

Thursday, April 7, 2011

8:30-7:00

Registration (Lobby)

10:00-5:00

Book Exhibits (Hallway, Lower Level)

9:00-10:15

Narrative Theory I (Grand Ballroom)

Chair: James Phelan, Ohio State University

“Revenge Narratives from Bodily Balance to (Artful) Bloodbath”

Ellen Spolsky, Bar-Ilan University

“On Neuroaesthetics”

Kay Young, University of California Santa Barbara

10:30-12:00

Concurrent Session A

A1. Fantasy, the Disnarrated, and the Unnarrated (Fleur de Lys A)

Chair: Hilary Dannenberg, University of Trier (Germany)

“Narrating the Novice”

Stephanie Hershinow, Johns Hopkins University

“Recovering the Past: Traumatic Memories and Fantastic Narrative in Tim O’Brien’s *Going After Cacciato*”

Michael Horton, University of Missouri Columbia

“The End of the Mother’s Pleasure and the Submerged Plot of *The God of Small Things*”

Kelly A. Marsh, Mississippi State University

A2. Narrating (Gallery III)

Chair: John G. Peters

“Unlikely Narrators in Film: Towards an Account of Controlling Fictional Narrators”

Mario Slugan, University of Chicago

“‘Mind-Telling’ in *Silas Lapham*”

Maximilian Alders, University of Freiburg (Germany)

“Impressionist *in medias res* and Joseph Conrad’s ‘The Brute’”

John G. Peters, University of North Texas

A3. Visualizing the Realities of Trollopian Realism (Gallery IV-V)

Chair: Miranda M. Yaggi

“All He Is and All He Is Not: Trollope and Lives Unled”

Andrew H. Miller, Indiana University

“Trollope’s Confessions”

Matthew Sussman, Harvard University

“Trollope and the Bildungs(auto)roman”

Miranda M. Yaggi, Indiana University

A4. Readers' Perceptions (Gallery VI-VII)

Chair: Faye Halpern

“Celie’s Psychodrama: Neuroscience, Teenage Cognition, and the Epistolary Form in *The Color Purple*”

Tracy Lemaster, University of Wisconsin Madison

“‘The most surprising accident that ever befel any man living’: Strange Encounters and the Global Narrative Spaces of Aubin’s *Charlotta du Pont*”

Cecily E. Hill, Ohio State University

“‘So Let me Seem Until I Shall Be’: The Decline of the Sentimental Orator and the Rise of the Skeptical Reader in Late Nineteenth-Century America”

Faye Halpern, University of Calgary (Canada)

A5. Breaking the Silence: Silenced Narratives in French Texts (Gallery VIII)

Chair: Sharon P. Johnson

“Coded Texts, Dead Bodies, and the Unsayable: How Rape Makes News in the *Canards Sanglants* of Nineteenth-Century France”

Sharon P. Johnson, Virginia Polytechnic Institute and State University

“Massacre in the Métropole: The French-Algerian War, Gender and the Effects of Institutional Amnesia”

Christine Quinan, University of California Berkeley

“Dangerous Indifference: Voluntary Silence in *Matin brun*”

Melissa A. Deininger, Iowa State University

A6. Graphic Narrative Theory I (Gallery I)

Chair: Emma Kafalenos, Washington University in Saint Louis

“Looking for the Narratee in Visual Autobiography: Graphic Memoir and Mockumentary”

Robyn Warhol, Ohio State University

“Adapting Comics Narratives for Film: An Impossible Task?”

Henry Pratt, Marist College

“Comics and Characterization: The Case of *Fritz Haber* (David Vandermeulen)”

Jan Baetens, Catholic University of Leuven (Belgium)

A7. Adaptation: Print to Film (Gallery II)

Chair: Emily R. Anderson

“Mood Across Media: Emotion Cues and Ethical Experiences From Print to Screen”

Lizzie Nixon, Ohio State University

“Travel and Transcendence: Cinematography, Narrative, and Anti-Narrative in Terrence Malick’s *The New World*”

Markku Lehtimäki, University of Tampere (Finland)

“Authority, Communication, and the Possibility of a Transmedial Narratology”

Emily R. Anderson, Knox College

12:00-1:00

Lunch (on your own)

1:00-2:30

Concurrent Session B

B1. Problems in Medical Narrative (Fleur de Lys A)

Chair: Sara van den Berg

“Narrative as Measurement: The Problem of Pain”

Sara van den Berg, Saint Louis University

“Narrative Medicine: Who Is Listening?”

Mark A. Clark, University of Texas Medical Branch Galveston

“The Narrative (Wrong) Turn in the Medical Ethics Curriculum”

Daniel Bustillos, Gnaegi Center for Health Care Ethics, Saint Louis University

B2. (Re)Reading Victorian Fiction (Gallery III)

Chair: Elizabeth Langland, Arizona State University

“‘A world that was whole and made sense’: *Mr. Pip* and the Deconstruction of Dickensian Self-Authorship”

Dana Shiller, Washington & Jefferson College

“Reading Identity Construction through Fictional Autobiography”

Heidi L. Pennington, Washington University in Saint Louis

“Peter Pan and the Ricochet Effect: Suturing and Targeting Multiple Narratees”

George Butte, Colorado College

B3. Novels that Elicit and Impede Understanding (Gallery IV-V)

Chair: Maria Bachman

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

Maria Bachman, Coastal Carolina University

“Old Narrative Modes for New Minds: Rereading Beckett’s *Molloy*”

Nancy Stewart, University of Maryland

“The Ten-Foot Wave of the Sublime: Oscillating Between Comic and Pathetic in Faulkner’s *The Wild Palms*”

Ashley C. Barnes, University of California Berkeley

B4. Repetition and Reader Expectation (Gallery VI-VII)

Chair: Sarah Zurhellen

“Repetition in English Boys’ School Stories of the 1920s”

Jen Shelton, Texas Tech University

“Presto-Changeo! Change Blindness and its Opposite”

Roberta Tucker, University of South Florida

“Repetition Makes a Difference: Mantras as a Narrative Device in Post-9/11 Novels”
Sarah Zurhellen, University of Missouri Columbia

B5. Narrative in Poetry: Three Eras (Grand Ballroom)

Chair: Nancy Easterlin

“Cyclic Design in Early Greek Poetry”

Bruce Heiden, Ohio State University

“‘Then write quoth she’: The Complaint of Rosamond as Narrative Verse”

Michael Booth, Northeastern University

“Enshrining Bloodshed: Memory in *Childe Harold’s Pilgrimage*”

Nancy Easterlin, University of New Orleans

B6. New Media: Communal Authorship (Gallery VIII)

Chair: Thomas Zurhellen

“Literary Collaboration Off- and Online”

Isabell Klaiber, Eberhard Karls University of Tübingen (Germany)

“Narrative Traditions in Digital Conditions: Communal Authorship in Digital-Born Texts”

Jennifer Smith, Virginia Commonwealth University

“The Table of Life and Death: Dungeons & Dragons and Oral Narrative”

Thomas Zurhellen, Marist College

B7. Unnatural Narrative Theory I: Time and Causality (Gallery I)

Chair: Richard Walsh

“Strange Times: Temporal Complication and ‘Unnatural Time’ in Narrative Fiction, Film and Comic”

Rüdiger Heinze, Technical University Braunschweig (Germany)

“When the Future Gnaws into the Past”

Rikke Andersen Kraglund, Aarhus University (Denmark)

“Music and the Narrative Sense of Time: Natural Rhythm and Unnatural Narratology”

Richard Walsh, University of York (United Kingdom)

B8. Fiction, Television, and Photography (Gallery II)

Chair: Stamos Metzidakis, Washington University in Saint Louis

“The Documentary Novel: Fiction, Photography and Historical Artifacts in W.G. Sebald’s *Austerlitz*”

Joanna Luloff, University of Missouri Columbia

“Narrative Empathy across Media: Reading Ana Castillo’s *So Far from God* as Textual Telenovela”

Theresa N. Rojas, Ohio State University

“*Ad Infinitum*: Television Serials and Their Novel Predecessors”

Jeffrey Tibbett, Ohio State University

2:45-4:15

Concurrent Session C

C1. Tel-Aviv Poetics: Narrative Alternatives and Ambiguities (Fleur de Lys A)

Chair: Meir Sternberg

“The Dynamics of Figurative (Self-) Characterization”

Tamar Yacobi, Tel-Aviv University (Israel)

“Ending Twice Over (Or More)”

Eyal Segal, Porter Institute (Israel)

“Perspectival Montage”

Meir Sternberg, Tel-Aviv University (Israel)

C2. Reading Visual Art and its Exhibition (Gallery III)

Chair: Lutz Koepnick, Washington University in Saint Louis

“Modernist Abstraction in Art and Literature”

Stephen Kern, Ohio State University

“Politics and Intermediality in Peter Weiss’s *Aesthetics of Resistance*”

Tracy Graves, Washington University in Saint Louis

“Exemplarity and the Possibility of Institutional Narrative”

Kurt Koenigsberger, Case Western Reserve University

C3. Can Fiction Influence Contemporary Life? (Gallery IV-V)

Chair: Mary Slowik, Pacific Northwest College of Art

“Documentary Narrative: The Manipulation of Sentiment in Ruth Ozeki’s *My Year of Meats*”

Summer Gioia Harrison, University of Wisconsin Madison

“DeLillo’s *White Noise* as/in Narrative Theory”

Lorna Martens, University of Virginia

“Jonathan Franzen’s Endangered Novelist”

Jeffrey Severs, University of British Columbia (Canada)

C4. Women’s Roles (Gallery VI-VII)

Chair: Stephanie Kirk, Washington University in Saint Louis

“Sensational and Artistic: Mary Elizabeth Braddon and Victorian Literary Technique”

Mary Stewart Atwell, Washington University in Saint Louis

“The Impersonal Private ‘I’: Homodiegesis and Gender Disavowal in *The Female Detective* (1864)”

Dagni Bredesen, Eastern Illinois University

“Women Writers’ No Man’s Land: The Modernist Terrain of Illness”

Cheryl Hindrichs, Boise State University

C5. Extratemporality: Contemporary Narrative and the Limits of Representation (a panel organized by the Association for the Arts of the Present [ASAP]) **(Grand Ballroom)**

Chair: Christopher D. Kilgore, Rider University

“The Art of Displacement: Shanghai, Ishiguro, and Extraterritorial Space-Time”
Matthew Hart, Columbia University

“The Problem of Queer Narrativity”
Jesse Matz, Kenyon College

“Taking My Time: Anxiety of Narrative and Temporality in Steve Tomasula’s *TOC* and *VAS*”

Maria Engberg, Bleking Institute of Technology (Sweden)

“The (Radioactive) Body Politic: Shelley Jackson and the Limits of Identity Politics”
Daniel Grausam, Washington University in Saint Louis

C6. Autobiography (Gallery VIII)

Chair: Nicole McDaniel

“Narrating the Self in Cinema”
Leah Anderst, Marymount Manhattan College

“Scene Making and Narrative Immediacy in Woolf and Warner”
Kristianne Kalata Vaccaro, Westminster College

“Queering Spiritual Autobiography in Augusten Burroughs’ *Dry: A Memoir*”
Nicole McDaniel, Texas A&M University

C7. Fact/Fiction Overlap (Gallery I)

Chair: Peter J. Rabinowitz

“Putting Fiction to the Test”
Peter J. Rabinowitz, Hamilton College

“Fact, Fiction, and Fraud: How Memoir Lies”
Sarah E. Worth, Furman University

“Narrating Colonial Violence: The Holocaust and Postcolonialism in Sembene’s *Camp de Thiaroye*”

Pascale Perraudin, Saint Louis University

C8. Narrative and Media in Transculturation (Gallery II)

Chair: Lingchei Letty Chen, Washington University in Saint Louis

“The Formation of an Early Modern Transcultural Narrative Aesthetic in China: Intertextuality in the Fiction of Iwaya Sazanami, Bao Tianxiao and Xu Nianci”

Géraldine A. Fiss, University of Southern California

“Different Layers of Meaning in a Chinese Platonist’s Narration of History”
Leihua Weng, University of South Carolina

“Kung Fu for Fun and Profit: The Narrative Treatment of Martial Arts in Stephen Chow’s *Kungfu Hustle*”

James Whelan, University of South Carolina

Isaac Rooks, University of Texas Austin

“Mediation as a Spectral Existence: Toward a Genealogy of Crowds through Late Imperial Chinese Pictorial Culture to the Print Modern”

Wentao Jiang, State University of New York Stony Brook

4:30-6:00

Concurrent Session D

D1. Forming Narrative after Postmodernism (Fleur de Lys A)

Chair: Daniel Grausam, Washington University in Saint Louis

“Alan Moore’s Children: Watchmen and the Post-Postmodern Genre Turn”

Andrew Hoberek, University of Missouri Columbia

“Detectives at the Boundary: Renewed Presence, Rejuvenated Youth”

Benjamin Widiss, Princeton University

“On the Narrative of Late Postmodernism”

Matthew Wilkens, Washington University in Saint Louis

D2. From Feminine to Feminist: Transgressing Genre (Gallery III)

Chair: Jamie Barlowe

“‘Righteous and Relevant’: Iron Jawed Angels”

Jamie Barlowe, University of Toledo

“Class, Nation, Gender: A Comparison of *What Not To Wear*”

Priscilla Walton, Carleton University (Canada)

“Science and Romance in *Ahab’s Wife*”

Carol Colatrella, Georgia Institute of Technology

D3. Genre (Gallery IV-V)

Chair: Vincent Sherry, Washington University in Saint Louis

“Novella Theory: Form and the Single Plot”

Meredith Castile, Stanford University

“Town and Country, North and South: Jean Toomer, Randall Kenan, and the African-American Short Story Tradition”

Peter Grimes, University of Cincinnati

“Bound by Zuckerman: Philip Roth’s American Trilogy”

Caroline L. Egan, University of Maryland

D4. Ambivalent Structures (Gallery VI-VII)

Chair: Edward J. Maloney, Georgetown University

“Preface and Narrative Function: Paratext as a Problem of Unnatural Narratology”

Divya Dwivedi, Indian Institute of Technology Delhi (India)

“Resisting Interpretation: Formal Activism and Unstable Authorship in Doris Lessing’s *The Golden Notebook*”

Sophia Barnes, University of Sydney (Australia)

“Ambivalence in Narrative: Toward an Integrative Theory of Plot, Narration, and Style”

Christine McBride, Reed College

D5. Author/Audience Relations (Grand Ballroom)

Chair: Melba Cuddy-Keane, University of Toronto (Canada)

“Human Narrative Intelligence: The Storied Nature of Human Experience”

David Hiles, De Montfort University (United Kingdom)

Vladimír Chrz, Institute of Psychology (Czech Republic)

Ivo Čermák, Institute of Psychology (Czech Republic)

Tomáš Urbánek, Institute of Psychology (Czech Republic)

“The Gentle Art of Accepting Enemies: New Media and the Rhetorical Aesthetics of Audience Exclusion”

Aaron McKain, Ohio State University

“The Intermental Author”

H. Porter Abbott, University of California Santa Barbara

D6. Autofiction and the Ethics of Authorship (Gallery VIII)

Chair: Malcah Effron

“The Objects of a Dead Man: Self Writing and Thanatography in Philip Roth”

Gerard O’Donoghue, University of Oxford (United Kingdom)

“Deus ex Machina: Grant Morrison and the Ethics of Metafiction”

Marc Singer, Howard University

“Pseudonymous Autofiction: Literary Experimentation and Playful Deception”

Malcah Effron, Community College of Baltimore County

D7. Asian Counter-Narrativities (Gallery I)

Chair: C. Derick Varn

“Arguing Against Antihistorical Readings: Ge Fei and Counter-Narrativities”

Christopher N. Payne, Hankuk University of Foreign Studies (South Korea)

“*The Host*: Turning off the ‘Big Story’”

Charles Robinson, Hankuk University of Foreign Studies (South Korea)

“Writing Selves, Writing Nations: Theresa Hak Kyung Cha’s *Dictée* as an Exploration of Fragmented and Decolonizing Selves”

C. Derick Varn, Hankuk University of Foreign Studies (South Korea)

D8. Focalization (Gallery II)

Chair: Henrik Skov Nielsen, Aarhus University (Denmark)

“Focalization and Deixis”

Renate Brosch, University of Stuttgart (Germany)
“Focalization of Collective Characters in Historiography”
Stephan Jaeger, University of Manitoba (Canada)
“Poetic Justice, Dramatic Irony and Focalization”
Karin Kukkonen, St. John’s College, Oxford (United Kingdom)
“Visual Metaphor, Focalization, and Ambiguous Deixis in Shaun Tan’s *The Arrival*”
Silke Horstkotte, University of Leipzig (Germany)
Nancy Pedri, University of Newfoundland (Canada)

6:00-8:00

Newcomers’ Dinner

8:00-9:30

Plenary I (Grand Ballroom)

“A Tale of Two Boyfriends: Segmentation and Juxtaposition in the Design of Digital Narrative”

Janet H. Murray

Janet H. Murray is the Ivan Allen College Dean’s Recognition Professor at Georgia Tech, where she teaches in the Graduate Program in Digital Media, within the School of Literature, Communication, and Culture. She is the author of *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* (Free Press, 1997; MIT Press 1998) and *Inventing the Medium: Principles of Interaction Design as a Cultural Practice* (to be published Fall 2011 by MIT Press), as well as several works in Victorian Studies, including *Strong-Minded Women and Other Lost Voices from 19th Century England* (Pantheon, 1981). She is the Director of the Experimental Television Lab at Georgia Tech (<http://etv.gatech.edu>) where her projects have included a prototypical digital edition of *Casablanca* (1942) in collaboration with the American Film Institute, and funded by NEH. She holds a Ph.D. in English and American Language and Literature from Harvard University, and taught Humanities and led educational computing projects at MIT before coming to Georgia Tech in 1999. She is currently a member of the Board of the Peabody Awards, and was recently named by Prospect Magazine one of the “Ten Biggest Brains for the Digital Future.”

Moderator: H. Porter Abbott, University of California Santa Barbara

Friday, April 8, 2011

8:00-5:00

Registration (Lobby)

8:00-4:00

Book Exhibits (Hallway, Lower Level)

8:30-10:00

Concurrent Session E

E1. The Un(der)narrated, the Subnarrated, the Mentioned (Fleur de Lys A)

Chair: Laura Karttunen, University of Tampere (Finland)

“The Center Cannot Hold: Spatial Politics and Narrative Topography in Woolf’s *The Waves*”

Virginia Piper, University of Wisconsin Madison

“‘Grossly Material Things’: The Subnarratable in Margaret Ayer Barnes’s *Edna, His Wife* and Virginia Woolf’s *Mrs. Dalloway*”

Allison Fisher, Ohio State University

“Un(der)narrated A/Effects: Initial Thoughts”

James R. (Randy) Fromm, Independent scholar

E2. Proust’s Implausible Networks: Music, Telepathy, Gaydar (Gallery III)

Chair: Zena Meadowsong

“Proust’s Immeasurable Keyboard: Relational Networks of the Vinteuil Sonata”

Catherine Flynn, Stanford University

“Proust’s Telephone: The Impossible Voice of Narrative”

Zena Meadowsong, Rowan University

“‘Traced in an Ink Hitherto Invisible’: The Limits of Cruising as a Narrative Strategy in Proust”

David Namie, University of California Santa Cruz

E3. Ethics (Gallery IV-V)

Chair: Warren Johnson

“Rhetorical Narrative Ethics in Kazuo Ishiguro’s *When We Were Orphans*”

Xiaoling Wang, Shanghai Jiaotong University (China)

“Maupassant’s Cruelty”

Warren Johnson, Arkansas State University

“Looking at What Cannot Be Thought: Visual Interruption and Ethical Responsibility in Charlotte Delbo’s *Auschwitz and After* and W.G. Sebald’s *Austerlitz*”

Michelle Ty, University of California Berkeley

E4. Poetry and Narrative: Cross-Genre Studies in Cognition and World-Building (Gallery VI-VII)

Chair: Robert L. Caserio, Pennsylvania State University

“‘Molecular Reconstitution Is No Sinecure’: The World(s) of Science Fiction Poetry”

Brian McAllister, Ohio State University

“The Figurative Mind: Metaphoric Coherence and Problems of Mental Modeling in a Cognitive Reading of Dylan Thomas’s ‘Fern Hill’”

Anne Päivärinta, University of Tampere (Finland)

“Cognitive and Emotional Working of the Minds of the Author and the Reader in John Ashbery’s ‘The Instruction Manual’”

Hye Su Park, Ohio State University

E5. Unnatural Narrative Theory II: Minds and Metalepsis (Grand Ballroom)

Chair: Stefan Iversen

“Ontological Metalepsis and Unnatural Narratology”

Jan Alber, Freiburg University (Germany)

Alice Bell, Sheffield Hallam University (United Kingdom)

“After Theory of Mind”

Stefan Iversen, Aarhus University (Denmark)

E6. Interpreting Patients’ Narratives (Gallery VIII)

Chair: Elizabeth Weston

“Pathology, Pathography, Pathos and Poetry: Three Patients Narrate Tuberculosis”

Jean Mason, Ryerson University (Canada)

“The Narrative Conception of Waiting: The Experience of Time, Body and Emotions in Stories of Infertility”

Cindie Maagaard, University of Southern Denmark (Denmark)

“Narrative Cures and Side Effects”

Elizabeth Weston, Western Kentucky University

E7. Character Repetition in and across Narratives (Gallery I)

Chair: Jody R. Rosen

“‘Ruled by espionage’: Repetition of the Directress Character in Brontë’s *The Professor* and *Villette*”

Helen H. Davis, Wilkes University

“Tertiary Characters and Serial Narrative”

Sean O’Sullivan, Ohio State University

“‘You lucky lucky girl’: Repetition with Difference in Wharton’s *The Glimpses of the Moon*”

Jody R. Rosen, New York City College of Technology CUNY

E8. Reading Innovative Film Strategies (Gallery II)

Chair: Ruth D. Johnston

“Mind-Tricking Narratives: Between Classical and Art Cinema Narration”

Cornelia Klecker, University of Innsbruck (Austria)

“*Blade Runner*: The Return of the Repressed of Cinema”

Ruth D. Johnston, Pace University

“The Left-Brain Interpreter at Work in *Memento*: ‘Reading’ Natalie”

G. Daniel Weese, Hampden-Sydney College

Katherine J. Weese, Hampden-Sydney College

10:15-11:45

Concurrent Session F

F1. Cognitive Narratology and Interpretation (Fleur de Lys A)

Chair: Marco Caracciolo

“Towards an Embodied Theory of Interpretation”

Marco Caracciolo, University of Bologna (Italy)

“All Meaning, All Show? A Reader-Centered Theory of Literary Description”

Anežka Kuzmičová, Stockholm University (Sweden)

“Cognitive Narratology: A Handmaiden to Interpretation?”

Liesbeth Korthals Altes, University of Groningen (Netherlands)

F2. Representing Trauma (Gallery III)

Chair: Nancy Berg, Washington University in Saint Louis

“Narration as *Nachträglichkeit* in David Grossman’s *To the End of the Land*”

Anne Golomb Hoffman, Fordham University

“Through Rose-Colored Glasses: Envisioning Childhood before the Holocaust and Innocence Lost”

Russell Alt, Washington University in Saint Louis

“Narratives of Possession: Hypnosis and Trauma in the Gothic Fiction of the Fin-de-Siècle”

Peter L. Chapin, Iona College

F3. Formal Issues: Three Novels by Women (Gallery IV-V)

Chair: Eloise Sureau-Hale, Butler University

“*Middlemarch*’s Narrative of Female Desire”

Abigail Mann, University of Indianapolis

“The *Femme Fatale*, Her Female Foil and (Narrative) Acts of Violence in Amélie Nothomb’s *Antichrista* (2003)”

Mariah Devereux Herbeck, Boise State University

“The Negativity of the Hermeneutical Experience: Metaleptic Identities in Angela Carter’s Fiction”

Julian Hanebeck, Bergische University of Wuppertal (Germany)

F4. Making it Matter Again: Repetition and Narrative Form (Gallery VI-VII)

Chair: Megan Ward

“Reference in *Cranford*”

Jami Bartlett, University of California Irvine

“High Fidelity for High Realism”

Megan Ward, Point Park University

“Narrative Migration: Repetition, Affect, and Ecological Kinship in Richard Powers’ *The Echo Maker*”

Rachel Greenwald Smith, Saint Louis University

F5. Distinctly Dorrit: The Narrative Legacy of Dorrit Cohn (Grand Ballroom)

Chair: Irene Kacandes

“The Theorist, the Comparatist, the Mentor”

Irene Kacandes, Dartmouth College
“Transparent Minds Revisited”
Brian McHale, Ohio State University
“The Distinction of the Referential”
Philippe Carrard, University of Vermont

F6. Communal Responses (Gallery VIII)

Chair: Heta Pyrhönen

“Bridget Jones: A Case Study of Austen Fan Fiction”
Heta Pyrhönen, University of Helsinki (Finland)
“Remixing Criticism: Fan Fiction Exchanges as Exegesis”
Julie Flynn, Independent Scholar
“Reconstructing *Lost*: What Internet Communities Can Reveal about Configuring Storyworlds”
Laura Buchholz, Old Dominion University

F7. Cultural Narratives (Gallery I)

Chair: Judith H. Sarnecki, Lawrence University

“Metropolis as Palimpsest: The Postmodern/Postcolonial City in Recent Film”
Tom Byers, University of Louisville
“When Homeland Terror Passes for Bureaucratic Security: *The Wire* Meets *The Office*”
Alan Nadel, University of Kentucky
“Stranger Narratives”
E.L. McCallum, Michigan State University

F8. Graphic Novel Theory II (Gallery II)

Chair: Henry Pratt, Marist College

“The Wounded Storyteller Meets the Comic Strip Reader: The Social Construction of a Mourner’s Identity”
Judith Kaplan-Weinger, Northeastern Illinois University
“Collective Focalization in Joe Sacco’s *Footnotes in Gaza*”
Ben Owen, Ohio State University
“Graphic Narrative: The Puppet as Narrator”
Mary Slowik, Pacific Northwest College of Art

12:00-1:00

Pedagogy Session

Chairs: Irene Kacandes, Dartmouth College
Edward J. Maloney, Georgetown University

1:15-2:45

Concurrent Session G

G1. Poetry and Narrative (Fleur de Lys A)

Chair: Ignacio Infante, Washington University in Saint Louis

“Formal Countermeasure and Metrical Codes in Auden’s ‘In Time of War’”

Jason M. Coats, Virginia Commonwealth University

“Roses and Risings in Keats’s *The Eve of St. Agnes*: A Reader Response Approach to Poetic Narratives”

Lasse Gammelgaard, Aarhus University (Denmark)

“‘Most Vulgar’: *Aurora Leigh* and the Marriage Plot Structure”

Mary Mullen, University of Wisconsin Madison

G2. Character Narrators (Gallery III)

Chair: Peter L. Chapin, Iona College

“Narrative Folly in Chaucer, Thackeray, T. S. Eliot”

Matthew Fellion, Cornell University

“When the Dead Tell Stories: Haunting and Epistolarity in Ulrich Plenzdorf’s *Die neuen Leiden des jungen W.*”

Robert Blankenship, University of North Carolina Chapel Hill

“Sexing Up the Domestic Sphere: Dickens’s Lustful Narrator”

Shalyn Claggett, Mississippi State University

G3. Cross-National Reception (Gallery IV-V)

Chair: Antje Anderson

“Walter Scott, Charles Dickens and – Harrison Ainsworth? Telling the Story of the British Novel in Nineteenth-Century Germany”

Antje Anderson, Hastings College

“Retreating Reality: Chekhov’s South African Afterlives”

Jeanne-Marie Jackson, Yale University

“Critique of Focalization and its Modification: The Role of the Narrator in Three Works of François Mauriac, Jean-Paul Sartre and Noma Hiroshi”

Simone Müller, Zurich University (Switzerland)

G4. Philip K. Dick (Gallery VI-VII)

Chair: Bessie Goldberg

“Must We Believe What We Mean? Rhetoric in Philip K. Dick’s *Confessions of a Crap Artist*”

Bessie Goldberg, York University (Canada)

“Suspense and Trash Fiction”

Joshua Gass, Ohio State University

“The Rhetoric of Revelation: Theme, Form, and Representation in Philip K. Dick’s *Valis*”

Matthew Clark, York University (Canada)

G5. Cognitive Approaches to Narrative (Grand Ballroom)

Chair: Lisa Zunshine

“Fast Tracks to Narrative Empathy: Anthropomorphism and Dehumanization in Graphic Narratives”

Suzanne Keen, Washington and Lee University

“Kant, Freud, Bakhtin: The Role of Timelessness in Narrative”

Michael Holquist, Yale University

“Culture of Greedy Mind-Readers”

Lisa Zunshine, University of Kentucky

G6. The Narrative Potential of the Album (Gallery VIII)

Chair: Leo Lensing

“Album: Organizing Form of Narrative Coherency”

Anke Kramer, University of Vienna (Austria)

Annegret Pelz, University of Vienna (Austria)

“Artificial Dumping Grounds: Ernst Jünger’s Manuscript Albums”

Heike Gfrereis, German Literature Archive in Marbach (Germany)

Ellen Strittmatter, German Literature Archive in Marbach (Germany)

“Bodyscape/Landscape: Narrative Dynamics in Three Photo Albums of Vienna 1900”

Leo Lensing, Wesleyan University

G7. Telling Stories through Music and Gesture (Gallery I)

Chair: Margaret Eleanor Menninger

“Story Tellers: The Nature of Narrativity in Popular Music”

Kirsty Hodgson, The Open University (United Kingdom)

“Hearing Voices: Thoughts on a Musical Conceptualization of History”

Margaret Eleanor Menninger, Texas State University San Marcos

“The Mutual Contextualization of Sign and Gesture in Signed Language Narratives”

Leland McCleary, University of São Paulo (Brazil)

Evani Viotti, University of São Paulo (Brazil)

G8. Narrating Vaccination: Genre, Satire, and Medical Storytelling (Gallery II)

Chair: Bernice L. Hausman

“Doing Bioethics with Popular Fiction: The Case of *Fatal*”

Catherine Belling, Northwestern University

“Zealots and Murderers: Vaccination Satire”

Heidi Y. Lawrence, Virginia Polytechnic Institute and State University

“Storytelling as Evidence in Vaccination Refusal”

Bernice L. Hausman, Virginia Polytechnic Institute and State University

3:00-4:30

Concurrent Session H

H1. Revisiting Omniscience (Fleur de Lys A)

Chair: Susan S. Lanser, Brandeis University

“M.E. Braddon’s Manipulation of Omniscience in *Lady Audley’s Secret*”
Ruth Schuldiner, University of Oxford (United Kingdom)

“Two Approaches for the Integration of Textual Discrepancies in Fictional Narratives”

Amit Marcus, Freiburg University (Germany)

“Paralepsis, Unnatural Narration, or Hypothetical Focalization? Homodiegetic Omniscience and the Epistemological Fallacy in Narrative Theory”

Paul Dawson, University of New South Wales (Australia)

H2. The Limits of Literary Historicism (Gallery III)

Chair: Amy J. Elias, University of Tennessee Knoxville

“Cosmopolitan Commitments: What Historicism Can Learn from the Modernist Narrative”

Allen Dunn, University of Tennessee Knoxville

“The (Formerly) New Historicism’s Antinarrative Aesthetic”

Thomas F. Haddox, University of Tennessee Knoxville

“History without Experience”

Jeffrey Insko, Oakland University

H3. Readers’ Sensory Response (Gallery IV-V)

Chair: Jessica Rosenfeld, Washington University in Saint Louis

“Immersed in the Narrative: The Somatics of the Embodied Reader”

Ellen J. Esrock, Rensselaer Polytechnic Institute

“Veritism; Or, Regionalism and Philosophy after Darwin”

Nicholas Gaskill, University of Chicago

“‘The Great Sum of Universal Anguish’: Individual and Statistical Compassion in Victorian Social Problem Literature”

Mary-Catherine Harrison, University of Detroit Mercy

H4. Expressions of the Sacred (Gallery VI-VII)

Chair: Robert E. Hegel, Washington University in Saint Louis

“Bringing Muhammad to the Novel: Sacred Epic and Novel in Modern Arabic Literature”

Mohamed-Salah Omri, University of Oxford (United Kingdom)

“Construction of the Sacredness in J. Saramago’s Novel *Gospels According to Jesus Christ*”

Mariana Pryven, Washington University in Saint Louis

“The ‘Clash’ of Metaphors: Intercultural Narrative as Cognitive Experiment”

Roy Sommer, University of Wuppertal (Germany)

H5. Narrating 9/11 (Grand Ballroom)

Chair: Linda Raphael, The George Washington University School of Medicine

“In the Long Shadow of 9/11: Narratives of Manhattan Clinicians’ Efforts to Make Meaning of a Shared Trauma”

John P. McTighe, William Paterson University of New Jersey

“Fiction, Empathy and the Mind of the Terrorist”

Tim Gauthier, University of Nevada Las Vegas

“Viewing 9/11 through the Lens of the Crime Thriller: Jess Walter’s *The Zero*”

Magali Cornier Michael, Duquesne University

H6. Scenic Representation (Gallery VIII)

Chair: Harriet Stone, Washington University in Saint Louis

“Making Literature Happen: Henry James’ Scenic Method and the Structure of Narrative”

Jacob Hovind, Emory University

“The ‘Further Delay in her Power’: Space, Time, and Disclosure in Jane Austen’s *Emma*”

Julia Grandison, University of Toronto (Canada)

“The Temporality of Consciousness: Thought Representation and the Slowed Scene in Ian McEwan’s Fiction”

Hannah Courtney, University of New South Wales (Australia)

H7. Adaptation: Effects of Fidelity (Gallery I)

Chair: George Butte, Colorado College

“The Good Life and the Just City: Sethe and Sam Dent”

Matthew Bolton, Ohio State University

“Watching *Watchmen* through Three Media”

Ezra Claverie, University of Illinois Urbana-Champaign

“Watching Paint Dry: Narrativity and Stasis in the Literary Adaptations of Eric Rohmer”

David Richter, Queens College and CUNY Graduate Center

H8. The Political Unconscious: Body and Ideology in the Making of Black Writing (Gallery II)

Chair: Nathan Grant, Saint Louis University

“Performing Empire in Eugene O’Neill’s *The Emperor Jones* (1920), Marcus Garvey’s 1920 U.N.I.A. Convention, and Josephine Baker’s *Princesse Tam Tam* (1935)”

Soyica Diggs Colbert, Dartmouth College

“Garveyism and its Involutions”

Jonathan Eburne, Pennsylvania State University

“The Trope of the Tongue: Alice Walker’s Liberational Narratives”

Aliyyah Abdur-Rahman, Brandeis University

4:30-6:00

Transit time

Shuttle to and from Washington University for the Plenary II and Reception:

From 4:30-5:30 p.m. buses will be available at the main entrance to the Sheraton Clayton to transport participants to the Washington University campus. From 9-10 p.m. buses will shuttle participants back to the Sheraton Clayton from the ground floor lobby of the Knight Center at Washington University.

Guided walking tour back to the Sheraton Clayton:

A guided walking tour departing the Washington University Knight Center at 9 p.m. will be available for participants who prefer to walk back to the hotel.

Metrolink to Washington University:

Participants may also ride the St. Louis Metrolink from downtown Clayton to Washington University. Information on the route and stations is available at the registration desk.

6:00-7:30

Plenary II (Graham Chapel, Washington University)

“Progression, Procession, Transition: Kentridge with Benjamin”

Michael Rothberg

Michael Rothberg is Professor of English and Conrad Humanities Scholar at the University of Illinois at Urbana-Champaign, where he is also Director of the Holocaust, Genocide, and Memory Studies Initiative. Affiliated with the Unit for Criticism and Interpretive Theory, the Department of Germanic Languages and Literatures, and the Programs in Comparative Literature and Jewish Culture and Society, Rothberg works in the fields of critical theory and cultural studies, Holocaust studies, postcolonial studies, and contemporary literatures. His work has been published in such journals as *American Literary History*, *Critical Inquiry*, *Cultural Critique*, *History and Memory*, *New German Critique*, and *PMLA*, and has been translated into French, German, and Hungarian. His latest book is *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (2009), published by Stanford University Press in their “Cultural Memory in the Present” series. He is also the author of *Traumatic Realism: The Demands of Holocaust Representation* (2000), and has co-edited *The Holocaust: Theoretical Readings* (2003) and *Cary Nelson and the Struggle for the University: Poetry, Politics, and the Profession* (2009). Four co-edited special issues are appearing in 2010-2011: *Noeuds de Mémoire: Multidirectional Memory in Postwar French and Francophone Culture* (*Yale French Studies*, co-edited with Debarati Sanyal and Max Silverman); *Between Subalternity and Indigeneity: Critical Categories for Postcolonial Studies*

(*Interventions*, co-edited with Jodi A. Byrd); *States of Welfare (Occasion)*, co-edited with Lauren M.E. Goodlad and Bruce Robbins); and *Transcultural Negotiations of Holocaust Memory (Criticism)*, co-edited with Stef Craps). Together with Yasemin Yildiz and Andrés Nader he has won a 2011-2012 ACLS Collaborative Research Fellowship for a project titled *Citizens of Memory: Muslim Immigrants and Holocaust Remembrance in Contemporary Germany*.

Welcoming Remarks: Lynne Tatlock, Hortense and Tobias Lewin Distinguished University Professor in the Humanities and Director of Comparative Literature, Washington University in Saint Louis

Moderator: Erin McGlothlin, Associate Professor of German and Jewish Studies and Director of Research and Grants, Center for the Humanities, Washington University in Saint Louis

7:30-9:30 Reception (Knight Center, Washington University)

Saturday, April 9, 2011

8:00-5:00 Registration (Lobby)

8:00-5:00 Book Exhibits (Hallway, Lower Level)

8:30-10:00 Concurrent Session I

11. Abstraction and (Implicit) Narrative in American Law: Visions of the “Free World” and of the Sources for Legal Thought (Fleur de Lys A)

Chair: Mae Kuykendall

“Huck Finn, ‘Poor Joshua!’ (DeShaney) and Moral Ambiguity in the ‘Free World’ in American Law and Literature”

Mae Kuykendall, Michigan State University College of Law

“Indian Tribes . . . Outlaws, Wolves . . . Bears . . . Grizzlies and Things like That?”
How the Second Amendment and Supreme Court Precedent Target Tribal Self-Defense”

Ann Tweedy, Michigan State University College of Law

“A Knickerbocker on the Bench: Gulian C. Verplanck’s Legal Narratives”

Steven Macias, University of Oregon School of Law

12. Narrative Negotiations: American Literary Narratives and the New Universe of Print (Gallery III)

Chair: Lynne Tatlock, Washington University in Saint Louis

“Reconstructions of Revolutionary History for Nineteenth-Century Print Publics”

Nicole Gray, University of Texas at Austin

“Black Readers in Flux: The *Anglo-African* Revision of Brown’s *Miralda* (1860-61)”

Anna Stewart, University of Texas at Austin

“Conning the Nineteenth-Century Reader”

John Evans, Southern Methodist University

““Quicksand Years”: The Transatlantic Pastoral in Civil War Poetry”

Samuel Graber, Valparaiso University

13. Ways of Representing Dystopias (Gallery IV-V)

Chair: Andrew Brown, Washington University in Saint Louis

“Transhistoricity and Transfuturity: Form and Function in Dystopian Fiction”

Rob McAlear, Case Western Reserve University

“Dystopic Spaces: The Containment of Agency in Davis’s *Life in the Iron Mills*”

Michelle Wang, Ohio State University

“The Literary Aesthetics of Urban Blight and Crisis”

Sean Moiles, Pennsylvania State University

14. Character (Gallery VI-VII)

Chair: Miriam Bailin, Washington University in Saint Louis

“Dickens and the Psychology of Habit: Repetition and Change in *Little Dorrit*”

Sean O’Toole, Baruch College CUNY

“Resisting Type”

Elizabeth F. Evans, Pennsylvania State University DuBois

“Artificiality, Absence, Gesture: Towards a Liquid Model of Character”

Irina Marchesini, University of Bologna (Italy)

15. Cognitive Approaches to Narrative Space (Grand Ballroom)

Chair: Paul Dawson, University of New South Wales (Australia)

“Narrative as a Knight’s Gambit: Episodic Memories and Semantic Memories in a Novella by Faulkner”

Robert L. Caserio, Pennsylvania State University

“The Construction of Space in Contemporary Narrative: A Case Study”

Fiona J. Doloughan, University of Surrey (United Kingdom)

“Getting Lost; Retracing Steps; Drawing Maps: Scene Construction in Cognitive and Narrative Space”

Melba Cuddy-Keane, University of Toronto (Canada)

16. Communicating: Quoted Gestures, the Supernatural, and “Appeal” (Gallery VIII)

Chair: Robert Henke, Washington University in Saint Louis

“Actions *Can* Be Presented Mimetically. And the Theory of Quotations as Demonstrations Proves It.”

Laura Karttunen, University of Tampere (Finland)

“*LOST*’s Loops and Privileged Positions”

Brian Chappell, Catholic University of America

“Flesh-and-Blood Readers Browse the Stacks: An Interdisciplinary View of Narratology from the Perspective of Library Science”

Neal Wyatt, Virginia Commonwealth University

17. Witnessing the Witnesses: Survival, Voice, and the Redefinition of Holocaust Testimonial Narrative (Gallery I)

Chair: Leah Wolfson

“Reading across the Grain of Survivor Testimonies: Responses to Antisemitism in the Weimar Republic”

Russell Spinney, University of Maryland Baltimore County

“Embodied Memory: Song, and Counter-Narrative in Holocaust Testimonies”

Leah Wolfson, Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum

“Forgetful Remembrance: Barbara Honigmann’s Literary Testimony and the Recovery of History”

Petra Schweitzer, Shenandoah University

18. New Media Narratives (Gallery II)

Chair: Daniel Punday

“Semiotic Mediation and Modeling in Narrative from Peirce’s Semiotic Perspective: New Media Narrative Genre and Communication”

Yunhee Lee, Korea University (South Korea)

“Narrative Thought for the Ludic Image: A Study of Narrative Dimensions for Videogames”

Blanca Estela López Pérez, Metropolitan Autonomous University Azcapotzalco (Mexico)

“Seeing into the Worlds of Electronic Fiction”

Daniel Punday, Purdue University Calumet

10:15-11:45

Plenary III (Grand Ballroom)

“The Multiplicity of Implied Authors and the Complex Case of *Uncle Tom’s Cabin*”

Patrick Colm Hogan

Patrick Colm Hogan is a Professor in the Department of English at the University of Connecticut, where he is also on the faculties of the Program in Comparative Literature and Cultural Studies, the Program in India Studies, and the Cognitive Science Program. He is the author of thirteen books, including *The Mind and Its Stories: Narrative Universals and Human Emotion* (Cambridge University Press, 2003)—hailed by Steven Pinker as “a landmark in modern intellectual life”—*Cognitive Science, Literature, and the Arts: A Guide for Humanists* (Routledge 2003), *Understanding Nationalism: Narrative, Identity, and Cognitive Science* (Ohio State University Press, 2009), *Affective Narratology: The Emotional Structure of Stories* (University of Nebraska Press, 2011), and *What Literature Teaches Us About Emotion* (Cambridge University Press, 2011). In connection with his research on

cross-cultural patterns in narrative and emotion, Hogan has written on a wide range of pre-colonial and post-colonial literatures and oratures from India, Africa, and other regions. Hogan has also edited a number of books, including *The Cambridge Encyclopedia of the Language Sciences* (Cambridge University Press, 2011). Hogan is currently working on issues in narrative discourse analysis, including varieties of implied authorship and narration.

Moderator: James Phelan, Ohio State University

12:00-1:30

Business Lunch

1:30-2:45

Narrative Theory II (Grand Ballroom)

Chair: Gerald Prince, University of Pennsylvania

“Dialogics and History”

Amy J. Elias, University of Tennessee Knoxville

“Horizontal Tradition”

Christian Moraru, University of North Carolina Greensboro

3:00-4:30

Concurrent Session J

J1. Plotting Feminism (Fleur de Lys A)

Chair: Robyn Warhol, Ohio State University

“(Un)Natural Connections: Feminist and Unnatural Plot”

Catherine Romagnolo, Lebanon Valley College

“Can a Plot Be Feminist?”

Ellen Peel, San Francisco State University

“Feminism’s Masterplots”

Susan S. Lanser, Brandeis University

J2. Children’s Literature (Gallery III)

Chair: Gerald Early, Washington University in Saint Louis

“Fake and Exaggerated Realism in Children’s Literature”

Mike Cadden, Missouri Western State University

“‘Halfway Down’: Narrative and Childhood in the Poetry of A. A. Milne”

Paul Wake, Manchester Metropolitan University (United Kingdom)

“‘Pray See Them’: Image, Imagination, and the Legacy of Newbery’s Narrator”

Amy J. Pawl, Washington University in Saint Louis

J3. The Effects of Poetic Devices on Narrative Dynamics (Gallery IV-V)

Chair: Brian McHale, Ohio State University

“Poetics and Agency in *Paradise Lost*”

Beth Bradburn, Western Michigan University

- “Resonating in Two Echo Chambers—Narrativity and Poeticity in Lyric Poetry”
Heilna du Plooy, North-West University Potchefstroom (South Africa)
- “The Effects of Poetic Devices on Plot Construction: Toward a Theory of Response Events”
Lewis S. Gleich, University of Maryland College Park
- “Unremembered Plots: Catachresis and Countee Cullen’s ‘Heritage’”
Steven Nardi, Medgar Evers College CUNY

J4. The Boundaries of Animal Life (Gallery VI-VII)

Chair: Ivan Kreilkamp

- “‘Scraping the fur off’: Skin as a Portal into Alien Minds in Darwin, Hardy and Kafka”
Anna Henchman, Boston University
- “‘The chickens were wiser’: Animal Life in Olive Schreiner’s *Story of an African Farm*”
Ivan Kreilkamp, Indiana University
- “‘No Fixed Abode’: Consent, Movement, and Animal Life in J. M. Coetzee”
Daniel Williams, Harvard University

J5. Quantitative Research and Humanities Computing: Four Projects from the Stanford Literary Lab (Grand Ballroom)

Chair: Franco Moretti, Stanford University

- “Abstract Values in the 19th-Century British Novel: Decline and Transformation of a Semantic Field”
Ryan Heuser, Stanford University
Long Le-Khac, Stanford University
- “‘The Start of a New Chapter’: Serialization and the 19th-Century Novel”
Ellen Truxaw, Stanford University
Connie Zhu, Stanford University
- “Plotting Networks: Shakespeare’s Tragic Coteries”
Rhiannon Lewis, Stanford University
- “What Makes an Irish Novel Irish: Toward a Stylistic and Thematic Definition of the 19th-Century Irish Novel”
Matthew Jockers, Stanford University

J6. Fictionality (Gallery VIII)

Chair: Brian Richardson

- “Fictionality, Relevance and Natural and Unnatural Interpretational Strategies”
Henrik Skov Nielsen, Aarhus University (Denmark)
- “Nabokov’s Experiments and the Nature of Fictionality”
Brian Richardson, University of Maryland
- “‘They Are Real Beyond Refute’: Images of Fictionality in Alan Moore and Eddie Campbell’s *From Hell*”

Eric Berlatsky, Florida Atlantic University

J7. Cognitive Film Studies I (Gallery I)

Chair: Tony E. Jackson

“On the Value of Disunity in Hollywood Narratives”

Todd Berliner, University of North Carolina Wilmington

“The Moving Mirror: A Cognitive Approach to Film”

Tony E. Jackson, University of North Carolina Charlotte

“Frame-Breaking: The Cognitive Complexities of the Film Musical”

Per Krogh Hansen, University of Southern Denmark (Denmark)

J8. Popular Culture, Race, and Emergent Approaches to Narrative (Gallery II)

Chair: Sue J. Kim, University of Alabama at Birmingham

Discussant: Frederick Luis Aldama, Ohio State University

“Narrative Possibilities in Comics: Gilbert Hernandez’s *Heartbreak Soup*”

Patrick Hamilton, Misericordia University

“Recipes for Reading: Culinary Writing and the Narrative Transaction”

Delores B. Phillips, Old Dominion University

“Follow the Leader: Twitter Rap Narratives as Discursive Resources for the Hip Hop Generation(s)”

James Braxton Peterson, Bucknell University

4:45-6:15

Concurrent Session K

K1. Rhetorical Theory and Modernist Practice: Prefaces, Implied Authors, and Crossover Narration (Fleur de Lys A)

Chair: Katherine Saunders Nash

“Prefaces and the Narrative Communication Model: Ford Madox Ford’s ‘Necessary Subterfuge’”

Sarah Copland, Ohio State University

“Relocating the Implied Author in the Design of Woolf’s Late Manuscripts”

Katherine Saunders Nash, Virginia Commonwealth University

“Crossover Narration in *The Great Gatsby*”

James Phelan, Ohio State University

K2. Language (Gallery III)

Chair: Sheila Teahan

“Duplicitous Tropes”

Sheila Teahan, Michigan State University

“Conscience and Consciousness in *The Ambassadors*: Focalization and the Ethics of Narration”

Joshua Held, Indiana University

“Beginning to Think about Poetry in Narrative”

Katie Owens-Murphy, Pennsylvania State University

K3. Multiple Narrative Framing: *Frankenstein* and *The Tenant of Wildfell Hall* (Gallery IV-V)

Chair: Tili Boon Cuillé, Washington University in Saint Louis

“Protagonism and the Modern Prometheus”

Anna Clark, Columbia University

“Narrative Depth in Mary Shelley’s *Frankenstein*”

James Pihakis, University of Cincinnati

“Revising Desire: Epistolarity and Split Subjectivity in *The Tenant of Wildfell Hall*”

Jason T. Clemence, Tufts University

K4. Contesting Key Concepts of Narrative: Time, Space, Personhood, Intertextuality (Gallery VI-VII)

Chair: Sean Franzel

“Anti-Narrative Accounts of Mountain Time: Hegel’s Critique of the Alpine Sublime”

Sean Franzel, University of Missouri Columbia

“Narration and Perambulation: Spatializing Story in Thomas Bernhard and Gerhard Meier”

Samuel Frederick, Clemson University

“Novels by Aliens”

Kate Marshall, University of Notre Dame

“Like the *Odyssey*, Only Different: Thomas Pynchon’s *Vineland*”

David Rando, Trinity University

K5. Computational Analysis of the Multiplot Novel: Methods and Theories (Grand Ballroom)

Chair: Nicholas Dames

“Quote Attribution and Automatic Social Network Extraction for Literary Fiction”

David Elson, Columbia University

“*Bleak House* and Weak Social Networks”

Graham Sack, Columbia University

“Shklovsky’s ‘Mystery Plots’ and the Temporality of Networks”

Nicholas Dames, Columbia University

K6. Three Graphic Novels (Gallery VIII)

Chair: Jared Gardner, Ohio State University

“Drawing Fictional (Auto)Biographies: Will Eisner as the Narrator-Artist-Biographer”

Lan Dong, University of Illinois Springfield

“Story Color and Resolution: A Narrative Approach to *In My Darkest Hour*”

Evan Thomas, Ohio State University

“Angry Animals on Parade: The Narrative Tensions of Braided Stereotypes and Anthropomorphic Allegory in Juan Díaz Canales and Juanjo Guarnido’s *Blacksad* Graphic Novels”

Damian Duffy, University of Illinois at Urbana-Champaign

Daniel Yezbick, Forest Park College

K7. Cognitive Film Studies II (Gallery I)

Chair: Marina Grishakova

“Feature Film Scriptwriting and the Neuropsychology of the Cinema Experience”

Philip Roberts, University of Capetown (South Africa)

“Filmmaking as a Cognitive Process: Indexicality in Cinematic Narration”

Marina Grishakova, University of Tartu (Estonia)

“Spatial Movies: Viewer Navigation in Diegetic Filmspaces”

Miklós Kiss, University of Groningen (Netherlands)

“Did That Really Happen? Cognitive Blending and the ‘Twist’ Ending in *The Attic Expeditions*”

Christopher D. Kilgore, Rider University

K8. Representation and Identity (Gallery II)

Chair: J. Dillon Brown, Washington University in Saint Louis

“The Body in the Blind Spot, The Blind Spot in the Body: Surveillance and Narrative in *Tracking Transience* and *The Office*”

Jeremy C. Justus, West Virginia University/Indiana University of Pennsylvania

“Globalization Discourse and the Narrative of Autobiography: Toward a Genealogy of Biopolitics in the Mexican-American Borderlands”

Travis Hubbs, University of North Texas

“Space, Time, Identity, and the Politics of Memorial Narratives in Israel: An Exploration of Three Remembrance Days”

Alainya Kavaloski, University of Wisconsin Madison

9:00-midnight

Narrative Society Dance and Cash Bar (Grand Ballroom)

Sunday, April 10

9:00-noon

Book Exhibits (Hallway, Lower Level)

8:30-10:00

Concurrent Session L

L1. Ekphrasis (Fleur de Lys A)

Chair: Tamar Yacobi, Tel-Aviv University (Israel)

“Seeing the Unspoken: Ekphrastic (un)Confessions in Charlotte Brontë’s *Villette*”

Elina Bloch, Yale University

“Experiential Reading: The Function of Description in Narrative”

Catherine DeRose, University of Wisconsin Madison

“The Ekphrastic Model as a Narrativizing Agent in the Lyric Poem”

Catherine Williamson, Washington University in Saint Louis

L2. Interactions in and out of Fiction (Gallery III)

Chair: Jennifer Harding, Washington & Jefferson College

“Communication and Intermental Thought in McEwan's *Saturday*: Toward a Symbolic Interactionist Account ”

Megan Hill, Ohio State University

“Boundary Narratives Construct Narrative Boundaries: ‘*Anything that would set you apart*’”

Monika Fodor, University of Pécs (Hungary)

“An Unbridgeable Gap? Distance, Gender, and Narrative Practice in Marieluise Fleißer’s 1920s Prose Fiction”

Katra A. Byram, Ohio State University

L3. Capitalist Realism (Gallery IV-V)

Chair: Andrew Hoberek, University of Missouri Columbia

“A Theory of Capitalist Realism”

Leigh Claire La Berge, University of Chicago

“Realizing Capital”

Anna Kornbluh, University of Illinois Chicago

“Financial Exposure: Reading Economic Confessions”

Alison Shonkwiler, University of Pennsylvania

L4. Messages Lost in the Telling (Gallery VI-VII)

Chair: John K. Young

“Writing the City, Writing the Self: Marlow’s Urban Text in *Heart of Darkness*”

Candis Bond, Saint Louis University

“The Process of Fiction: Drafts, Revision, and the Shape of Narrative”

John K. Young, Marshall University

“Insiders and Outsiders in Three Narratives of Secrecy: ‘The Gold-Bug,’ ‘The Purloined Letter,’ and ‘The Figure in the Carpet’”

Shoshana Benjamin, Ben-Gurion University of the Negev (Israel)

L5. Narrative Scale and the Limits of the Sensible (Grand Ballroom)

Chair: Katie R. Muth, Washington University in Saint Louis

“Evolutionary Scale, Metaphor, and the Politics of History”

Dustin Iler, Washington University in Saint Louis

“Home and the World: Narrative Scale the American 9/11 Novel”

Bimbisar Irom, Michigan State University

“‘And he saw himself in it, the mass and scale’: Falling Towers, Falling Men”
Jesse Kavadlo, Maryville University

L6. Emotions, Cognition, and Ethics in the Short (Short) Short Fiction of the Americas (Gallery VIII)

Chair: Jan Alber, Freiburg University (Germany)

“Second-Person Narration, Identity Suspension, and Narrative Immersion in Julio Cortázar and Augusto Roa Bastos”

Christopher Gonzalez, Ohio State University

“Food and Sex Revisited: Emotion, Biology, and Culture in Latin American Women Fiction”

Isabel Jaén Portillo, Portland State University

“Empathy, Identity, and Ethics in the Narrative of the Dominican Diaspora”

Julien Simon, Indiana University

“License to Play: Causal and Counterfactual Mappings in US Latino Flash Fiction”

Frederick Luis Aldama, Ohio State University

L7. The Poetics of Worlds and Fiction across Media (Gallery I)

Chair: Joel Burges

“Telling the Story of the World First: World-building on TV and the Case of *Deadwood*”

Joel Burges, Massachusetts Institute of Technology

“Light and Mood in Cinema: Problems of Narration and Worldhood”

Patrick Keating, Trinity University

“Mimesis and Model-Building: Literature, Fictional Worlds, and the Logic of Event”

Michael Benveniste, Stanford University

“Unreliable Cinematic Narration and Storyworld Incoherence”

Malcolm Turvey, Sarah Lawrence College

L8. Diachronic Interpretive Shifts (Gallery II)

Chair: Matthew Erlin, Washington University in Saint Louis

“The Diachronization of Narratology, Ethics and Unreliable Narration”

J. Alexander Bareis, Lund University (Sweden)

“Pedagogy in the Janam-sakhis: Teaching Texts Moving Past Old Categories”

Toby Braden Johnson, University of California Riverside

“Learning to Represent: Caliban, Character, and the Spectral Binary System”

Julia Istomina, Ohio State University

10:15-11:45

Concurrent Session M

M1. Nations and Narratives (Gallery I)

Chair: Gerald Prince, University of Pennsylvania

“Ideological Anxieties into Narrative Anxieties: *A Tale of Two Cities* and the Problem of Political Violence”

Aleksandar Stevic, Yale University

“Nostalgia in Narrative Texts: Theory and Practice”

Hilary Dannenberg, Trier University (Germany)

“National Narrative Templates and Deep Memory”

James V. Wertsch, Washington University in Saint Louis

M2. Film, Narration, Memory: Representing and Reshaping War on the Screen (Grand Ballroom)

Chair: Jennifer M. Kapczynski

“Screened Memory: Narrating a Shared Past in the West German War Film”

Jennifer M. Kapczynski, Washington University in Saint Louis

“13 Roses, 17 Years, and the Future of Memory in Spain”

Tabea Alexa Linhard, Washington University in Saint Louis

“Salvaging Remnants from Absolute Chaos: Max Färberböck’s *Anonyma* (2008) and the Cinematic Narration of German Suffering”

Brad Prager, University of Missouri Columbia

M3. Representations of Pain in Contemporary Women’s Writing (Fleur de Lys A)

Chair: Margaret Homans

“Scars”

Margaret Homans, Yale University

“‘A skull like a teacup in one hand’: Domesticating Pain and the Figure of the Scapegoat in Alice Munro’s Recent Fiction”

Julie Rivkin, Connecticut College

M4. Epistolary Fiction and Self-Embedding (Gallery III)

Chair: Gary Johnson

“Apology as Narrative, Apology as Contract: Making Modern Selves in Richardson’s *Pamela*”

Charles Carroll, Kwantlen Polytechnic University (Canada)

“*You*, and the Reader in Marilynne Robinson’s *Gilead*”

Matthew Weber, Pennsylvania State University

“You and Me-en-abyme: The Rhetorical Potential of Self-Embedding in Narrative Fiction”

Gary Johnson, University of Findlay

12:00-1:15

Narrative Theory III (Grand Ballroom)

Chair: Erin McGlothlin, Washington University in Saint Louis

“Storytime and Storylines: Reading Readers Reading Graphic Narratives”

Jared Gardner, Ohio State University
Charles Hatfield, California State University Northridge

1:15

Close of Conference