Narrative 2015

International Conference on Narrative
The Swissôtel Chicago, March 5 through 8
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## Program Overview

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ACKNOWLEDGEMENTS

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The International Society for the Study of Narrative (ISSN) is a nonprofit association of scholars dedicated to the investigation of narrative, its elements, techniques, and forms; its relations to other modes of discourse; and its power and influence in cultures past and present.

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

The Society sponsors the International Conference on Narrative each year. The first conference was held at Ohio State University in 1986, and in subsequent years, the meeting has been held at sites across the United States, Canada, and Europe. At each conference, approximately 350 speakers address issues of narrative from a variety of positions and perspectives.

There are currently approximately a thousand members in ISSN, and new members are always welcome. Membership in the Society includes a subscription to Narrative (winner of the 1993 award for Best New Journal from the Council of Editors of Learned Journals), as well as to the Society’s newsletter, which contains information about the annual conference, MLA sessions, the online discussion group, and other activities. For more information about the ISSN, please visit our web site at: http://narrative.georgetown.edu.

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**Awards: Call for Nominations**

**2016 Perkins Prize Nominations**

Established in 1994, the Perkins Prize honors Barbara Perkins and George Perkins, the founders of both The Journal of Narrative Technique and the Society itself. The prize, awarded to the book making the most significant contribution to the study of narrative in a given year, consists of $1,000 plus a contribution of $500 toward expenses for the winning author to attend the Narrative Conference where the award will be presented.

The Perkins Prize is conceived as a book prize rather than an author prize. Thus all books on the topic of narrative, whether edited collections, collaboratively written books, or monographs, are eligible to compete. If an edited collection or collaboratively written book is selected, the prize goes to the editor(s) or the collaborators. The winner of the competition for books published in 2014 will be announced at the Austin MLA Convention in 2016, and the prize will be presented at the Narrative Conference in Amsterdam in June 2016.

To nominate books with a copyright date of 2014, please send an email with “Perkins Prize” in the subject line to the Chair of the judging committee: Richard Walsh (richard.walsh@york.ac.uk). Publisher, third-party, and self-nominations are appropriate. Please indicate in the email whether the publisher, the author, or the Chair of the judging committee is to be responsible for ensuring that books are sent to the judges. Copies of books must be sent to each of the three judges. The deadline for nominations and for receipt of books by the judges is June 1, 2015.

Books should be sent by authors or their publishers directly to each of the three members of the judging committee.

**Judging Committee**

Richard Walsh  
Dept. of English & Related Literature  
University of York  
Heslington, York YO10 5DD  
UK

Robyn Warhol  
36 Larch Rd.  
South Burlington VT 05403  
USA

Henrik Skov Nielsen  
Centre for Fictionality Studies  
Institut for Æstetik og Kommunikation  
Aarhus Universitet  
Jens Chr. Skous Vej 7  
Bygn. 1485 / lokale 318  
8000 Århus C  
Denmark
Awards: Call for Nominations

Best Graduate Student Essay

All graduate students who present papers at the conference are invited to compete for the prize for the best graduate student essay. The winner will receive a copy of a Perkins Prize-winning book of his or her choice and will be encouraged to expand the winning paper for consideration by Narrative. In addition, the 2015 award winner will be eligible for $500 toward expenses to attend the 2015 conference. Submit papers electronically as attachments (Word or PDF) to both of the judges: Amy Elias (aelias2@utk.edu) and Sue J. Kim (sue_kim@uml.edu). Papers must be received by April 1, 2015. Papers must be unrevised conference presentations. While formatting changes, correction of typos, and the addition of a Works Cited page are acceptable, changes to the substance of the argument are not.
John Brenkman is Distinguished Professor of comparative literature and English at the CUNY Graduate Center and Baruch College, where he also directs the U.S.-Europe Seminar. His publications include Culture and Domination, Straight Male Modern: A Cultural Critique of Psychoanalysis, and The Cultural Contradictions of Democracy: Political Thought since September 11. He is currently working on a study of Henry James’s late novels. Professor Brenkman’s work on the theory of the novel includes “Innovation: Notes on Nihilism and the Aesthetics of the Novel” (The Novel, Volume 2: Themes and Forms, 2007), “On Voice” (Essentials of the Theory of Fiction, 2005), and several essays for the journal L’Atelier du roman. He was a founding editor of the journal Social Text and edited the literary magazine Venue. He is a senior fellow of the School of Criticism and Theory.
Caitlin Fisher is associate professor in the Department of Film and Canada Research Chair in Digital Culture at York University. Professor Fisher’s primary research investigates the future of narrative through explorations of interactive storytelling and interactive cinema in Augmented Reality environments. Dr. Fisher is a co-founder of the Future Cinema Lab, dedicated to the exploration of new stories for new screens, and director of the Augmented Reality Lab in the Faculty of Fine Arts at York. In the AR Lab, she is theorizing spatial narrative environments and building expressive software tools for artists. Professor Fisher’s hypermedia novella, These Waves of Girls, an exploration of memory, girlhood, cruelty, childhood play and sexuality, was awarded the Electronic Literature Organization’s Award for Fiction. In 2008, she won the International Digital Literature Award Ciutat de Vinaròs Prize in Poetry for her augmented reality journey poem, “Andromeda.”
Thomas Pavel is Gordon J. Laing Distinguished Service Professor in Romance Languages and Literature, Comparative Literature, the Committee on Social Thought, Fundamentals, and Creative Writing at the University of Chicago. A native of Romania, Dr. Pavel was educated in his native country and France and has pursued an academic career in Canada and the U.S. Having trained in literature and linguistics, Professor Pavel’s early books La Syntaxe Narrative des Tragédies de Corneille: Recherches et Proposition (1976) and The Poetics of Plot: The Case of English Renaissance Drama (1985) approached dramatic works from a structuralist perspective. His later work has focused on the representation of fictional worlds which he explored in the books Fictional Worlds (1986) and L’ Art de L’éloignement: Essai Sur L’imagination Classique (1996). His most recent book, a history of the novel from its roots in Ancient Greece to the fiction of today titled The Lives of the Novel: A History, was published in 2013. The Lives of the Novel won the 2013 PROSE Award for Literature and is now available in French, Italian, and Japanese translations. In addition to his scholarly work Dr. Pavel has published works of fiction, including the 2003 novel La Sixième Branche and Le Miroir Persan, a collection of stories that first appeared in 1978.
**Schedule**

8:30 - 10:00 AM  
Zurich A

**Contemporary Narrative Theory I**

**Chair:** Irene Kacandes, Dartmouth College

Why Fictionality Matters  
Henrik Nielsen, Aarhus University

After Reading: Darger, Inman, Narration Terminable and Interminable: Notes from an Outlier in the Meta-Narratological Enterprise  
Adam Zachary Newton, Yeshiva University

Cognitive Narratology: The Evolutionary Dimension  
Nancy Easterlin, University of New Orleans

**Concurrent Session A**

10:15 - 11:45 AM  
St. Gallen 1

**A1. Exploring the Mind in the Text**

**Chair:** Adam Depew, Purdue University Calumet

Viruses of the Mind: Angela Carter’s Network Novel  
Madeleine Monson-Rosen, Loyola University Maryland

“I Look, You Look”: Eidola, Discretion, and the Slant Exchange  
Holly Fulton Osborn, University of Kentucky

Mind-wandering, Mindfulness, and Extended Minds: Digressive and Suspended Narrative Modes in Mrs. Dalloway and “The Dead”  
Melba Cuddy-Keane, University of Toronto
10:15 - 11:45 AM
St. Gallen 3

A2. Narrative and Medicine I: Doing Bioethics
Chair: Catherine Belling, Northwestern University
The Impact of “The Narrative” on the Ethics of Clinical Practice
John Vaughn, Duke University
Two Forms of Narrative Bioethics
Tod Chambers, Northwestern University
The Sense of an (Ethical) Ending
Martha Montello, University of Kansas

10:15 - 11:45 AM
St. Gallen 2

A3. Teaching, Reading and Writing the Personal Narrative
Chair: Kelly Marsh, Mississippi State University
Trial, Error, and Conflict: Teaching the Personal Narrative
Elisabeth Stark, Elmhurst College and Triton College
It’s All in the Turn: A Disruptive Pedagogy of Reading Narrative Rhetorically
Drew Kopp, Rowan University
Writing Pedagogy and Narrative Empathy
Meghan Marie Hammond, University of Chicago
Teaching Time: Quantitative Literacy and Narrative Temporality
William Nelles, University of Massachusetts Dartmouth

12:15 - 1:15 PM
Zurich D

Pedagogy Brownbag
Chair: Sarah Copland, MacEwan University
Roundtable
Hilary Brewster, Marshall University
Amy Elias, University of Tennessee
Stefan Iversen, Aarhus University
Concurrent Session B

1:15 - 2:45 PM
Zurich F

B1. Book Objects: Narratological Approaches to the Multimodal Novel

Chair: Torsa Ghosal, Ohio State University

   Corey Efron, Ohio State University

Object (Dis)Oriented Bodies in Doug Dorst and JJ Abrams’ S (2013)
   Torsa Ghosal, Ohio State University

Novelistic Reparations: The Depressed Dialectics of Multimodal Literature
   Michael Dango, University of Chicago

Touch and Tactility in Multimodal Print Novels
   Danuta Fjellestad, Uppsala University

1:15 - 2:45 PM
Zurich A

B2. Composition, STEM, and Narrative Pedagogy

Chair: Brian Chappell, The Catholic University of America

Telling Stories Where Humanities Meet STEM
   Heidi Bostic, Baylor University

Case Studies: Narrative, Health Care, and the Undergraduate Literature Classroom
   Rosemary Weatherston, University of Detroit Mercy

Teaching Narrative in an Undergraduate Narrative Medicine Service-Learning Class
   Patrick A. Dolan, University of Iowa
B3. Decoding the Unnarratable

Chair: Helen H. Davis, Wilkes University

On Showing and/or Telling: Narratability in The Spoils of Poynton
  Jody R. Rosen, New York City College of Technology, CUNY

“Why Can’t We Believe?”: Disnarration and Ideological Critique in Contemporary Ethnic Fiction
  Joanne Lipson Freed, Oakland University

A Postcard Autobiography: Jurek Becker’s Unnarrated Response to Holocaust Memory
  Jennifer Bjornstad, Valparaiso University

“More than words had power to express”: The Unnarratable in Brontë’s Jane Eyre
  Helen H. Davis, Wilkes University

B4. Defining the Boundaries of Narrative Theory

Chair: Elizabeth Mobley, Purdue University Calumet

The Place of Narrative Theory Between Rhetoric and Poetics
  John Arthos, Indiana University

Fiction, Discourse, and the Limits of Cognitive Narratology
  Emily R. Anderson, Knox College

Gérard Genette’s Contribution to Narrative Study: An Overview and Estimate
  David Gorman, Northern Illinois University

Dying to Tell About it: A Revised History of First-Person Narration
  Paul Dawson, University of New South Wales

B5. Longing for Presence: Re-imagining Ekphrasis from Cervantes to the Present

Chair: Rebecca Rainof, The Catholic University of America

Cervantes, Narrative Ethos and the Case of the Missing Portrait
  Sonia Velázquez, Indiana University
Ekphrasis, Portraiture, and the Limits of Character Description: Charlotte Brontë Meets Vincent van Gogh

Rebecca Rainof, The Catholic University of America

The Statues Still Stood: The Third Man and Third Spaces

Jacqueline Shin, Towson University

Soundscapes of La Mancha: Voice and Music in Don Quijote

Natalia Pérez, University of Southern California

1:15 - 2:45 PM
Zurich E

B6. Narrating Revolution, Captivity, and Resistance
Chair: Colin Fewer, Purdue University Calumet

“Isn’t this Counterrevolutionary?:” Intimate Freedom and Confinement in the Unpublished Letters of Angela Y. Davis

Sachelle Ford, Duke University

Tenuous Sovereignty and Narrative Form in Mary Karooro Okurut’s The Invisible Weevil

David Babcock, James Madison University

Suburban Captivity Narratives: Domesticity, Feminism and the Liberation of the American Housewife

Megan Behrent, NYC College of Technology, CUNY

1:15 - 2:45 PM
Zurich C

B7. Narratives of the Collective: Families and Other Groups
Chair: Rickey Fayne, Northwestern University

Narrative Techniques in Marguerite Duras’ Le ravissement de Lol V. Stein

Ena Jung, Independent Scholar

Toward a Narrative Theory of Possession in African-American Literature

Rickey Fayne, Northwestern University

Short Sibling Sets and Small Families in the (Long, Big) Victorian Novel

Kelly Hager, Simmons College

Karen Bourrier, University of Calgary
B8. Utopian Constructions: Surface, Pole, Social Space
Chair: Peter Y. Paik, University of Wisconsin-Milwaukee
Cold Paradise: the Arctic’s Utopian Pull
Benjamin Morgan, University of Chicago
Surface Reading the Politics of Victorian Utopias
Eleanor Courtemanche, University of Illinois at Urbana-Champaign
Utopian Architecture: Realism’s Ontologies
Anna Kornbluh, University of Illinois at Chicago

Concurrent Session C

C1. Bend it with Comics: Recentering and Reframing Identitarian Margins
Chair: Sue J. Kim, University of Massachusetts Lowell
Showing a Good Story: The Art of Geometrizing Mixed-Race Superheroes
Frederick Luis Aldama, Ohio State University
Revealing Secret Identities: Gay Latino Superheroes and the Necessity of Disclosure
Richard T. Rodriguez, University of Illinois at Urbana-Champaign
Race & Empathy in G.B. Tran’s Vietnameura
Sue J. Kim, University of Massachusetts Lowell
Visual-Verbal Storytelling that Upends the Muslim and Latino Supertype
Christopher González, Texas A&M University-Commerce

C2. Form, Time, and Forgetting
Chair: Sean Grattan, Gettysburg College
AIDS In Three Acts: Narration, Experimentation, Figuration
Sean Grattan, Gettysburg College
Potted Peas: The Form of Phineas Finn
Gordon Bigelow, Rhodes College
Constructing Novel Time in Ordinary Time in *Adam Bede*: The Architectural Structure of Eliot’s Realism

**JODY GRIFFITH, Temple University**

### 3:00 - 4:30 PM  
**St. Gallen 2**

#### C3. Genre and the Serial

**Chair: Katie Lanning, University of Wisconsin-Madison**

Assembling an Audience through Narrative Bricolage: the Evidence of the Penny Dreadful(s)

**Dagni Bredesen, Eastern Illinois University**

Literary Spinoffs: Strategies and Agendas of an Emerging Genre

**Birgit Spengler, Goethe University Frankfurt**

Feminist Marriage and the Oxbridge Novel: Penelope Fitzgerald’s *The Gate of Angels* and Dorothy Sayers’s *Gaudy Night*

**Carol Colatrella, Georgia Institute of Technology**

### 3:00 - 4:30 PM  
**St. Gallen 1**

#### C4. Models for Filmic Narrative

**Chair: Bonnie M. Million, Savannah College of Art and Design**

“A dark roaring”: Memory, Reflexivity, and Identity in Contemporary Documentary Film

**Kecia Driver Thompson, Ball State University**

Peter Greenaway’s *Draughtsman’s Contract*: An Archaeology of the Cinematic Frame

**Ruth D. Johnston, Pace University**

Unmasking the *Mission: Impossible* Theme: Toward a Performative Model of the Cinematic Leitmotif

**Mark Durrand, University at Buffalo**

Structures of Narrative Enablement: The Cinematic Narrative Representation of Oratory in Tusi Tamasese’s *The Orator*

**Steven Gin, University of Hawai‘i at Mānoa**
C5. Narrative Knowledge in and out of Literature
Chair: Porter Abbott, University of California, Santa Barbara

Narrative Knowing and Experiential Knowledge; Jean Painlevé’s “Scientific Fiction”: From Sea Urchins (1929) to Freshwater Assassins (1947)
Cécile Guédon, Harvard University

Narrative after Anthropocentrism: Conceptual Modeling and Causality as the Core of Narrativity
Michael Benveniste, University of Puget Sound

Narrative Strategies in Popular Science Books: The Case of Proto-Human Cognition
Marco Caracciolo, University of Groningen

C6. Narrative Strategies in Holocaust Representation
Chair: Jennifer Bjornstad, Valparaiso University

A Case of the Postmonolingual? Yiddish as Narrative Voice in Fred Wander’s The Seventh Well
Corey L. Twitchell, College of Charleston

Unnatural Narratology, the Holocaust, and Benjamin Stein’s The Canvas
Rebekah Slodounik, University of Virginia

Narrative Empathy and the Holocaust Perpetrator
Erin McGlothlin, Washington University in St. Louis

C7. Narratology and (Crossing) Disciplines
Chair: Fiona Moreno, University of Pennsylvania

Waking up to the Other Side of History: Identifying the Influence of Narratology on the Scholarship of Ulysses
Justin J. J. Ness, Northern Illinois University

Narrative, Yours Truly. For a Cross-Disciplinary Study of the Literary Text Made Memory
Fiona Moreno, University of Pennsylvania

Narratology and Digital Humanities: Identity Politics or Crowding Attention
Alison Booth, University of Virginia
C8. Reading Backwards in the Classroom

Chair: Antje Anderson, Hastings College

Forward Thinking Backward Reading
Peter J. Rabinowitz, Hamilton College

Legible and Illegible Source Texts: Students Reading Bram Stoker and Arthur Conan Doyle
Antje Anderson, Hastings College

Reading the Bible Backwards
David Richter, Queens College

Concurrent Session D

D1. Authorship and Origin in Fiction

Chair: Brian O’Connor, Indiana University

“...the origin of a story is always an absence”: Reference, the Author-Index, and Jonathan Safran Foer’s Everything Is Illuminated
Brian O’Connor, Indiana University

“The worth of a soul cannot be told”: Olaudah Equiano’s Radical Refusal to Hypostasize Himself as the Narrator of The Interesting Narrative
Karol Cooper, State University of New York at Oswego

Revisiting The Education of Little Tree: The Rebirth of a Dead Author, a Transgressive Text, and a Not-So-Postracial Narratology
Patrick E. Horn, University of North Carolina at Chapel Hill

Author Proxies: Writer-Characters as a Substitute for Authorial Commentary in Henry James’s Short Fiction
Elizabeth King, University of New South Wales

D2. Capitalist Realist Fictions

Chair: Ian Butcher, Duquesne University

Gentrification, Immigration, and the Creation of the Neo-Subject in Dinaw Mengestu’s The Beautiful Things that Heaven Bears
Ian Butcher, Duquesne University
Thursday

4:45 - 6:15 PM  St. Gallen 2

**D3. Exceptional or (just) Conventional?**

**Chair:** Mari Hatavara, University of Tampere

Defending Classical Narratological Approaches to Studying Fictional Minds. The Obsession of Constructing Minds in Elizabeth Strout’s *Olive Kitteridge*

*Iida Pöllänen, University of Oregon*

Exceptionally Doubled. Worldbuilding in Speculative Fiction

*Hanna-Riikka Roine, University of Tampere*

The Evoking and Revoking of Minds in Thomas Pynchon’s Novels—What is Truly Exceptional about It?

*Samuli Björninen, University of Tampere*

4:45 - 6:15 PM  Zurich E

**D4. Henry James and Sentimentality**

**Chair:** Faye Halpern, University of Calgary

“Author of the Sacrifice”: The Sacred Silence of Henry James

*Brian Artese, Kennesaw State University*

Radiance and Reading: James’s Sentimental Structures

*Laura Thiemann Scales, Stonehill College*

Not Just the Master: Searching for Sentimentality in Henry James’s *The Bostonians*

*Faye Halpern, University of Calgary*

4:45 - 6:15 PM  Zurich A

**D5. Narrative and Ethics in the Classroom**

**Chair:** William Nelles, University of Massachusetts Dartmouth

Narrative teaching: Experience, Fictionality and Competences

*Federico Pianzola, ICI Berlin*

*Franco Passalacqua, University of Milan Bicocca*
Teaching the Ethics of Narrative Time and Perspective through Representations of World War II
Kelly Marsh, Mississippi State University

Narrative Theory and the Fiction Writing Classroom
Brian Chappell, The Catholic University of America

4:45 - 6:15 PM
Zurich F

Chair: Eir-Anne Edgar, University of Kentucky

Narrating the Phenomenological Messiness of Sex and Intimacy
Roberto Sirvent, Hope International University

Resisting Nostalgia: Stonewall and 21st Century Queer Anti-State Activism
Chris Bomba, University at Buffalo

City of Night: the Hustler Identity
Eir-Anne Edgar, University of Kentucky

4:45 - 6:15 PM
Zurich C

D7. Rhetoric, Science, and History
Chair: Eric Morel, University of Washington

The Culture Of Science: A Rhetorical Analysis of The Representation of the “Two Cultures” in Literary Fiction
Kris Rutten, Ghent University
Ronald Soetaert, Ghent University

Fiction, History, & Rhetoric: Synthesizing Aristotle’s Poetics and Rhetoric
Vic Perry, Iowa State University

Narrative Truthiness and the Rhetorical Context
Annjeanette Wiese, University of Colorado Boulder

Aesthetic Meteorologies?: Rhetorical Narrative Theory Amid “Nanoments” and “Fafrotskyes”
Eric Morel, University of Washington
D8. The Body and Sensation in Narrative

**Chair:** Melissa Jenkins, *Wake Forest University*

**Consolation and the Senses in *Pearl***

Melissa Raine, *ARC Centre for the History of Emotions, University of Melbourne*

**Bracketed Bodies and Boundaries of Character in *The Waves***

Emily Rials, *Cornell University*

**Kinesthetic Empathy and Readers’ Engagement: A Case for an Embodied Narratology***

Daniel Irving, *Stony Brook University*

“Written on the finger-nails of men”: Extreme Physicalities in the works of George Meredith

Melissa Jenkins, *Wake Forest University*

**Newcomers’ Dinner**

If you are attending your first or second Narrative Conference, the ISSN Executive Council cordially invites you to the newcomers’ dinner on Thursday at 6:30 PM. If you are a veteran of two or more conferences and would like to dine with newcomers, the Council would be delighted to have your help. At 6:30 all those interested should gather in the hotel lobby near the reservation desk. We will form smaller, mixed groups of veterans and newcomers and then each group will head off to a restaurant of its own choosing. (N.B. Each person pays for his/her own meal.)

**Plenary One**

**Conference Welcome:** Ronald Corthell, *Purdue University Calumet*

**Introduction:** Jules D. Law, *Northwestern University*

**World and Novel**

John Brenkman, *Baruch College, CUNY*

**Respondent:** Caitlin Fisher, *York University*
Opening Reception

Immediately after the Plenary, please join us for an opening reception featuring light hors d’oeuvres and a cash bar in the Edelweiss, on the 43rd floor of the Swissôtel. Edelweiss has one of the best views of downtown Chicago and the Chicago River, so you won’t want to miss it.
Concurrent Session E

E1. Constructing and Countering Social Identities: Contesting Established Narratives in Organizational Communication, Education and Political Poetry

Chair: Per Krogh Hansen, University of Southern Denmark

“Whatever follows is out of my hands”: Constructing and Deconstructing the Social Identity of Second Generation Immigrants by Bestselling Poetry

Per Krogh Hansen, University of Southern Denmark

Counter-narratives in City Branding—what tensions are made of!

Marianne Wolff Lundholt, University of Southern Denmark

How Young Adults Make Sense of Education: Students’ Narratives About Adult Education in Denmark

Anke Piekut, University of Southern Denmark

Metaphor, Narrative and Counter-Narrative as Organizational Resources for Interpreting Abstract Corporate Policies

Cindie Maagaard, University of Southern Denmark

E2. Encountering Narrative in Popular Media

Chair: Hilary Brewster, Concordia College

The Rhizomatic Brand: Brand Stories as Narratives

Séamas O’Driscoll, Epitome Group

Zachary Lamm, Epitome Group

“What If Everyone Just Stopped Watching:” Focalization and Ethics in The Hunger Games Film Adaptation

Hilary Brewster, Marshall University

Sexting and Snapchat in Narrative Perspective: Emergence of Genres of Intimate Content

Jo Ann Oravec, University of Wisconsin-Whitewater
E3. Information, Fact, and Documentation in Narrative
Chair: Alan Bilansky, University of Illinois at Urbana-Champaign
Too Much Information: Hyperfactual Narratives
Gilad Elbom, Oregon State University
Resembling Flies from a Distance: Lists in Narratives
Eva von Contzen, Ruhr-University Bochum
Allan Pinkerton, Public and Secret Narratives, and the Information Works of Nineteenth-Century Surveillance State
Alan Bilansky, University of Illinois at Urbana-Champaign

E4. Narrative and the Everyday: Narratological Analysis and Transdisciplinary Narrative Studies
Chair: Mari Hatavara, University of Tampere
A Scrapbook of Ordinary Life: Collaged Narrative and Characters in Graham Rawle’s *Woman’s World*
Mikko Keskinen, University of Jyväskylä
Stories from the Family Album: Third-Person Narratives in a Fiber Artist’s Oral History Interview
Jarmila Mildorf, University of Paderborn
Telling the Lives of Others: Fictionalized Minds of the Informants in an Online Museum Exhibition
Mari Hatavara, University of Tampere

E5. Temporality and Extinction
Chair: Nancy Menning, Ithaca College
Proleptic Death in Dickens
Jolene Zigarovich, University of Northern Iowa
The Narrative of Extinction and the Extinction of Narrative: On Michel Houellebecq’s *The Possibility of an Island*
Peter Y. Paik, University of Wisconsin-Milwaukee
The Silk Cord Dangling from My Neck like a Yellow Cat’s Tail: Comic Escape of the Suicidal Self in *The Bell Jar*
Gwendolyn Haevens, Uppsala University
Chronological and Iterative Time in Edward P. Jones’s *The Known World*
Stefanie Boese, Washington University in St. Louis
E6. The Problems of Narrative Emotion: Sympathy, Feeling, and Ethics

Chair: Tiffany Dewell, Purdue University Calumet

Narrative Feeling
Kay Young, University of California Santa Barbara

The Paradox of Narrative Empathy and the Impossibility of an Ethical reading?
Anna Lindhé, Umeå University

Narrative and the Ecopoetics of Sympathy
Sean Dempsey, University of Arkansas

What Happens When We “read an exciting book”? Emotion and Time in Woolf and Stein
Kristianne Kalata Vaccaro, Westminster College

E7. Transmedial Storyworlds in Contemporary Media Culture

Chair: Jan-Noël Thon, University of Tübingen

Narrative Convergence: From Transmedial Storyworlds to Transmedial Universes
Jan-Noël Thon, University of Tübingen

Is There Such a Thing as Transmedia Storytelling?
Marie-Laure Ryan, Independent Scholar

Time’s Arrow and TimeWarner’s Arrow: 21st-Century Transmedial Storytelling in the DC Universe
Jared Gardner, Ohio State University

E8. Unnatural Narrative I: Theory, Extent, Politics

Chair: Jan Alber, University of Freiburg

Recipes, Narrative, and the Unnatural
Delores Phillips, Old Dominion University

Unnatural Narrative: Theory and Ideology
Brian Richardson, University of Maryland

Wajdi Mouawad’s Anima: An Unnatural Narrative?
Sylvie Patron, University of Paris Diderot
Concurrent Session F

F1. Biography, Autobiography, Metaautobiography
Chair: Karen Schmidt, Purdue University Calumet

Jane Eyre vs. Maggie Tulliver: The Difference a Victorian Fictional Autobiography Can Make
Heidi L. Pennington, James Madison University

Ellen Johnston’s Utilization of Life Writing for Literary Fame
Sarah N. MacDonald, Kent State University

Judy Garland’s “My Story” as Contemporary Life-Writing
Joseph Janangelo, Loyola University Chicago

Postmodern Metaautobiographies
Lissi Athanasiou-Krikelis, New York Institute of Technology

F2. Narrative and Medicine II: Curricular Models
Chair: James Phelan, Ohio State University

Designing Narrative Medicine Curriculum for Lean Times
Kathryn B. Kirkland, Dartmouth University

Medical Humanities and Interprofessionalism—Toward Rhetorical Medicine
Bernice Hausman, Virginia Tech and the Virginia Tech Carilion School of Medicine

Narrative Medicine at the CNP
Craig Irvine, Center for Narrative Practice

F3. Narratives of Self-Formation in the Nineteenth Century and Today
Chair: Cornelia Klecker, University of Innsbruck

The Novel and the Self-help Book: Narrating the Self in Mohsin Hamid’s How to Get Filthy Rich in Rising Asia
Angelia Poon, Nanyang Technological University

The Serials of Sweeney Todd: Victorian Hyperdiegesis
Erica Haugtvedt, Ohio State University

Narrating Neoliberal Self-Formation: the Contemporary Bildungsroman
Georgia Christinidis, University of Mannheim
F4. Paratexts

Chair: Alexander Wille, University of Colorado Boulder

   Jaclyn Partyka, Temple University

Paratext, Dream Hunters, Circus Horses: “infinite reading,” and The Dictionary of the Khazars
   Victoria de Zwaan, Trent University

Beyond Print: Junot Díaz’s Autographic Footnotes to the Second Degree
   Ellen McCracken, University of California, Santa Barbara

Frames of War: The Paratextual Elements of the Armed Services Editions
   Fredrik Tydal, University of Virginia

F5. Place and Genre in Serial Television

Chair: Sean O’Sullivan, Ohio State University

Dark Shrouded Pools: Sexual Violence, Provincial Narrative, and Top of the Lake
   Amy M. King, St. John’s University

Genres That Matter: History and Place in the Red Riding Trilogy and True Detective
   Lauren Goodlad, University of Illinois

Thirty-Minute Space: Comic Territory in Looking and Transparent
   Sean O’Sullivan, Ohio State University

F6. Reports, Narration, and the Factual

Chair: Jonita Davis, Purdue University Calumet

The Realism Effect: How Fictions Teach Facts
   Malcah Effron, Case Western Reserve University

Police Narratives as Cultural Texts: A Case for Literary Study
   Tamara Watts, Indiana State University
   Jonita Davis, Purdue University Calumet
Experimental Journalism and the Avant-Garde Possibilities of Social Reporting  
**Irina Rasmussen Goloubeva, Stockholm University**

The Nonfiction “Novel”: The Peculiar Realism of Indian Anglophone Nonfiction  
**Chinmayi Sirsi, University of Southern California**

**F7. Rhetoric and Reflexivity in Biblical Narrative**

**Chair: David Richter, Queens College and the CUNY Graduate Center**

Miracles and Rhetorical Projection in the Gospels and Rabbinic Literature  
**Bruce Herzberg, Bentley University**

Reading Reading in the Acts of the Apostles  
**Michal Beth Dinkler, Yale University School of Divinity**

Denarrated, Renarrated, the Thrice-Told: Rebekah’s Betrothal and “The Goy’s Teeth”; Or, From Ron Meshbesher to the Rashbam  
**Adam Zachary Newton, Yeshiva University**

**F8. The Narratives of Hollywood, Authorship, and Personality**

**Chair: Davis Smith-Brecheisen, University of Illinois at Chicago**

The Novel Aesthetics of Personality  
**Dustin Brown, University of Chicago**

The Idea of Order: Authorship, Aesthetics, and Value  
**Davis Smith-Brecheisen, University of Illinois at Chicago**

He’ll Just Be Paul Newman Anyway: Film Stardom as Narrative  
**Guy Spriggs, University of Kentucky**

Character: from Short Story Cycle Composite Persona to Hollywood Star  
**Erik Van Achter, University of Leuven/University of Coimbra**
12:00 – 1:00 PM
Zurich D

**Graduate Student Lunch**

Chair: Michael Ginsberg, Northwestern University

All graduate students are invited to a roundtable discussion with the three plenary speakers.

1:00 – 2:30 PM
Zurich B

**Concurrent Session G**

**G1. Coincidence, Frame, and the Story Cycle**

Chair: Noelle Hewetson, University College Dublin

Outsiders now Insiders: Daniyal Mueenuddin’s *Other Rooms*, *Other Wonders* & Adichi’s *The Thing around Your Neck*

Olga Arias, Morton College
Zenobia Mistri, Purdue University Calumet

Frame Tale Narratives and the Ethics of Cosmopolitanism: *The Hakawati*, *Tokyo Cancelled*, and *Damascus Nights*

Gretchen Busl, Texas Woman’s University

“An infinity of paths through the park ... none of them real until observed”: The Emergent Coincidence Plot of David Mitchell’s *Ghostwritten*

Noelle Hewetson, University College Dublin

1:00 – 2:30 PM
St. Gallen 1

**G2. Music in Narrative, Narrative in Music**

Chair: Chris Chiasson, Indiana University

The Voice of God: Gospel Singing as Song Narrative in Idoma

Godwin Ejembi Ogli, Federal College of Education, Okene, Kogi State

Leitmotif, Montage, and the Question of Momentum in Thomas Mann

Chris Chiasson, Indiana University

Narrative Coherence and the Disruptive Powers of Musical Descriptions

Nicolas Potkalitsky, Ohio State University
Bargaining with/on Sound: Performativity and Acoustic Narrative in Joseph Conrad’s Late Short Stories
Kate Burling, University of Cape Town

1:00 – 2:30
St. Gallen 2

G3. Navigating Imaginings, Space, and Monstrous Maps
Chair: Mita Choudhury, Purdue University Calumet

Maritime Criminality and Maps of Monstrous Reason
Mita Choudhury, Purdue University Calumet

Civic Imaginings: The Visual Narrative of the 1909 Plan of Chicago
Martha S. Cheng, Rollins College

A Review of Our Ideas on Space as a Starting Point for Rethinking Space in Narrative
Joshua Parker, University of Salzburg

Privileging a Frame: A Narrative Map of Robert Antoni’s As Flies to Whatless Boys
Sam Hackworth, University of South Carolina
David Hart, University of Wisconsin-La Crosse

1:00 – 2:30
Zurich E

G4. Reading Rainbow: Pynchon’s Narrative Poetics Revisited
Chair: Brian McHale, Ohio State University

Slothrop’s Harp Redux
John Hellmann, Ohio State University

The Zone Revisited
Brian McHale, Ohio State University

Pynchon as Mythographer
Kathryn Hume, Penn State University

The Title Alone
Luc Herman, University of Antwerp

GR and OOO, that Mysterious Rag
Amy Elias, University of Tennessee
G5. Realism and the Supernatural

Chair: Sheila Teahan, University of St Andrews

Henry James’s Cryptonomy
Sheila Teahan, Michigan State University

Hawthorne’s Negotiation between Art and Market: Allegory, Gothicism and Ambiguity in “Young Goodman Brown”
Wanlin Li, Ohio State University

Rethinking the Popular Religion: The Problematic of Language, Chronicle and Temporality in José Saramago’s Cain
Paul Hyland, Trinity College, University of Cambridge

The Poetics of Humbug: A Christmas Carol and the Predicament of Realism in 1843
Bradley Deane, University of Minnesota, Morris


Chair: Lindsay Holmgren, McGill University

Sheri Fink’s Five Days at Memorial: The Rhetorical Challenges of Narrative Journalism
Lindsay Holmgren, McGill University

Henry David Thoreau’s Narratives of Political Autonomy
Joshua Kotin, Princeton University

Olive Schreiner and Writing Failure
Tara MacDonald, University of Amsterdam

G7. Story and Place: Nation, Border, Environment

Chair: Katherine Zimmerman, University of North Carolina at Greensboro

The Blarney of the Narrator as a Young Irishman: Unreliable Narrators and Their National Narrative
Shan-Yun Huang, National Taiwan University
The Border Novel in the Long Nineteenth Century: Walter Scott, Rudyard Kipling, and Imperial Yeomanry
Kyle McAuley, Rutgers University

Narrative Stasis and Un-Imagining Community
Nasser Mufti, University of Illinois at Chicago

Captivating Evocations: Literary Topophilia and Our Imaginary Sensations
Alexa Weik von Mossner, University of Klagenfurt

1:00 – 2:30
Zurich G

G8. The Politics of Form I

Chair: Greta Olson, University of Giessen

Side by Side: Israeli-Palestinian Narratives and the Politics of Form
Susan S. Lanser, Brandeis University

Ideology and Form: The Negotiation of Aboriginal Peoples in Contemporary Australian Prose Narratives
Jan Alber, Aarhus Institute of Advanced Studies

Security State Allegory
Timothy Melley, Miami University

2:45 - 4:15 PM
Zurich D

Plenary Two

Introduction: Frances Ferguson, University of Chicago

Safely Watching Wild Adventures
Thomas Pavel, University of Chicago
Respondent: John Brenkman, Baruch College, CUNY
Concurrent Session H

H1. Cultural Narratives I
Chair: Donald Pease, Dartmouth College

Cultural Narrative Suspended: Reflections on the 1940s
Deborah Nelson, University of Chicago

Sayonora, Teahouse of the August Moon, and the Cold War Re-
"Opening" of Japan
Alan Nadel, University of Kentucky

The Racial Formations of Soviet “Rock on the Bones”
Kate Baldwin, Northwestern University

H2. Form and Limit: Coetzee and the Edges of Narrative
Chair: Yi-Ping Ong, Johns Hopkins University

Scripta Manent: Parody and Witness in J.M. Coetzee’s Dusklands
Daniel Williams, Harvard University

After the Impossible: Ethics and J.M. Coetzee’s Elizabeth Costello
Yi-Ping Ong, Johns Hopkins University

In Defense of Failure: “Afro-Pessimism” and the Problem of Secular
Equivalence
Jeanne-Marie Jackson, Johns Hopkins University

Respondent
Elizabeth Anker, Cornell University

H3. Genre, Ethics, Ecocriticism: Econarratologies
Chair: Nancy Easterlin, University of New Orleans

Remembering the Future: Narrative and Ecological Odes, Collins to
Keats
John Sitter, University of Notre Dame

Causal Cascades, Feedback Loops, Knock-On Effects, and Other
Perils of Narrating Climate Change
Dana Phillips, Towson University

Ecocriticism as Narrative Ethics
Greg Garrard, University of British Columbia

4:30 - 6:00 PM
Zurich B

4:30 - 6:00 PM
Zurich C

4:30 - 6:00 PM
Zurich E
H4. Narrative Temporality: Rhythm, Movement, Lag

Chair: Marc Breetzke, Washington University in St. Louis

Speed Reading: Accelerated Narrative Rhythm and the Experience of the Comic
   Warren Johnson, Arkansas State University

Moving in Time: Narrative Sequence and Conceptual Metaphor in The Time Machine and Mrs. Dalloway
   Hannah Denny, Beloit College
   Tamara Ketabgian, Beloit College

Writing in the Lag: Modernist Temporality
   Pamela L. Caughie, Loyola University Chicago

Maps and Timelines as Narrative Forms: Synchronic and Diachronic Dimensions
   Robyn Warhol, Rice University

H5. Narratives of Real Places: History and Public Space

Chair: Angela Vietto, Eastern Illinois University

Laughter and Silence: Narrating the Selling of Women in New York circa 1905
   Angela Vietto, Eastern Illinois University

Mercy’s Narrative Elements and the Nika Riots, Constantinople, CE 532
   Keith Geekie, Johnson County Community College

Stories with Storeys and Beyond Walls: How Two Midwest Museums Use Narrative
   Connie Fletcher, Loyola University Chicago

Reporting Homelessness: Journalists’ Narrative Practices and Homelessness News Narratives
   Barbara Schneider, University of Calgary
Friday

4:30 - 6:00 PM  Zurich F

H6. Queering Stories of Origin in Contemporary Trans and Gay Fiction and Film

Chair: Julie Rivkin, Connecticut College

Alan Hollinghurst’s The Stranger’s Child and Henry James’s The Aspern Papers: Queering Origin Stories and Questioning the Visitable Past

Julie Rivkin, Connecticut College

Contradictory and Relational: Gender Identity In Boys Don’t Cry

Jen Manion, Connecticut College

Queered Origins in Jackie Kay’s Trumpet

Margaret Homans, Yale University

4:30 - 6:00 PM  Zurich G

H7. Rethinking Fictionality

Chair: Richard Walsh, University of York

A Novel History of Fictionality

Simona Zetterberg Gjerleve, Aarhus University

Invention and Ethics in Alison Bechdel’s Graphic Memoir Are You My Mother?

Lasse Gammelgaard, Aarhus University

The Fictive Reflex: A Fresh Look at Reflexiveness and Narrative Representation

Richard Walsh, University of York

4:30 - 6:00 PM  St. Gallen 2

H8. Voice, Vision, and Ekphrasis

Chair: Annie Galvin, University of Virginia

Worth a Thousand Words: Narrative Structure in Nineteenth-Century Painting Reviews

Nina Lübbren, Anglia Ruskin University, Cambridge

“it is, before all, to make you see”: Ekphrasis Reconsidered

James R (Randy) Fromm, New Mexico State University

The Self-Conscious Guide: Narratorial Intrusions in Pierre Michon’s Les Onze

Marla Epp, University of Pennsylvania
CONCURRENT SESSION I

8:30 - 10:00 AM
Zurich E

I1. Cultural Narratives II

CHAIR: ALAN NADEL, University of Kentucky

Re-remembering the Korean War
DONALD PEASE, Dartmouth College

Race and Trajectories of Addiction in Cast Away and Flight
ASHLEIGH HARDIN, University of Kentucky

Some Speculations on Du Bois and Radical Thought
HORTENSE SPILLERS, Vanderbilt University

8:30 - 10:00 AM
Zurich F

I2. Moving around the Pictures: Narrative Implications of Intermediality in Film

CHAIR: LIVIU LUTAS, Linnaeus University

Animation and Live Action—an Intermedial Encounter and its Implications
LIVIU LUTAS, Linnaeus University

Three Narrative Voices: Tim Tooney, Max Tooney and Mikey Mouse
CARLA CARIBONI KILLANDER, Lund University

«Ça m’énerve, ce désordre» Metaleptic Ambivalencies in Jean-Luc Godard’s Le gai savoir
TYTTI RANTANEN, University of Tampere

Seriality Within Seriality: Intermediality’s Influence on Audience Perception of Character
LIZZIE NIXON, Ohio State University
I3. Narrating Trauma
Chair: Jessica Groen, Purdue University Calumet
Narrating Historical Trauma in Teahouse of the August Moon
Danielle Glassmeyer, Bradley University
Rethinking Trauma Theory: the Reader’s Experience of Afterwardness in Traumatic Representation
Peter M. Sinclair, Sacred Heart University
Trauma and Repetition in Contemporary Retellings of the “The Juniper Tree”
Wyatt Bonikowski, Suffolk University
Denarration and the Counterfactual: Narratives of Trauma in Lionel Shriver’s Big Brother
Alan Gibbs, University College Cork

I4. Ricoeurian Hermeneutics on Narrative, History and Ethics
Chair: Hanna Meretoja, University of Tampere
Time Past: Historical Time in Ricoeur’s Philosophy and Personal Life
Andreea Deciu Ritivoi, Carnegie Mellon University
Ricoeur, Life Writing and Hermeneutics
Colin Davis, Royal Holloway, University of London
Narrative Hermeneutics: Fiction, History, Ethics
Hanna Meretoja, University of Tampere

I5. Second Person Narration
Chair: Tanya Mushinsky, Oklahoma State University
The Miseducation of Peter Wimsey
Mary McGlynn, Baruch College, CUNY
Life and Death in the Second Person: You and I Read Interactive Fiction
Paul Wake, Manchester Metropolitan University
Formative Ethics of the Second Person in Scott’s True Country
Michael Bogucki, Stanford University
Because of You
Evgenia Iliopoulou, Zurich University
8:30 - 10:00 AM
Zurich B

I6. The Incidental, the Peripheral, and the Accidental
Chair: Christopher Hurshman, Yale University

Essentially Incidental States and Byproducts: Hardy’s Aesthetics of Dust
Alison Georgina Chapman, Harvard University

Looking by Glances: The Minor Protagonist in Late-Nineteenth-Century American Fiction
Elizabeth Brogden, Johns Hopkins University

Inattention and Narrative Intensity in Ali Smith’s How to be Both
Alice Bennett, Liverpool Hope University

“The accidental and the arbitrary”: Contingency and Narratorial Intrusion in The Last Chronicle of Barset
Christopher Hurshman, Yale University

8:30 - 10:00 AM
St. Gallen 2

I7. The Problems and Strategies of Representing Character
Chair: Anita Lukic, Indiana University

Emergent Character
James Harker, Bard College Berlin

Speech in Print: Showing and Telling Character in the Nineteenth-Century Novel
Sarah Allison, Loyola University New Orleans

Biblical Figures or Biblical Characters? The Problem of Adam and Eve in Nineteenth-Century Narratives
Meagan Simpson, University of Notre Dame

Rethinking the Actant: Object Participants and Nonhuman Narrative Agency
Jon Hegglund, Washington State University
I8. Theorizing Storyworlds

Chair: Jasmina Lukic, Swarthmore College

Against ‘Storyworlds’
   Erik Bohman, Indiana University

Living and Leaving Fictional Worlds
   Cristina V. Bruns, LaGuardia Community College, CUNY

Generic Storyworlds: Narrative Communication through Readerly Cognition.
   Hannah Courtney, University of New South Wales

A Nightmare of Days: Possible Worlds in Memoirs of Widowhood by Joyce Carol Oates and Alissa Torres
   Janine Utell, Widener University

I9. Unnatural Narratives II: Ideology and Unnatural Narratology

Chair: Susan Lanser, Brandeis University

Transculturation and Defocalization in Barbara Kingsolver’s The Poisonwood Bible: De-Naturalizing Patriarchal Representations
   Katherine Weese, Hampden-Sydney College

Flight Patterns: Race, Gender and the Unnatural in Toni Morrison
   Catherine Romagnolo, Lebanon Valley College

Ideology and Unnatural Narratology: Who Believes in the Big Bad Wolf?
   Ellen Peel, San Francisco State University
Concurrent Session J

10:15 - 11:45 AM
St. Gallen 1

J1. Exploring the Visual (in) Narrative

Chair: Jonita Davis, Purdue University Calumet

The Visual Arts and Narrative in the Fiction of Wilkie Collins
Jessica Durgan, Bemidji State University

Sex, Anarchy, and the Temporality of the Diagram: Chris Ware and Chad McCail
Jesse Cohn, Purdue University North Central

Narrative Sculptures: Exploring Graphic Novels and Narratology with Mathematics
Félix Lambert, University of Montreal

How Do we Visualize Literary Texts? Streams of Images and Intense Moments
Renate Brosch, University of Stuttgart

10:15 - 11:45 AM
Zurich A

J2. Modernist Narrative

Chair: Andrew Yale, University of Chicago

Modernizing Intrusions: American Literary Naturalism and the Technology of Style
James Dorson, John F. Kennedy Institute for North American Studies

The Modernist Project of Unification in Nietzsche and Joyce
Stephen Kern, Ohio State University

Percy Lubbock, Edwin Muir, and Modernism’s Automatic Novel
Heather Fielding, Purdue University North Central

Criminal Modernism
Christopher Raczkowski, University of South Alabama
J3. Narrativity in Literary Networks, or, Forms and Platforms Shaping the Field of Electronic Literature

Chair: Eric Dean Rasmussen, University of Stavanger

Life in a Day or Everybody’s Autobiography: Databases and Digital Narratives
  Ariane Savoie, Université du Québec à Montréal
  Bertrand Gervais, Université du Québec à Montréal

Broken Time Machines: Uncle Buddy’s Phantom Funhouse and the Beginning of Unreal Time
  Stuart Moulthrop, University of Wisconsin-Milwaukee

Uncle Buddy and An Argument for Collection
  Dene Grigar, Washington State University Vancouver

Affective Ecologies in Network Narratives: William Gillespie’s Morpheus Biblionaut and Keyhole Factory
  Eric Dean Rasmussen, University of Stavanger

J4. Representing Illness and Treatment

Chair: Mark Robinson, DePaul University

The Limits of Narrative Studies in Medicine: Narrativity and Coloniality
  Kevin J. Gutierrez, Independent Scholar

The Narrative Physics of Translational Medicine: Fact, Fiction and the Mechanics of Clinical and Technoscientific Belief
  Mark Robinson, DePaul University

Reconfiguring Mental Illness: The Case of Darryl Cunningham’s Psychiatric Tales
  Alison Sagara, Ohio State University

Illness, Isolation and Connection through Autoethnography
  Katie Sutherland, University of Western Sydney
J5. The Cultural Work of Narratives of Stardom and Celebrity
Chair: David R. Shumway, Carnegie Mellon University

The Narrative Roots of a Rootless Intellectual: Edward Said’s Personal Story and Political Fame
Andreea Deciu Ritivoi, Carnegie Mellon University

The Lives of James Brown
David R. Shumway, Carnegie Mellon University

Fail Better: Literary Celebrity in the Program Era
Loren Glass, University of Iowa

J6. The Legacy of Tzvetan Todorov
Chair: Susan Lanser, Brandeis University

General Narratology: Tzvetan Todorov and the Science of Narrative
Gerald Prince, University of Pennsylvania

The Uses of Hesitation
Yoon Sun Lee, Wellesley College

Narratology’s Formalism and the Humanist Challenge: Todorov’s (Self) Critique
Liesbeth Korthals Altes, University of Groningen

J7. To Combat Fiction with Fiction. Karl Ove Knausgaard’s My Struggle
Chair: Stefan Kjerkegaard, Aarhus University

My Struggle’s Overlapping Autobiographical Pacts
Arnaud Schmitt, University of Bordeaux

Autobiography as Auto-Stigma: A Perspective on Karl Ove Knausgaard’s My Struggle
Stefan Kjerkegaard, Aarhus University

Knausgaard as Post-fictional Essayist
Jason Childs, University of Technology, Sydney
10:15 - 11:45 AM
Zurich G

**J8. Varieties of Fictional Belief in the Novels of Defoe, Austen, and Hogg**

**Chair: Mary Ann O’Farrell, Texas A&M University**

Crusoe’s Enthusiasm  
**Sophie Gee, Princeton University**

Flattering Ourselves, or How to Believe in Mr. Collins  
**Elaine Auyoung, University of Minnesota, Twin Cities**

Conviction in the Confessions: Reading, Believing, and James Hogg’s *Justified Sinner*  
**Deidre Lynch, Harvard University**

12:00 - 1:30 PM
Zurich D

**Awards Lunch**

You are invited to attend the International Society for the Study of Narrative Awards Lunch. In addition to providing general updates about the Society and future conferences, we will also be awarding the Booth Award for Lifetime Achievement in the Study, the Perkins Prize, the Best Graduate Student Essay from last year’s conference, and the Phelan Prize for the best essay in *Narrative* last year.

1:30 - 3:00 PM
Zurich E

**Concurrent Session K**

**K1. Cognitive Approaches to Narrative**

**Chair: Lisa Zunshine, University of Kentucky**

Reading Ceremony with Autist Jamie Burke  
**Ralph James Savarese, Grinnell College**

Reversible Narratives  
**H. Porter Abbott, University of California, Santa Barbara**

Social Class and Cognition  
**Lisa Zunshine, University of Kentucky**

1:30 - 3:00 PM
Zurich B

**K2. Curious Objects: Decay, Fragmentation, Trash**

**Chair: Maxwell Hoover, Northern Illinois University**

*Meta-Trash: Collage Narrative and the Drama of Debris in Donald Barthelme’s “Brain Damage”*  
**Michael Heitkemper-Yates, Kobe University**
Making Trinkets Move: Gulliver’s Cabinet of Curiosities Narrative Narrative Fiction as True History: George Packer’s The Unwinding and Dos Passos’s USA

1:30 - 3:00 PM
St. Gallen 2

K3. Facts, Experience, and the Truth

Chair: Daniel Leonard, Bilkent University

Fables of Failed Experience: Disillusionment and the Need for Narrative in Descartes’ Natural Philosophy

Daniel Leonard, Bilkent University

“But how shall we prove anything? We never shall”: Navigating Epistemological Impasses and Crediting Convention in Austen’s Persuasion

Kathryn Davis, Carthage College

The Truth of Literary Narratives: A Philosophical Account

László Kajtár, Central European University

Narrative Fiction as True History: George Packer’s The Unwinding and Dos Passos’s USA

Robert L. Caserio, Pennsylvania State University

1:30 - 3:00 PM
Zurich C

K4. Historical Narrative: The Unreliable, The Unnatural, and the Vexed

Chair: Rithika Ramamurthy, University of Illinois at Chicago

Under the Influence of Radicals: Writing the Historical Mission of the United States in Popular Narratives of the Russian Revolution

Joseph KubiaK, Arizona State University

Paratexts, Genre, and History as Key Factors of Narrative (un) Reliability

Marta Puxan-Oliva, Harvard University

Unnatural Histories

Philippe Carrard, University of Vermont and Dartmouth College
1:30 - 3:00 PM  
**K5. Negotiating Authorship Across Media**  
Chair: Michael J. Lewis, Berry College  
Letting In the Right Letting the Right One In: Identifying with an Inferred, Sympathizing, Representing Author  
   Michael J. Lewis, Berry College  
Author Trouble: American Autofiction and White Male Privilege  
   Marjorie Worthington, Eastern Illinois University  
“Press Start to Continue”: Metanarrative and Authorial Simulation in Video Games  
   Shawn Edrei, Tel-Aviv University

1:30 - 3:00 PM  
**K6. Neo-Victorian Retrospection**  
Chair: Ryan Fong, Kalamazoo College  
Co-Writing with an Intrusive Narrator  
   Carrie Sickmann Han, Indiana University  
Contingent Perspectives: Restrospection and Futurity in Villette and Never Let Me Go  
   Ryan Fong, Kalamazoo College  
Narrating Memorable Days: Pip’s Retrospective Narration  
   Becky Richardson, Stanford University

1:30 - 3:00 PM  
**K7. Repetitions: Encountering Alterity**  
Chair: Mita Choudhury, Purdue University Calumet  
“Cruel Summer”: The Novel of Estivation in the Era of Climate Change  
   Allen Frost, Stanford University  
Doubles, Anyone?: John Frankenheimer’s Seconds and the Homosexual Plot  
   Michelle Robinson, University of North Carolina at Chapel Hill  
Narrative, Time, Alterity: The Case of James T. Farrell’s Studs Lonigan  
   Bruce Barnhart, University of Oslo  
Repetitive Poetics: Futility of Fiction in Wilhelm Raabe’s Stopfkuchen  
   Ervin Malakaj, Washington University in St. Louis
K8. Returning to the Scenes of the Crime: Narrative Contingency in Contemporary Detective Fiction

Chair: Bridget Donnelly, University of North Carolina at Chapel Hill

“Anything could have happened”: Unplotting Historical Contingency in Contemporary Hybrid Detective Novels

Bridget Donnelly, University of North Carolina at Chapel Hill

Unclosing the Book: Ethical Re-readings of China Miéville’s The City & The City

Sam Bednarchik, University of North Carolina at Chapel Hill

The Sentient City: The Undoing of Authorship in City of Glass

Nicole Berland, University of North Carolina at Chapel Hill

Plenary Three

Introduction: Joseph Tabbi, University of Illinois at Chicago

Immersive Storyworlds and Future Fictions

Caitlin Fisher, York University

Respondent: Thomas Pavel
Concurrent Session L

L1. Desire
Chair: Vanessa Lauber, University of Wisconsin-Madison
Music, Narrative, and Sexuality in E. M. Forster’s *Parsifal*
Zoltan Varga, Bergen University College
Narrative Discipline in Charles Dickens’s *Barnaby Rudge*
Shalyn Claggett, Mississippi State University
Desire, Disgust, *Democracy*
Nathan Wolff, Tufts University
A Sex Work Story: The Function of Emblematic Narratives for Sexualized Bodies in Capitalist Space
Vanessa Carlisle, University of Southern California

L2. Dialogue?
Chair: William A. Cohen, University of Maryland
Dialogue as Duel: From Ivy-Compton Burnett to Lars Iyer
Laura M. Green, Northeastern University
Austen’s Talk
Mary Ann O’Farrell, Texas A&M University
Charlotte Brontë’s Bilingualism
William A. Cohen, University of Maryland

L3. Endings and Deferral
Chair: Maha Jafri, Northwestern University
Suspensions of Disbelief: Gossip in Thomas Hardy’s *The Woodlanders*
Maha Jafri, Northwestern University
Postmodern Shahrazad: *One Thousand and One Nights* and Narrative Difference
Erin Holliday-Karre, Qatar University
“Villains don’t get happy endings”: Heterosexism as Narratological Necessity in Animated Disney Films
Dion McLeod, University of Wollongong
“The End is Never the End is Never the End”: Interactive Narrative in The Stanley Parable
Brooke Shafar, Washington University in St. Louis

5:00 - 6:30 PM
Zurich E

**L4. Fictionality and Fake News**

Chair: Henrik Skov Nielsen, Aarhus University

Fake News and Mockumentary: What the Study of Fake News Can Learn from Fake Documentary Studies
Louise Brix Jacobsen, Aarhus University

Fake News as Old News: Precursors of the Genre
Stine Slot Grumsen, Aarhus University

Why Jon Stewart Won’t “Be Your Monkey”: Rhetorical Implications Beyond a Fictionalized Context
Esbén Bjerggaard Nielsen, Aarhus University

Fake News Reactions to the Charlie Hebdo-Massacre
Sune Auken, University of Copenhagen

5:00 - 6:30 PM
Zurich F

**L5. Narrative and Medicine III: “Temporalities and/in Medical Narratives”**

Chair: Irene Kacandes, Dartmouth College

Plotting the End of Your Life—Beforehand
Irene Kacandes, Dartmouth College

Going Under and Coming Round: Anesthetized Time
Catherine Belling, Northwestern University

Fictionality and Temporality in Roz Chast’s Can’t We Talk about Something More Pleasant?
James Phelan, Ohio State University

5:00 - 6:30 PM
Zurich G

**L6. Politics of Form II**

Chair: Sarah Copland, MacEwan University

The Appeals of Transgression: The Act of Killing and The Ambassador
Stefan Iversen, Aarhus University
The Politics of Gender in So-called Quality Television
Greta Olson, University of Giessen

Beyond Form as the “Abstract of Social Relations”
Daniel Hartley, University of Giessen

L7. Realism and the Unnatural
Chair: Changcai Wang, Southwest Jiaotong University

Bridging Unnatural Narratology and Fictionality Studies: Characters in Soviet literature
Irina Marchesini, Bologna University

Analogy and Allegory: Science-Fictional Form in Flatland
Monique R. Morgan, Indiana University

Must Anti-Cosmic Anti-Mimesis be Anti-Rational?
Ali Chetwynd, University of Michigan

L8. War Stories: Narrative as Memorial
Chair: Ross Griffin, University College Cork

Reading U.S. War Memorials as Narratives
Jonathan Readey, Brown University

Narratives and Non-Narratives of War: The Great War in Memoir and Trench Newspapers
Jen Shelton, Texas Tech University

“An Occasional Item of Surpassing Value”: How Fiction Was Turned into Fact in the Narratives of the Vietnam War
Ross Griffin, University College Cork

9:00 PM
Narrative Society Dance

Please join us for the annual Narrative Society dance, which includes a cash bar.
Concurrent Session M

9:00 - 10:30 AM  St. Gallen 2

M1. Contesting the Body in Narrative
Chair: Alicia Christoff, Amherst College

Margaret, the Victorians, and Sensory Overload
Alicia Christoff, Amherst College

The Black Female Body as Battlefield for Warring Epistemological Narratives in 20th- and 21st-Century African American Literature and Film
Jungmin Kim, Cornell University

Bodies and Their Occluded Stories: The Female Body as Narrative of the Unnarrated in Indian Epics
Devaleena Das, University of Wisconsin-Madison

9:00 - 10:30 AM  Zurich C

M2. Fantasies of Resistance: Contemporary Narratives in Film, Myth, Photography and Haibun
Chair: Jennie Berner, North Central College

“Flat Death”: Photography and the Embodiment of the Past in Contemporary Historical Fiction
Jennie Berner, North Central College

Performing Myths of the Underworld in Realist Texts
Lyndee Yamshon, University of Illinois at Chicago

American Haibun: Narrow Road of the Hybrid Narrative Form
Snežana Žabić, University of Illinois at Chicago

Heroes and Monsters: Super-Sizing American Fatherhood in Times like These
Cynthia Cravens, University of Maryland Eastern Shore

9:00 - 10:30 AM  Zurich A

M3. Long Time
Chair: Elena Fratto, Harvard University

Outer space as a Literary Warehouse. On Displacement, Time-Lapse and Storytelling in Lucretius and Calvino through the Lens of 19th-century Astronomy
Elena Fratto, Harvard University
Michael Chabon and the Clock of the Long Now
   Jesse Matz, Kenyon College

The Epic in Miniature: Functions and Techniques of Long Time in
   Contemporary Short Fiction
   Theresa Holden, Texas State University

A Wrinkle in Time: The Queerness of Aging in Thomas Hardy’s The
   Well-Beloved
   Jacob Jewusiak, Valdosta State University

9:00 - 10:30 AM
Zurich E

M4. Mapping the Geography of Contemporary Narrative
Chair: Gina Gemmel, University of Illinois at Chicago

“Hunt for the Truth in the Groves of Academe”: Facts and Fictions in
   the American Campus Novel
   Christopher Findeisen, University of Illinois at Chicago

A Narrative Materialization of History: Zoe Wicomb’s David’s Story
   EuiHuack Kang, University of Illinois at Chicago

Dreaming Then or Awake Now? My Revolutions, Collective Activism,
   and Memoir
   Gina Gemmel, University of Illinois at Chicago
   Respondent: Ryan M. Brooks, Washington University in St. Louis

9:00 - 10:30 AM
Zurich F

M5. Narratives of American Feminism
Chair: Jean-Thomas Tremblay, University of Chicago

The Object Identified Object, or the Woman-Oriented Ontology:
   An Inquiry into Orientation
   Annie Atura, Stanford University

Matrophobia and Chronophilia: Rewriting Intergenerationality in
   Second-Wave Feminism
   Marissa Brostoff, CUNY Graduate Center

Pain, Performance and the Search for Agency: Late 20th-Century
   Identity Narratives
   Anne Margaret Castro, Vanderbilt University

Feminist Fiction, Lacking Air: The Problem of Mediation in 1970s U.S.
   Literature
   Jean-Thomas Tremblay, University of Chicago
M6. Non-mimetic Narratives and the Permeability of Storyworld Boundaries

Chair: Garth Sabo, Michigan State University

Darwin, Einstein, Von Neumann, and the Logic of Narrative Worlds
Dave Watson, Michigan State University

Gaming “Myselves”: Narrative Structures, Character Creation, and Identity in Online Gaming
Cody Mejeur, Michigan State University

Impossible Text, Impossible World
Garth Sabo, Michigan State University

Navigating Storyworlds: Co-creating Fictional Spaces
Sandra Beals, Michigan State University

M7. The Absent: Confusion, Redaction, and the Unrepresentable

Chair: Julia Palmer, Hampden-Sydney College

The Devil’s Drool: Confusion, Narrative and Grammar in Cortázar’s Short Fiction
Julia Palmer, Hampden-Sydney College

The Writer, the Illustrator: Aesthetics of the Unrepresentable in Wilde’s Salomé
Nike Nivar, University of Southern California

Redaction as Narrative Generation in “Found Manuscript” Texts
Andrew Todd, University of Tennessee


Chair: Caroline Vial, Northwestern University

Stein’s Servant Queerness and Proust’s Publics
Nicole McCleese, Michigan State University

From Zola to Cinema—Toward an Aesthetic Politics of Free Indirect Speech
Caroline Vial, Northwestern University
Ethics, Visual Narrative, and the Animated Tall Tale: Wile E. Coyote, Meet Kihachiro Kawamoto’s Demon
  Mary Slowik, Pacific Northwest College of Art

**Concurrent Session N**

**N1. Cognitive and Affective Potentials of Unreliability, Unreadability, and Instability: Readerly Engagement in Image, Text, and Oral Testimony**

Chair: W. Michelle Wang, Ohio State University

Performing Unreliability: New Approach to Unreliable Narration in A Gesture Life and Comfort Women Testimonies
  Hyesu Park, Bellevue College

Impressions of a Graphic-Graphic Novel: Reading/Not Reading Wilfred Santiago’s in My Darkest Hour
  Theresa Rojas, Massachusetts Institute of Technology and Ohio State University

“Story-over-Discourse Meta-Rule”: Maximizing Interpretive and Affective Pleasure in Alasdair Gray’s Lanark
  W. Michelle Wang, Ohio State University

**N2. From the Page to the Bedside**

Chair: Mark Clark, Arizona State University

How Discussing Literature Leads to Richer Medical Education
  Erin McConnell, Ohio State University

Memory, Clinical Reasoning, and the Force of Narrative
  Jessica Becker, Ohio State University

Close Reading as a Diagnostic Tool
  Peter Robinson, Ohio State University

Respondent: Mark Clark, Arizona State University
10:45 AM - 12:15 PM  
St. Gallen 2

**N3. Language, Speech, and Transformation**

**Chair:** Katie Hartsock, Northwestern University

*From Timē to Storyteller: Revisionary Poetry and the Transformation of Mythical Women into Narrators*

Katie Hartsock, Northwestern University

*The Representation of Speech in Créolité Novels in Light of Skaz Narrative.*

Émilie Cappella, Northwestern University

*Speaks: Code-Switching and Patois in Jean Rhys’s Wide Sargasso Sea*

Antonietta (Ana) Lincoln, University of Wisconsin-Madison

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10:45 AM - 12:15 PM  
Zurich G

**N4. Making Persons and Forming Character Before the Rise of the Novel**

**Chair:** Julie Orlemanski, University of Chicago

*How Character Became Literary in the Seventeenth Century*

Jamey Graham, Harvard University

*Did the Middle Ages Believe in Their Personifications?*

Katharine Breen, Northwestern University

*What Characters Still Can’t Do*

Aaron Kunin, Pomona College

*On the Generation and Corruption of Personae*

Julie Orlemanski, University of Chicago

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10:45 AM - 12:15 PM  
Zurich C

**N5. Narrating Connection and Otherness**

**Chair:** Nathan A. Jung, Loyola University Chicago

*Decentering Globalization: The Paradoxical Importance of Keeping Complex Connectivity on Narrative’s Margins in Zadie Smith’s NW*

Sean P. O’Brien, Loyola University Chicago

*Thackeray’s Direct Address and the Ironies of Global Realism*

Matthew John Phillips, Rutgers, the State University of New Jersey
Chair: Lisa Hinrichsen, University of Arkansas
The Future and the End: Imagining Catastrophe in Mid-Century British Fiction
Allan Hepburn, McGill University
Growing Sideways in Richard Linklater’s Boyhood
Lisa Hinrichsen, University of Arkansas
Narratives of Revolution, Narratives of the “shattered present”
Stacy Burton, University of Nevada, Reno

N7. Positioning Ethics in Narrative
Chair: Jeremy Scott, Rutherford College, University of Kent
The Ethical Vantage of “On Being Ill” in The Heart of Darkness
Cheryl Hindrichs, Boise State University
Orienting Time’s Arrow: Towards an “Ethical” Narrative Discourse?
Jeremy Scott, Rutherford College, University of Kent
The Ethical Paratext in David Foster Wallace’s “Federer Both Flesh and Not”
Yonina Hoffman, Ohio State University

N8. Threatening Future: Warning, Tragedy, Apocalypse
Chair: Genevieve Amaral, Northwestern University
The Ruins of Tragedy in Proust
Genevieve Amaral, Northwestern University
The Atmosphere of the Anthropocene
Jeff Boggs, University of Chicago
Affective Animals: The Species Dimensions of Climate Fiction
Sarah Groeneveld, University of Wisconsin-Madison
Contemporary Narrative Theory II

Chair: Irene Kacandes, Dartmouth College

Affects, Texts, and the Narrative Constitution of Political Will
Elizabeth Anker, Cornell University

Climate Change in Contemporary Disaster Narratives
Srinivas Aravamudan, Duke University

Affects in Configuration: Complex Worldmaking in the Contemporary Novel
Claudia Breger, Indiana University
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