University of Kentucky

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

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“Jessie Fauset’s There is Confusion and the Black Performer on the Great White Way”
  Julie Navaux, University of Alabama in Huntsville

“A curious and dreadful pleasure’: The Function of Arousal in James Baldwin’s ‘Going to Meet the Man’”
  Sarah E. Stundon, McGill University

“Passing and the Queer Potential of Conventional Form”
  Aaron J. Stone, University of Michigan

**A4 - Narrative and Disability**
Chair: Janet Eldred, University of Kentucky

“Presented in Fragments’: Disability and Narrative in Wilkie Collins’s The Woman in White”
  Alexander Valint, University of Southern Mississippi

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

“‘Loss is not felt in the absence of loved’: Faith and Fate in Contemporary American Women Writers’ Creative Nonfiction”
  Keicia Driver Thompson, Ball State University

**A5 - Empirical Research on Narrative**
Chair:

“Abstraction and Reduction in the Computational Modeling of Narrative”
  Ben Miller, Georgia State University
  Jennifer Olive, Georgia State University
  Shiraj Pokharl, Georgia State University
  Ayush Shrestha, AirSage Incorporated

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

**A6 - Reality, Realism, Narrative**
Chair:

“Speculative Realism and Post-Nature Writing in Rick Bass’s ‘The Hermit’s Story’”
  Weisheng Tang, Guangdong University of Foreign Studies

“‘Awaking to the Reality of the Tiger’: Reality Effects in Yann Martel’s Life of Pi”
  Andre Schwarcz, Christian-Albrechts-University of Kiel

“Defining of the New Realist Aesthetic: The Rhetorical Dynamics of Roth’s The Human Stain”
  Nicolas Potkalitsky, The Ohio State University

**A7 - Reading Reading**
Chair: Emma Kafalenos

“Scenes of Reading”
  Gerald Prince, University of Pennsylvania

“Partial Reading: Patterns of Sense-making in Important Artifacts”
  by Leanne Shapton
  Danuta Fjellestad, Uppsala University

“Reading Chris Ware’s Building Stories”
  Emma Kafalenos, Washington University in St. Louis

**A8 - Visual Narrative**
Chair:
“Inside Out: Narrating Outsider Art”
  Lindsey Drager, College of Charleston

“Your Heart on Your Sleeve: Narrative in Fashion and Textiles”
  Colleen Schindler-Lynch, Ryerson University

“Technology in Global Narrative”
  Jap-Nanak Makkar, University of Virginia

“Breaking Panels: Gay Cartoonists’ Radical Revolt”
  Alex Smith, University of Cincinnati

**A9 - Econarratology: Navigating Fiction, Space, and Place**
  Chair: Nancy Easterlin

“Stories-Without-Us: Post-Species Narration in Being Dead and Melancholia”
  Jon Hegglund, Washington State University

“Cognition, Narration, and the Problem of the West in Butler's Crossing: A Place Studies Perspective”
  Nancy Easterlin, University of New Orleans

“Notes from Underground: Categorizing Subterranean Narrative Space”
  Erin James, University of Idaho

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

12:00-1:00 **Pedagogy Lunch**

**1:10-2:40 Session B**

**B1 - TV and Its Others**
  Chair: Sean O’Sullivan

“Long Story Short”
  Karen Horneck, New York University

“Auteur TV? Soderbergh and the Trop of ‘Cinematic’ Television”
  Elizabeth Alsop, CUNY Graduate Center

“The Old Gods and the New: Game of Thrones as Hybrid Spectacle”
  Sean O’Sullivan, The Ohio State University

**B2 - Ethics and Narrative I**
  Chair:

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

“The Ethics of Storytelling: Transmedial Narratology and Kamila Shamsie’s A God in Every Stone”
  Christian Howard, University of Virginia

“Souls and Other Spineless Things: A Natural History of Kazuo Ishiguro’s Never Let Me Go”
  Bryan B. Rasmussen, California Lutheran University

“Veggies Tales: Do Plants Have Stories?”
  Timothy S. Miller, Mercy College

**B3 - Toni Morrison**
  Chair: Holly Stave, Northwestern State University of Louisiana

“Twisted Relationships: Hair Narrative in Toni Morrison's Beloved”
  Darina Pugacheva, Louisiana State University

“‘the absence of a eulogy’: Haunting & Spectrality in Toni Morrison's Paradise”
  Sarah Kent, Queen’s University

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

**B4 - Queering Narratives: Encounters Between Western and Eastern European Perspectives**
  Chair: Jānis Ozoliņš

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

“Wilde, Woolf, Winterson and the Order of Narratives”
  Dirk Shulz, University of Cologne

“Genderist discourse in Latvia: Currents of Neo-conservatism in Post-Soviet Public Space”
  Valdis Teraudkalns, University of Latvia

“Beyond the Narrator: Queering the narrator as a Character”
  Jee H. An, Seoul National University

**B5 - How to Set the Narrator Free? Limits of Conceptualizing the Narrator as a Character**
  Chair: Greta Matzner-Gore

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

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

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

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

**B6 - Unnaturally Antimimetic**
  Chair: Jan Alber, RWTH Aachen University

  Laura Buchholz, Old Dominion University

“Narrating the Flâneuse: Walking Paris in Djuna Barnes’ Nightwood and Mina Loy's Inse”
  Charla Allyn Hughes, Louisiana State University

“Revisiting Chinese Avant-Garde fictions: from a Perspective of Unnatural Narrative Theory”
  Changcai Wang, Jiaotong University

“Metalesis in Twenty-First Century Fiction: Unnaturalizing the Post-Postmodern”
  Katherine Weese, Hampden-Sydney College

**B7 - Narrative Engagement with Nazism and the Holocaust in Early Postwar Texts**
Chair: Erin McGlothlin, Washington University in St. Louis
“The Confessor's Confession: An Apostolic Autopsy of Adolf Eichmann”
  Erin McGlothlin, Washington University in St. Louis
“A Holocaust Survivor on Mars”
  Gary Weissman, University of Cincinnati
“Calling a Nazi on the Phone? Wolfgang Hildesheimer’s Tynset as Imagined Dialogue between Holocaust Survivor and Perpetrator”
  Corey Twitchell, Southern Utah University

B8 - Strange Narrative Worlds
Chair: Michelle Massé
“Amoebic Narrative: Thinking through Queer Narrative Forms with Ben Marcus, Renee Gladman and Karen Barad”
  E.L. McCallum, Michigan State University
“Gothic Administration: There’s Something Wrong with This Story”
  Michelle Massé, Louisiana State University
“Utopian Twists: Narrating Labor in The Best of All Possible Worlds”
  James V. Catano, Louisiana State University

B9 - Herman Melville
Chair: Andy Doolen, University of Kentucky
“Narratives of Blood: Justice, Empire, and Billy Bud, Sailor”
  E.A. Stein, Trinity Western University
“Once gone through, we trace the round again’: Circumnavigating the Ouroboros in Melville’s Moby Dick”
  Kala Dunn, Murray State University
“Melville’s Literary Politics: Irony, Rereading, and the Critique of Sentimental Rhetoric in ‘Benito Cereno’”
  Wanlin Li, Peking University

2:50-4:20  Session C

C1 - Hearing Voices
Chair: Michael Genovese, University of Kentucky
“The Political Possibilities of “Indirect Dialogue” in Mary Shelley’s Frankenstein”
  Stephanie DeGooyer, Willamette University
“Dramatic Turns: Risking Loud Speaking in Conrad’s Final Performance of ‘The Tale’”
  Kate Burling, Cape Town University
“The Breakdown of Realism and the Ethics of Voice in D.M. Thomas’ The White Hotel”
  David Young, Duquesne University
“Narrative Humor in David Foster Wallace”
  Yonina Hoffman, The Ohio State University

C2 - Caribbean Literature at Midcentury: Politics, Aesthetic Form, and History
Chair: Thomas Davis
“Claude McKay’s Plantation Cosmopolitics”
  Amy Clukey, University of Louisville

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“Late Modernist World-Ecologies: Literary Form and Natural Resources”
  Thomas S. Davis, The Ohio State University
“C.L.R. James and the Aesthetic Cold War”
  Peter Kalliney, University of Kentucky

C3 – Extreme Endings: Poetics and Ideology
Chair: Brian Richardson
“Re-Reading the Ending of Daniel Deronda (and Its Readers)”
  Antje Anderson, Hastings College
“Infinity Plus One: Narrative Postponement as the Chronotope of Post-History”
  Elena Gomel, Tel Aviv University

C4 - Science and Medicine in Poetry and Narrative
Chair: Brian McHale
“The Moods of Bipolar Disorder in Contemporary Poetry”
  Lasse Gammelgaard, Aarhus University
“Lithic Time, Human Time, Lyric Time: Narrating the Poetic Anthropocene”
  Brian McAllister, Ohio University
“Evolutionary Narratives in Victorian Women’s Poetry”
  Monique Morgan, Indiana University, Bloomington

C5 - Experimental Narrative on Stage and Screen
Chair: Marco Caracciolo
“Eighteen Hours of Salmon: On the Narrativity of Slow Television”
  Dan Irving, Stony Brook University
“Narrative Surprise and Your Lying Eyes: Cognitive and Filmic Resources for Resolving Inconsistencies on Screen”
  Vera Tobin, Case Western University
“Making Sense: Out of Our Seats, Out of Order, and Out of Time”
  Amy Cook, Stony Brook University

C6 - What on Earth is Going On? Reality and Fiction in Post-Postmodernist Narrative
Chair: Alice Bell
“What is Post-Postmodernism? The Purposeful Self-Reflexivity of Zorba the Greek Yolngu Style by the Chooky Dancers”
  Jan Alber, RWTH Aachen University
“Virtual Calling Reality: Post-Digital Lessons in Digital App-Fiction Karen”
  Alice Bell, Sheffield Hallam University
“Contemporary Autofiction and Affect after Postmodernism”
  Alison Gibbons, Sheffield Hallam University

C7 - Cultural Narratives I
Chair:
“Shifting Meatscapes: Visual Resistances to Meat-normalizing Narratives”
  Gillian Mozer, University of Miami
“Noah’s Animals: Narrating Endangered Species Protection in Fiction and Film”
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<th>Chair:</th>
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<td>“Constructing a Melodramatic World in the 1940s Hollywood Melodrama”</td>
<td>Chad Newsom, Savannah College of Art and Design</td>
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<td>“Narratives of Neurological Intervention: The Mental Execution of Aberrant Machines”</td>
<td>Gilad Elbom, Oregon State University</td>
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<td>“Co-Evolution and Co-Authorship in Adaptation”</td>
<td>Lisa Sternlieb, Pennsylvania State University</td>
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<th>Session D2 - Nostalgia</th>
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<tr>
<td>“The Rhetoric of Nostalgia in Miyazaki’s The Wind Rises: A Narrative of Celebration, Critique, and Cross-cultural Affiliation”</td>
<td>Dominic Ashby, Eastern Kentucky University</td>
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<td>“Against Nostalgia: Emotion in the Narrative Progression of The Age of Innocence”</td>
<td>Anne Langendorfer, The Ohio State University</td>
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<th>Session D3 - Legitimate Narrative: Conspiracy, Suffering, Plot</th>
<th>Chair: Matt Bryant Cheney</th>
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<td>“Real American Suffering: Dorothy Day’s The Long Loneliness”</td>
<td>Matt Bryant Cheney, University of Kentucky</td>
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<th>Session D4 - Queering the Boundaries of Performativity and Narrativity</th>
<th>Chair: Helen H. Davis</th>
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<tr>
<td>“Queering Performative Narrativity”</td>
<td>Helen Davis, Wilkes University</td>
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<td>“Disembodied Music and Narrative: Sample, Remix, and Performativity”</td>
<td>Zoltan Varga, Bergen University College</td>
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<td>“Breaking the Sentence, Queering the Sentence”</td>
<td>Jody R. Rosen, New York City College of Technology</td>
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<th>Session D5 - Dualities</th>
<th>Chair: Eddie Maloney, Georgetown University</th>
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<td>“‘There is no unraveling rope’: Braided Narratives of Nicole Krauss and Louise Erdrich”</td>
<td>Corinne Bancroft, University of California, Santa Barbara</td>
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<td>“The Double and Narrative Dynamics in Borges”</td>
<td>Eyal Segal, Tel Aviv University</td>
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<td>“On the Dual-Voice Narrative and its Ontological Significance in Jacob’s Room”</td>
<td>Shen Liu, Northeastern University</td>
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<th>Session D6 - Fictionality in Literature: Critical Concepts Revisited I</th>
<th>Chair: Sarah Copland</th>
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<tr>
<td>“Fictionality in Speech Representation”</td>
<td>Laura Karttunen, University of Tampere</td>
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<td>“The Rhetoric of Metafiction and Metalepsis”</td>
<td>Richard Walsh, University of York</td>
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<td>“Fictionality as a question of invention or informative relevance”</td>
<td>Simona Zetterberg Gjerlevsen, Aarhus University</td>
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<th>Session D7 - The World of Economic Narrative</th>
<th>Chair: Lindsay Holmgren, McGill University</th>
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<td>“Stories Economists Tell: Lost Japan and the Financial Crisis”</td>
<td>Theodore Bonnah, Kwansei Gakuin University</td>
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<td>“‘Social Want’ in Economic Narrative”</td>
<td>Howard Horwitz, University of Utah</td>
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<td>“Finding the Right Words: Uncovering the Buried Stories IMF Communications Tell”</td>
<td>Nathalie Cooke, McGill University</td>
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<th>Session D8 – Convergences: Intersectional, Multiracial Narratologies</th>
<th>Chair: Sue J. Kim</th>
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<td>“Gendered Survivance and Intersectional Narratology in Silko’s Gardens in the Dunes”</td>
<td>James J. Donahue, SUNY Potsdam</td>
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<td>“In the Shadow of the Barrio Bildungsroman: The Permissibility of Latinx Narratives”</td>
<td>Christopher Gonzalez, Texas A&amp;M University-Commerce</td>
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“Real, Feminine Brains: Historicizing Unreliable Focalization in Nella Larsen’s *Passing*”  
Valentina Montero-Román, University of Michigan

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

**D9 - The Time of Victorian Narrative**  
Chair:

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

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

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

6:10-7:45  **Newcomers’ Dinner**

7:45-9:30  **Plenary: Linda Williams**  
Judith Butler, Respondent

9:40-11:20  **Reception**

**Friday, March 24th**

7:30AM  **Coffee and Light Continental Breakfast**

8:30-10:00  **Session E**

**E1 - Audionarratology: Lessons from the Radio Play I**  
Chair: Lars Bernaerts, University of Paderborn

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

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

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

**E2 - Crime Narratives**  
Chair:

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

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

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

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

**E3 - African American Narrative**  
Chair: Lauren Mason, University of Arizona

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

“Noises in the Hallway: Rediscovering Lorraine Hansberry’s ‘The Sign in Sidney Brustein's Window’”  
Herman Beavers, University of Pennsylvania

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

**E4 - Fictionality, Ethics, and Narrative Medicine**  
Chair: Sarah Hardy

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

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

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

**E5 - Narrative and Rhetoric**  
Chair: Jim Phelan, The Ohio State University

“Purpose in Rhetorical Narratology”  
Matthew Clark, York University

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

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

**E6 - More on Gender, Race, Sexuality? Yes…and Lots!**  
Chair: Frederick Luis Aldama, The Ohio State University

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

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

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

**E7 - Cultural Narratives II**  
Chair:

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

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

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

**E8 The Environment and Narrative Economies**  
Chair: Molly Blasing, University of Kentucky
“Erasmus Darwin and Global Economies of Nature”
Karen Hadley, University of Louisville

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

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

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

F9 - "Amen: even so come, Lord Jesus!": 3 Readings of St. John Rivers’ Words and the Enigmatic Ending of Jane Eyre
Chair: George Butte

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

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

10:15-11:45 Plenary: Judith Butler
Kenneth Warren, Respondent

11:50-12:50 Lunch on Own

(12:00-12:50) Inclusivity Discussion

1:00-2:30 Session F

F1 - Video Games: Narrative Structure I
Chair: Jan-Noël Thon, University of Tübingen

“The Lovely Ludonarrative Resonance of Firewatch”
Alisha Karabinus, Purdue University

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

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

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

F2 - Ethics and Narrative II
Chair: Jill Rappaport, University of Kentucky

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

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

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

F3 - Narrative and the Blues
Chair: Herman Beavers, University of Pennsylvania

“Rambling Blues: Mapping the Contemporary Blues Tradition”

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Josh-Wade Ferguson, University of Mississippi

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

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

F4 - Narrative Medicine: Principles, Practices, Origins, Desires
Chair: Rita Charon, Columbia University

“In the Moment: On Rounds with the Radiologists”
Lindsay Holmgren, McGill University

“Phenomenology and Narrative Hermeneutics”
Craig Irvine, Columbia University

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

F5 - Fictionality, Gaps, and Narrative
Chair: Mary Holiman, Texas A&M University-Commerce

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

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

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

F6 - Theory, Philosophy, and Narrative
Chair: Victor Perry, Iowa State University

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

“Birth, Sleep and the Institution of Perspective: Merleau-Ponty on Self and Narrativity”
Michael Butler, University of Memphis

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

F7 - Cultural Narratives III
Chair: Alan Nadel, University of Kentucky

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

“Narrating Ground(s) Zero: Trinity, Hiroshima, Manhattan”
Mai-Linh K. Hong

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

F8 - Roundtable: Intersectional Narratology
Chair: Catherine Romagnolo
The concept of “Intersectionality” has become key to how queer and feminist theories frame the multiplicitous, contested, complexity of gendered and racialized identities. Taking our lead from scholars such as Susan S. Lanser, Sue Kim, Suzanne Keen, and Susan Friedman, Our discussion on this roundtable seeks to will interrogate the intersections of race, gender, class, and sexualities—as manifested materially and discursively—in broadly range of historical, global, and contemporary contexts. We seek to address Susan Friedman’s question: what does it mean to mine the “rich potential” of intersectional studies “for narratology in general and for queer/feminist narrative theory in particular”? This roundtable of five scholars:

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

**F9 - Medieval Narrative Collection**
Chair: Matthew Giancarlo, University of Kentucky

“tbd”
Amanda Gerber, NEH, St. Louis University

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

“tbd”
Robyn Malo, Purdue University

2:45-4:15  **Session G**

**G1 - Audionarratology: Lessons from the Radio Play II**
Chair:

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

“Focalization in Experimental Radio Drama: A Transmedial Approach”
Janine Hauthal, Ghent University

“‘Stage’ Directions in Audio Drama: A Transgeneric Narratological Approach”
Siebe Bluijs, Vrije Universiteit Brussel

**G2 – Loss, Salvage, and Redemption**
Chair:

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

“Of Museums and Mausoleums: Narrative as Salvage in Dickens' Our Mutual Friend”
Paul T. Beattie, SUNY-University at Buffalo

“Memory, Trauma and Narratives of Loss: A Study of Saadat Hasan Manto’s Short Fiction on the 1947 India-Pakistan Partition”
Avishek Parui, Indian Institute of Technology, Guwahati

**G3 - Racism and Narratives of Global Civil War**
Chair: Sandy Alexandre

“Perpetual Civil War”
Roland Végso, University of Nebraska

“The Imperial Life of Pi”
Justin Nevin, SUNY Binghampton

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

**G4 - Narratives of Death**
Chair: Pearl James, University of Kentucky

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

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

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

**G5 - Series and Seriality**
Chair: Tara MacDonald, University of Idaho

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

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

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

**G6 - The 2017 Wayne Booth Award: Marie-Laure Ryan’s Contributions to Narrative Theory**
Chair: Emma Kafalenos, Washington University in St. Louis

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

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

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

**G7 - Public Anonymity: Post-Identity Narratives**
Chair: Kelly McGuire

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

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

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

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

**G8 - Comics, Mixed Visual Media, and Multimodal Narration**
Chair: Nancy Pedri
“Recovering Family History in Ann Marie Fleming's *The Magical Life of Lock Tack Sam*”
   Rocío G. Davis, University of Navarra

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

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

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

**G9 - Jane Austen**
Chair: Suzanne Pucci, University of Kentucky

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

“Sense and Incompossibility: Rethinking Eventfulness in Austen through Deleuze’s *The Fold*”
   Celise Lycka, University of Calgary
   David Sigler, University of Calgary

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

**4:30-6:15 Contemporary Narrative Theory II**

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

“The gnomic space: authorial ethos between voices”
   Maria Mäkelä, University of Tampere

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

**Saturday, March 25th**

**7:30AM Coffee and Light Continental Breakfast**

**8:30-10:00 Session H**

**H1 - Video Games, Narrative Structure II**
Chair: David Ciccoricco, University of Otago

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

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

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

**H2 - Girls**
Chair: Janet Eldred, University of Kentucky

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

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

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

**H3 - Faulkner’s Temporalities**
Chair: Barbara Ladd

“Faulknerista”
   Catherine Gunther Kodat, Lewis & Clark College

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

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

**H4 - Clinical Narratology**
Chair: Lewis Meh-Madrona

“How patients’ life stories reveal their construction of meaning and illness better than conventional clinical interviews”
   Patrick McFarlane, Eastern Maine Medical Center

“Using the insights of narratology about plot to understand patients’ predicaments through their life stories and how changing story changes life”
   Lewis Meh-Madrona, Eastern Maine Medical Center

“How participation in peer support changes the stories we tell ourselves and others about mood disorders”
   Joseph Behler, Independent Scholar

“Therapeutic use of heroic narratives to build agency and construct meaning in psychotherapy and medicine”
   Barbara Mainguy, Coyote Institute, Maine

**H5 - Character**
Chair: Jessica Van Gilder, University of Minnesota

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

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

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

**H6 - Fictionality in Literature: Critical Concepts Revisited II**
Chair: Laura Karttunen

“Fictionality and Paratexts”
   Louise Brix Jacobsen, Aalborg University
   Sarah Copland, MacEwan University

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

“Inventing Authors”
   Henrik Skov Nielsen, Aarhus University

**H7 - The Contemporary Adventure Narrative**
Chair: Agnieszka Soltysik Monnet and Johan Höglund
“The First Person Shooter: Narrating Your Own Imperial Adventure”
Johan Höglund, Linnaeus University
“The Apocalyptic Sublime: Narrative Environmental Disaster”
Niklas Salmose, Linnaeus University
“Adventure, Killing, and the Pleasures of War”
Agnieszka Soltysik Monnet, University of Lausanne

H8 – Cornelia Panel
Chair:

H9 - Visual Narratives of Race
Chair: Sandy Alexandre
“Manifesting & Manufacturing Black Desire After Slavery”
Sandy Alexandre, Massachusetts Institute of Technology
“Comic Relief: Race and Identity in the Cartoons and Visual Narratives of Early Emory School of Medicine Yearbooks”
Moya Bailey, Northeastern University
“James Baldwin’s Ocular Narratology”
Kimberly Juanita Brown, Mount Holyoke College
“Racializing Gaming – Visualizing Blackness: Beyond Representations in Contemporary Gaming”
Kishonne L. Gray, Massachusetts Institute of Technology

10:15-11:45  Session I

11 - Film Narrative II
Chair:

“An Archaeology of Hybrid Media in Thelma and Louise”
Ruth Johnston, Pace University, New York City
“The Art of Asphyxiation: The Suffocating Beauty of Max Ophüls's Narrative”
Pardis Dabashi, Boston University
untitled
Virginia Blum, University of Kentucky

12 - Twenty-First Century Narrative
Chair: Carol Colatrella, Georgia Institute of Technology

“I Was There but Also Everywhere: Death as Escape from Humanity in the Short Fiction of George Saunders”
Matt Spencer, Middle Tennessee State University
“Post 9/11 Convergence Culture and the Proliferation of Multi-POV Narratives”
Jeremy Justus, University of Pittsburgh at Johnstown
“Contemporary Weird Fiction and the Allegorical Intuition”
Rachel E. Hile, Indiana University-Purdue, Fort Wayne
“Feminist Science in Ann Patchett’s State of Wonder”
Carol Colatrella, Georgia Institute of Technology

13 - Narrating Black Identity
Chair:

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

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

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

14 - Inappropriate Narratives: Negotiations of Values in Contemporary Literature and Public Debate
Chair: Richard Walsh

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

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

“Narratives in Political Discourse: Indecorum as rhetorical strategy”
Stefan Iverson, Aarhus University

15 - Cognitive Approaches to Narrative
Chair: Lisa Zunshine

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

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

“Rules and Exceptions”
Lisa Zunshine, University of Kentucky
Respondent
Marie-Laure Ryan

16 - Narrative Problematics
Chair: Justin Ness

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

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

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

17 - We Tell Ourselves Stories in Order to Live: Discursive Differences in Narrative Across Genres
Chair: Leah Toth

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

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

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

18 - Comic Books, Graphic Novels, Narrative Form
Chair: Michael Heitkemper-Yates, Rikkyo University
“Thresholds and Crises: Media, Mobility, and Controlling Fictions in Times of Globalization”
   Birgit Spengler, University of Bonn

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

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

19 – The Apolitical Victorian Novel
   Chair: Henrik S. Wilberg

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

“The Youngest Hegelian: The Political Philosophy of George Eliot’s Felix Holt”
   Henrik S. Wilberg, University of Minnesota, Morris

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

11:55-1:15 Awards Lunch

1:20-2:50 Plenary: Kenneth Warren
   Linda Williams, Respondent

3:00-4:30 Session J

J1 - Star Narratives
   Chair: Virginia Blum, University of Kentucky

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

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

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

J2 - Narrating the Biographical Self
   Chair: Maxwell Hoover, Northern Illinois University

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

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

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

J3 - Faulknerian Narrative: Twenty-First-Century Views
   Chair: Jay Watson

   John N. Duvall, Purdue University

“Faulknerian Parannarative: Reading the Absalom Endpapers”
   Jay Watson, University of Mississippi

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

J4 - Narratives of Queer Resistance
   Co-Chairs: Ashley Ruderman and Claire Lenviel

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

J5 - Readers, Reading, Narrative
   Chair: Kurt Koenigsberger, Case Western University

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

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

J6 - Realist Strategy, Contemporary Reality
   Chair: Megan Ward, Oregon State University

“Storyshadowing in S”
   Andrew Todd, University of Tennessee

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

“The Victorian Realism of Linked Data”
   Lee Konstantinou, University of Maryland, College Park

J7 – All in Good Time: Nonconsensual Narratives and National Knowledges
   Chair: Michelle Sizemore

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

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

“Metadata or Metafiction”
   Melissa Adler, University of Kentucky

J8 - Narrative Architecture/Architectural Narrative
   Chair: 

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

“If These Walls Could Talk’ (And They Do): One Museum's Use of Narrative in Real Space”
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Connie Fletcher, Loyola University Chicago
“The Architectural Masque: John Hejduk's Narratives”
Amy Gilley, Fort Lewis College

J9 - Subverting Transnational Narratives
Chair: Benjamin Wilson, University of Kentucky

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

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

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

4:45-6:15 Session K

K1 - Intermedial Mind Representations in Literature, Television and Film
Chair: Mari Hatavara

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

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

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

K2 - Narratives of Nation and Transition
Chair: Caroline Comport, Georgetown University

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

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

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

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

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

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

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

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

K4 - Narratives of Mental Illness
Chair: Bonnie Million, Savannah Technical College

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

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

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

“Narrativizing life: notes on ‘Fear of Breakdown’”
Violeta Espigares, Emory University

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

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

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

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

K6 - Postsecular Poetics
Chair: Brian McHale

“From spiritualism to spirituality: Reading Pynchon’s Endings”
Brian Chappell, Independent Scholar

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

“Postsecular or fantastic? Angels and devils in contemporary German-language fiction”
Silke Horstkotte, University of Warwick

“Narrating Muhammad between sacralization and secularization”
Mahmoud Khalifa, Independent Scholar

K7 - Post-1945 US Fiction
Chair: Kadee Whaley, University of Kentucky

Marc Diefendorfer, Purdue University

“Amatol, Vegetable, Mineral: Character and Environment after the Bomb in Gravity’s Rainbow and Generation 22”
Isabel Lane, Yale University

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

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

K8 - Multimodal Books as Archives
Co-Chairs: Torsa Ghosal and Corey Efron

“Archiving Ephemera: Theresa Hak Kyung Cha's Dictee”
Corey Efron, The Ohio State University

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

“Archival Fiction and the Literary Compendium: Mark Danielewski's House of Leaves”
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Brian Davis, University of Maryland
“Book in a Box: Material Objects and Narrative Networks”
Eric C. Loy, University of Rochester

K9 – Toward and Aural Narratology
Chair: Julie Beth Napolin, The New School
“Acousmatic Sound and Virginia Woolf's Critique of War”
Elicia Clements, York University
“Audibility, Blackness, and the Space of Reading”
Julie Beth Napolin, The New School
“Narrative Noise in Austen’s Mansfield Park”
Kevin Stevens, Fordham University

9:15-12:30 Dance

Sunday, March 26th

8:15AM Coffee Available
8:45-10:15 Session L

L1 - The Acoustic and the Polyphonic
Chair:
“Musicalizing the Polyphonic Novel Metaphor, or How We Hear Narrative Counterpoint”
Ivan Delazari, Hong Kong Baptist University
“Countermeasure and Narrative Progression in the Polyphonic Poetry Sequence”
Liz Babs, Royal Holloway University of London
“Channeling Narrative Poetry: Remixed Stories and Community Poetics in Down on the Sidewalk in Waikiki”
Steven Gin, University of Hawai’i at Manoa

L2 - Narrative and Children’s Literature
Chair: Kyle Eveleth
“Forty Years Come Full Circle: Exploring a Child’s Narrative Then and Now in Silas House’s Eli the Good”
Melissa Wiser, University of Kentucky
“‘Part of Me Lies Buried in Lace and Roses’: Narrative Relational Identity in Code Name Verity”
Mary Jeanette Moran, Illinois State University
“Gags, Feature Films, and Phantom Adaptations: Mary Pickford’s Alice in Wonderland”
Patrick C. Fleming, Fisk University
“Pulling Back the Curtain: Actorialized Hidden Adult Narrators in Children's Comics”
Kyle Eveleth, University of Kentucky

L3 - Resistant Audiences in American Religious Narrative
Chair: Laura Thiemann Scales
“The Second Great Awakening and the Double-Life of Apocalypse”
Kevin Pelletier, University of Richmond
“Jonathan Plummer and the Perversions of Print”
Ben Bascom, University of Illinois at Urbana-Champaign
“Improvisation, Heckling, and Spiritualist Performance”
Laura Thiemann Scales, Stonehill College

L4 - Questions of Temporality
Chair:
“Material Sideshadows: Alternate Versions and Hypothetical Narratives”
John K. Young, Marshall University
“Interpreting Temporal Order in Shi ji by a Narrative Method”
Lei Yang, University of Pennsylvania
“Transrealties and Quare Temporalities in Daniel Black’s Perfect Peace”
Lisa Hinrichsen, University of Arkansas

L5 - Narrative Theory: The Happiness of Rigor
Chair: Roy Sommer
“Generic Categories: ‘Fictions’ in Recent French Literary Theory”
Alison James, University of Chicago
“Rigor and Imprecision in Narrative Studies”
Thomas Pavel, University of Chicago
“The Art of Narratological Analysis”
Roy Sommer, University of Wuppertal

L6 - The 18th and 19th Century British Novel
Chair:
“Accidents Waiting to Happen: Plotting the Unexpected in the Eighteenth-Century Novel”
Bridget Donnelly, University of North Carolina at Chapel Hill
“The Imagined Victorian Reader of Penny Dreadfuls”
Dagni Bredesen, Eastern Illinois University
“‘Double---Dennible---Doubtfull’ Decorated Initials and the Interdiegetic Counterfactuals of Dickens’s Master Humphrey’s Clock”
Ellen Truxaw Bistline, University of California-Los Angeles
"Broken Contracts: The Egoist and the Relation to the Past”
Jesse Rosenthal, Johns Hopkins University

L7 - Spatial Views and Narrative Perspective
Chair:
“Subverting the Fairytale in Disney Animated Films”
Rachael Guenther, University of Idaho
“The Experience of Extent in Willa Cather: Narration and the Function of Aerial Description”
David Rodriguez, Stony Brook University
“The Polities of Space in The Sun Also Rises”
Grace Stevens, Loyola University Chicago
“The Narrative Function of Letters: Epistolary Form, Social Networks, and Genre in Humphry Clinker and Evelina”
Shang-yu Sheng, CUNY Graduate Center

L8 - The Affective Community of Gothic Fiction
Chair: Julie Human, University of Kentucky
“Not a Solitary Activity: Gothic Reading Experience and Narrative as Four-Part Community”
Garrett Jeter, University of Arkansas, Fayetteville
“Sympathy as Contagion in Mary Shelley's The Last Man”
Haejoo Kim, Syracuse University

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

10:30-Noon        Session M

M1 - Serial Narrative Experiences in the Digital Age
Chair: David McAvoy

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

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

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

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

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

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

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

M3 - American Narratives as Political Theory
Chair: Munia Bhaumik

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

“Sovereignty’s Archive”
Brian Connolly, University of South Florida

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

M4 - Medical Narratives
Chair: Bonnie Million, Savannah Technical College

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

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

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

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

M5 - Cognition and Representation

M6 - Theorizing Unreliability
Chair: Faye Halpern

“Sympathy and Unreliability”
Faye Halpern, University of Calgary

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

M7 - Post Humanist
Chair: Alex Menrisky, University of Kentucky

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

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

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