

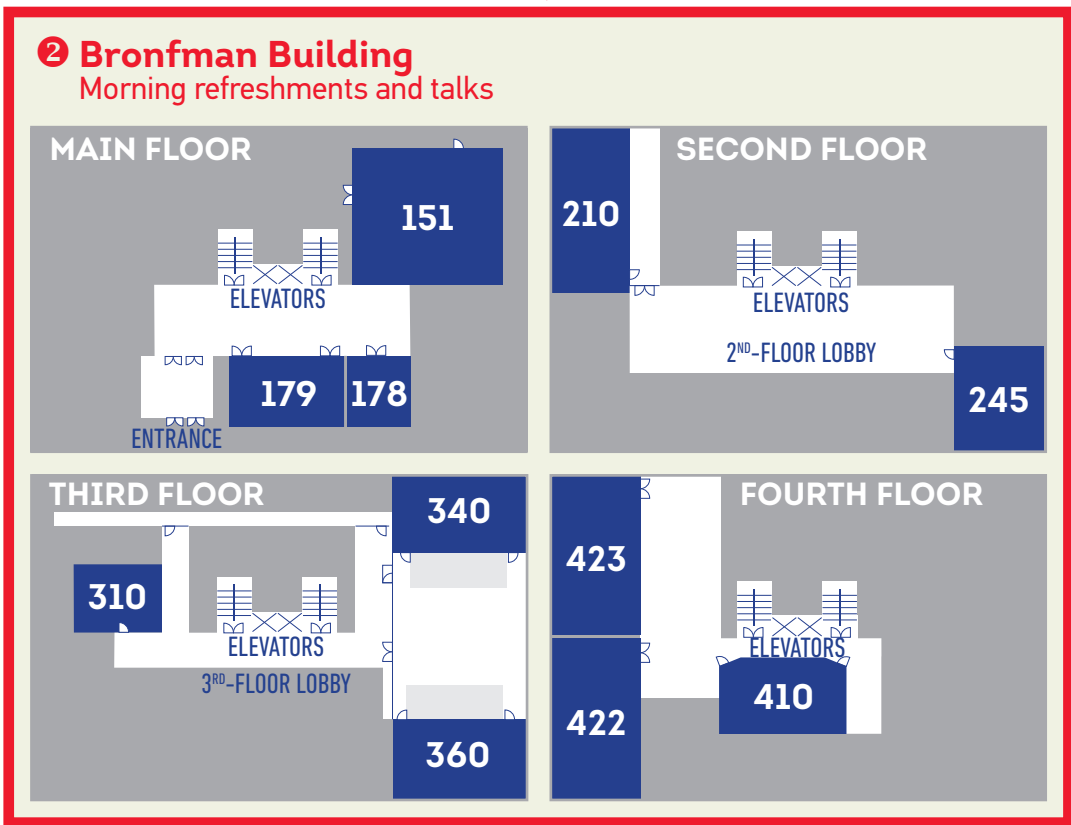
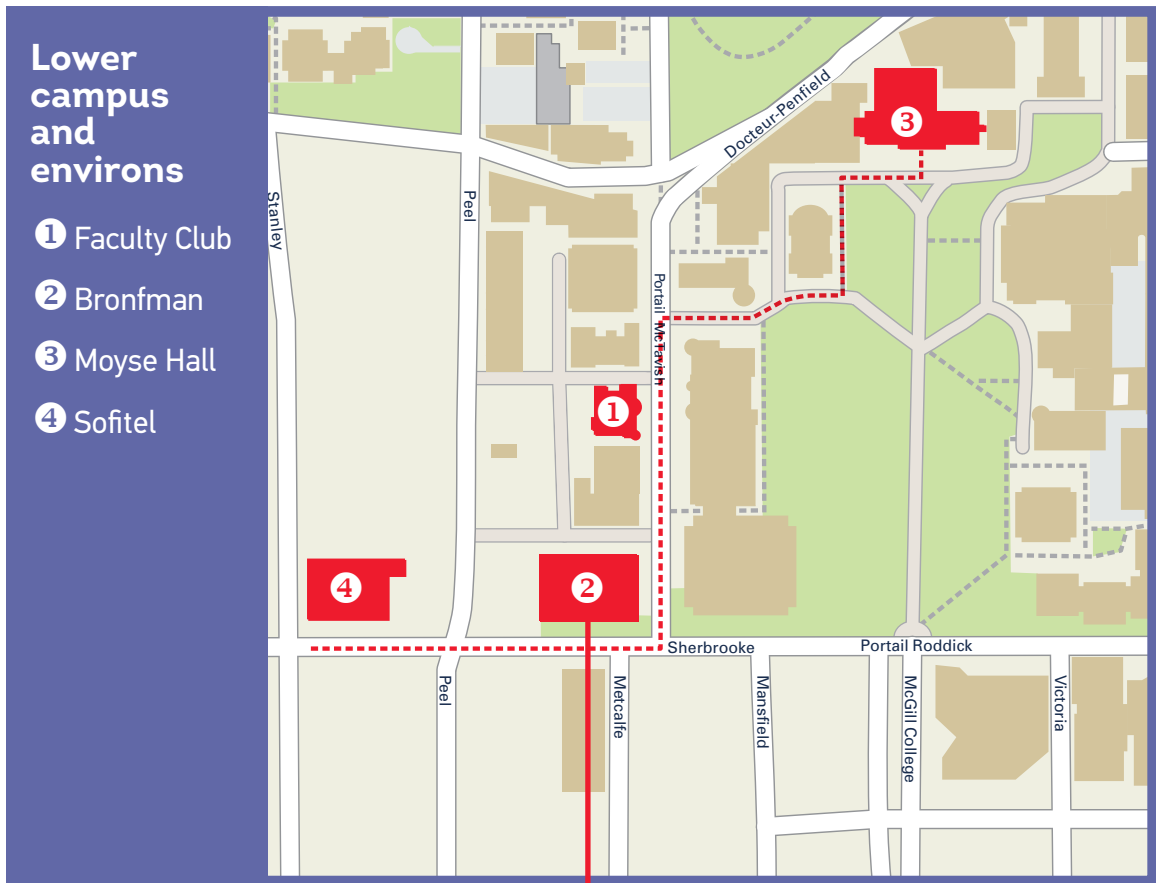


2018 INTERNATIONAL CONFERENCE ON
NARRATIVE
April 18 - 22, Montreal, Quebec, Canada



McGill

Maps



Overview

WEDNESDAY, APRIL 18

PAGE 9

8:00 - 10:00 PM

Registration and Pre-Conference Reception, Faculty Club **1**

THURSDAY, APRIL 19

PAGE 9

7:30 - 8:30 AM

Coffee and Snacks Reception, Bronfman 2nd-Floor **2**

8:30 - 10:00 AM

Contemporary Narrative Theory Panel

10:15 - 11:45 AM

Talks 1-10

12 - 12:45 PM

Lunch **2**

12:45 - 1:45 PM

Roundtable

2 - 3:30 PM

Talks 1-7

3:45 - 5:15 PM

Talks 1-8

5:45 - 7:15 PM

Plenary Speaker:

Ato Quayson, Moyses Hall, Arts Building **3**

7:15 - 9:15 PM

Newcomer Dinner

FRIDAY, APRIL 20

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7:30 - 8:30 AM

Coffee and Snacks Reception, Bronfman 2nd-Floor **2**

8:30 - 10:00 AM

Contemporary Narrative Theory Panel

10:15 - 11:45 AM

Talks 1-9

12 - 1:30 PM

Pedagogy Brown-bag Lunch **2**

1:45 - 3:15 PM

Talks 1-10

3:30 - 5:00 PM

Talks 1-9

5:15 - 6:00 PM

Reception

6:00 - 7:30 PM

Plenary Speaker:

Xavier Dolan, Moyses Hall, Arts Building **3**

SATURDAY, APRIL 21

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7:30 - 8:15 AM

Coffee and Snacks Reception, Bronfman 2nd-Floor **2**

8:15 - 9:45 AM

Talks 1-8

10:00 - 11:30 AM

Talks 1-9

11:45 - 1:15 PM

Awards Luncheon, Sofitel **4**

1:45 - 3:15 PM

Plenary Speaker: Sheri Fink, Moyses Hall, Arts Building **3**

3:45 - 5:15 PM

Talks 1-10

5:30 - 7:00 PM

Talks 1-10

9:00 PM - MIDNT

Dance, Sofitel Ballroom **4**

SUNDAY, APRIL 22

PAGE 34

8:15 - 8:45 AM

Coffee Reception, Bronfman 2nd-Floor Lobby **2**

8:45 - 10:15 AM

Talks 1-10

10:30 AM - NOON

Talks 1-10

Acknowledgements

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Welcome

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, journalism, 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 400 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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Plenary Speaker I

ATO QUAYSON

Thursday, 5:45 - 7:15 PM
Moyses Hall, Arts Building



Ato Quayson is a Ghanaian academic and literary critic, who is University Professor, Professor of English and Director of the Centre for Diaspora and Transnational Studies at the University of Toronto as well as a professor at New York University. He is a Fellow of the Ghana Academy of Arts and Sciences (2006) and the Royal Society of Canada (2013). General editor of the *Cambridge Journal of Postcolonial Literary Inquiry*, Quayson is also on the editorial boards of *Research in African Literatures*, the *University of Toronto Quarterly*, and *New Literary History*. He was Chief Examiner in English of the International Baccalaureate (2005–07) and has been a member of the Diaspora and Migrations Project Committee of the Arts

and Humanities Research Council of the UK. A prolific scholar, Quayson has published texts including *Oxford Street, Accra: City Life and the Itineraries of Transnationalism* (Duke UP, 2014); *Cambridge History of Postcolonial Literature*, 2 vols, ed. (Cambridge UP, 2012); *Aesthetic Nervousness: Disability and the Crisis of Representation* (Columbia UP, 2007); *The Cambridge Companion to the Postcolonial* (Cambridge UP, 2016); *Strategic Transformations in Nigerian Writing* (Indiana UP, 2007), *Calibrations: Reading for the Social* (Minnesota UP, 2003); and *Postcolonialism: Theory, Practice or Process?* (Oxford: Blackwell, 2000).

Plenary Speaker III

SHERI FINK

Saturday, 1:45 - 3:15 PM
Moyses Hall, Arts Building

Photo: Jen-Dessinger





Plenary Speaker II

XAVIER DOLAN

Friday, 6:00 - 7:30 PM
Moyse Hall, Arts Building

Xavier Dolan started his acting career at the age of four, appearing in hit TV series, commercials and movies. In 2009, he wrote, directed, produced and starred in his debut feature *J'ai tué ma mère* (*I Killed My Mother*), selected at Cannes' Director's Fortnight, where it took home the Art Cinema Award, the Prix Regard Jeune and the SACD Prize. The movie was Canada's entry for Best Foreign Language Film at the 82nd Academy Awards. His second feature film, *Les Amours Imaginaires* (*Heartbeats*), premiered in the Un Certain Regard sidebar in Cannes in 2010, and won the top award of the Sydney Film Festival. *Laurence Anyways* screened at Cannes, as well, and won the Best Canadian Film Award at the Toronto International Film Festival, while *Tom at the Farm* won the FIPRESCI Award at the Venice Film Festival. *Mommy* won the Jury Prize at the 2014 Cannes Film Festival's Official Competition. In 2015, Dolan returned to the Festival as a member of the Official competition jury. Later that year, he directed the music video for Adele's hit single "Hello," which won the Juno award for Video of the Year. In 2016, *Juste la fin du monde* (*It's Only the End of the World*), Dolan's sixth feature film won Cannes' official competition Grand Prix. The movie was subsequently shortlisted for the Oscars Best Foreign Language Film category, and took home three Césars Awards, with Dolan winning Best Editing and Best Director.

Sheri Fink's reporting has twice been honored with a Pulitzer Prize. She is author of the *New York Times* bestselling book *Five Days at Memorial: Life and Death in a Storm-Ravaged Hospital* (Crown, 2013) about choices made in the aftermath of Hurricane Katrina. She refers to the book as a work of "narrative journalism," alluding to the challenges of the genre. *Five Days at Memorial's* awards include the National Book Critics Circle Award for nonfiction, the Ridenhour Book Prize, the *Los Angeles Times* Book Prize, and the American Medical Writers Association Medical Book Award. Her first Pulitzer was awarded for her *New York Times* article "The Deadly Choices at Memorial" (2009) in which she initially covered the story. A former relief worker in disaster and conflict zones, Fink received her M.D. and Ph.D. from Stanford. She is a correspondent at the *New York Times*, where her and her colleagues' stories on the West Africa Ebola crisis won the 2015 Pulitzer Prize for international reporting, the George Polk Award, and the Overseas Press Club Hal Boyle Award. Her articles have appeared in publications such as the *New York Times*, *Discover*, and *Scientific American*.

Awards: Call for Nominations

2019 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 which the International Society for the Study of Narrative awards each year 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.

Susan Lanser will chair the committee that will award the 2019 Perkins Prize for books with copyright dates in 2017. The prize will be awarded in June 2019 at the Narrative Conference in Pamplona, Spain.

All books about narrative, whether edited collections or monographs, singly authored or co-authored, are eligible for consideration. Books may be nominated by publishers, authors, or third parties and must be sent directly to all three of this year's judges: Marco Carraciolo, Erin James, and Susan Lanser (see addresses below). Nominations can be sent to Susan Lanser via email (lanser@brandeis.edu); the deadline for receipt of books is June 1, 2018.

Please see this link for the official call for submissions: <http://narrative.georgetown.edu/blog/archives/category/perkins-prize>.

Judging Committee

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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 2018 award winner will be eligible for \$500 toward expenses to attend the 2019 conference.

Submit papers electronically as attachments (Word or PDF) to both of the judges: Christopher González (chris.gonzalez@usu.edu) and Henrik Skov Nielsen (norhn@cc.au.dk). Papers must be received by May 15, 2018. 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.

Call for Papers - Narrative Conference, Pamplona 2019

We welcome proposals for papers and panels on all aspects of narrative in any genre, period, discipline, language, and medium. The conference will be held at the University of Navarra, Pamplona (Spain) from June 6-8, 2019.

Proposals for Individual Papers: Please provide the title and a 300-word abstract of the paper you are proposing; your name, institutional affiliation, and email address; and a brief statement (no more than 100 words) about your work and your publications.

Proposals for Panels: Please provide a 700-word (maximum) description of the topic of the panel and of each panelist's contribution; the title of the panel and the titles of the individual papers; and for each participant the name, institutional affiliation, email address, and a brief statement (no more than 100 words) about the person's work and publications.

Deadline for receipt of proposals: January 15, 2019

Please send proposals by email in PDF or Word to: narrative2019@gmail.com

All participants must join the International Society for the Study of Narrative.

For more information on the ISSN, please visit: narrative.georgetown.edu

WEDNESDAY, APRIL 18, 2018

8:00 - 10:00 PM

REGISTRATION AND PRE-CONFERENCE RECEPTION, FACULTY CLUB

THURSDAY, APRIL 19, 2018

7:30 - 8:30 AM

COFFEE AND SNACKS RECEPTION, BRONFMAN 2ND-FLOOR LOBBY

8:30 - 10:00 AM

CONTEMPORARY NARRATOLOGY PANEL I

Location: 151

Moderator: Susan S. Lanser, Brandeis University

- △ Rethinking Narrative in 21st-Century African American Literature
Aliyyah Abdur-Rahman, Brandeis University
- △ No Size Fits All: Narrative and the Novel
Roy Sommer, Wuppertal University
- △ The Luxury of Fiction: Narrative Permissibility and the Constraints of Acceptability
Christopher Gonzalez, Utah State University

10:15 - 11:45 AM

1. READING OVER TIME

Location: 422

Moderator: **Edward Maloney**, Georgetown University

- △ Beyond Contempt: Ways to Read *Uncle Tom's Cabin*
Faye Halpern, University of Calgary
- △ Rereading the Future
Cynthia Port, Coastal Carolina University
- △ Sedimental Education, or The Ethics of Aging
Peter Rabinowitz, Hamilton College

2. STRANGE, UNUSUAL, AND UNNATURAL

Location: 423

Moderator: **Jan Alber**, RWTH Aachen University

- △ They-Narratives
Jan Alber, RWTH Aachen University
- △ Out of One, Many: Multi-Perspectival First-Person Narration in Earl Lovelace's *Salt*
Steve Beaulieu, University of Maryland
- △ Modeling Unnatural Plots: The Unusual Progression of Atkinson's *Life After Life*
Brian Richardson, University of Maryland

3. IM-PERSONALITIES

Location: 179

Moderator: **Michael Benveniste**, University of Puget Sound

- △ First-Person, Plural: Subjection and Character-Function in Ethnic Narrative
Michael Benveniste, University of Puget Sound
- △ Killing Like a State: The Character of *Zero Dark Thirty*
Joel Burges, University of Rochester
- △ More or Less Human: Second-Order Anthropomorphism and the Attribution of Character
John Heggland, Washington State University
- △ Mimetic, Synthetic, Thematic: "Typical" Characters and Lukács's "The Typical"
Joe Shapiro, Southern Illinois University-Carbondale

THURSDAY

4. DISCOURSE IN NARRATIVE

Location: 410

Moderator: **Ondřej Sládek**, Czech Academy of Sciences

- △ Toward a Theory of Interest Structure
Justin Ness, Northern Illinois University
- △ Jan Mukařovský's Approach to Literature: Structural Narratology
Ondřej Sládek, Czech Academy of Sciences
- △ Chronological Order, the Narrative Present, and Dialogue
Eyal Segal, Tel Aviv University
- △ Discourse and Narrative: Success and Failure in Discussing Difficult Stories
Robert Price, University of Toronto, Mississauga

5. UNSETTLING ALLEGORY

Location: 360

Moderator: **Rachel Hile**, Indiana University-Purdue University Fort Wayne

- △ Non-Narrative Allegory in Memes and Cartoons: Implications for a Theory of Allegory
Rachel Hile, Indiana University-Purdue University Fort Wayne
- △ Allegorical Vehicles: Format and Narrative Passages in E.M. Forster
Kurt Koenigsberger, Case Western Reserve University
- △ Realism as Allegory
Nicholas Carr, University of Amsterdam
- △ Allegorical Rhetoric in Eighteenth-Century British Fiction
Carrie Shanafelt, Fairleigh Dickinson University

6. SITUATED SELF WRITING

Location: 340

Moderator: **Katra Byram**, The Ohio State University

- △ Strangers to our Shores: Narrative Perspectives on Immigration and the Immigrant Experience
John McTighe, Ramapo College of New Jersey
- △ An Emotional Coloring of History: Fictive Discourse in Family Life Writing
Katra Byram, The Ohio State University
- △ The Narrative-I and the Experiencing-I in Autobiographical Narratives
Zuzana Fonioková, Masaryk University
- △ The Function of Autobiographies in the Construction of a Trans Narrative
Sandy Artuso, Université du Luxembourg

7. REPRESENTING CHILDHOOD AND ADOLESCENT INTERIORITY

Location: 210

Moderator: **Lorna Martens**, University of Virginia

- △ Hexed! The Child's Perspective
Lorna Martens, University of Virginia
- △ The Queer Potential of Narrative Voice in Lewis Carroll's *Alice* Novels
Steven Greenwood, McGill University
- △ Narrative Empathy and the Representation of Adolescent Emotions in *This One Summer*
Rocio Davis, University of Navarra
- △ Cognitive Disability and Representational Contests in *The Child Who Never Grew* and *The Adventures of Augie March*
Evan Chaloupka, Case Western Reserve University

8. MULTI-NARRATIVES I

Location: 310

Moderator: **Jutta Zimmerman**, Christian-Albrechts-University Kiel

- △ Multi-Narratives: A Framework
Andre Schwarck, Kiel University
- △ Authorial (Para)Text and Narratorial Omniscience in Rudy Wiebe's *A Discovery of Strangers*
Tristan Kugland, Kiel University
- △ More Than a Sum of Parts: Multinarrativity in Jack Kay's Poetry Sequence "The Adoption Papers"
Liz Bahs, Royal Holloway University

9. STRANGE TEMPORALITIES: RECONSTRUCTING MASTER NARRATIVES OF HISTORY IN CONTEMPORARY SPECULATIVE FICTION

Location: 245

Moderator: **Teemu Ikonen**, University of Tampere

- △ Being in History: Creating the Present through Imagined History in Robin Hobb's *Farseer*
Markus Laukkanen, University of Tampere
- △ History After the End: Folded Temporalities and Building History in Emily St. John Mandel's *Station Eleven*
Mikko Mantyniemi, University of Tampere
- △ The Misty Beginning of History: Narrativization of Mythical and Historical Knowledge in Kazuo Ishiguro's *Buried Giant*
Elise Kraatila, University of Tampere

10. INNER AND OUTER LANDSCAPES

Location: 178

Moderator: **Lutas Liviu**, Linnaeus University

- △ In an Imagined State: The Use of Adynaton in Lafayette's *La Princesse de Clèves*
Adele Kudish, Borough of Manhattan Community College, CUNY
- △ From "Justified Sinner" to "The Ettrick Shepherd": Narration and Personal Identity in *The Private Memoirs and Confessions of a Justified Sinner*
Wanlin Li, Peking University
- △ Representations of the Anthropocene in Narratives for Children
Lutas Liviu, Linnaeus University
- △ Narrativizing Landscape in Diderot's *Salons*
Maury Bruhn, University of North Carolina at Chapel Hill

12:00 – 1:45 PM

DIVERSITY LUNCHEON, BRONFMAN 151

12:00 – 1:00 PM – LUNCH AND ROUNDTABLE: CONFRONTING THE WHITENESS OF NARRATOLOGY

Moderators: **Sue Kim**, University of Massachusetts Lowell &

Chris Gonzalez, Utah State University

Roundtable Participants:

- △ **James Donahue**, State University of New York, Potsdam
- △ **Anne Langendorfer**, The Ohio State University
- △ **Cathy Romagnolo**, Lebanon Valley College

1:00 – 1:45 PM – DIVERSITY AND INCLUSION DIALOGUE

At the close of the roundtable, we encourage all audience members to join the Subcommittee on Diversity in a dialogue on the advancement of diversity within narrative theory and the Western academy more broadly.

2:00 – 3:30 PM

1. THEORETICAL TAKES ON TERMINOLOGICAL DEBATES

Location: 422

Moderator: **Paul Dawson**

- △ Creativity-Narrativity-Fictionality: A Critical Genealogy
Paul Dawson, University of New South Wales
- △ Fictionality as Rhetoric
Richard Walsh, University of York
- △ On Being Extra Hetero
Porter Abbott, University of California, Santa Barbara

2. THE CITY

Location: 423

Moderator: **Andre Furlani**, Concordia University

- △ *Flâneur*: The Montreal Pedestrian Narrates
Andre Furlani, Concordia University
- △ Architectural Savagery in J.G. Ballard's *High Rise*
Stanka Radovic, University of Toronto
- △ Narrative Space in Urban Studies and Psychogeographical Writings: A Proposed Study of (Embodied) Metaphors as Triggers of Recipient Emotions
Kai Tan, RWTH Aachen University
- △ Junk City: Representing the Urban in Irvine Welsh's *Trainspotting*
Naomi Michalowicz, Columbia University

3. PHOTOGRAPHY AND FILM

Location: 179

Moderator: **John Bruns**, College of Charleston

- △ Affordances and Constraints of Existing Photographs vs. Objects Available to Photograph in Bimodal Fiction by Shapton, Sebald, and Robbe-Grillet
Emma Kafalenos, Washington University
- △ Affect in Visual Narratives of Immigration
James Catano, Louisiana State University
- △ Shifting Narratives in Contemporary Photo-Embedded Migrant Fiction
Sharon Zelnick, Leiden University
- △ The Bull Here Can Rage: Unassimilated Articulations in the Early Films of Martin Scorsese
Daniel Bergman, University of Toronto

4. STYLE/AFFECT/DISRUPTION: ERIKA LOPEZ, ELENA FERRANTE, HENRY JAMES, CHARLES REZNIKOFF

Location: 340

Moderator: **Kay Young**, University of California, Santa Barbara

- △ Demanding Representation in the Narrative Hijinks of Erika Lopez's *Flaming Iguanas*
Nicole Dib, University of California, Santa Barbara
- △ Writing to Disrupt: Why Women Love the Novels of Elena Ferrante
Kay Young, University of California, Santa Barbara
- △ The Jamesian Lag
Chip Badley, University of California, Sanata Barbara
- △ Formalizing Emotion in Charles Reznikoff's *Testimony*
Dalia Bolotnikov, University of California, Santa Barbara

5. THE NARRATING SUBJECT IN THE CONTEXT OF "POSTS" – TRAUMATIC/COLONIAL/COMMUNIST

Location: 178

Moderator: **Monica Popescu**, McGill University

- △ The Blind Spot: Knowledge, Narrative, and Ocular Metaphors in the Works of Christa Wolf
Robert Blankenship, California State University, Long Beach
- △ Cuban Necropolitics: Carpentier, Ortiz, and The Rhythm of Narrative
Wyatt Sarafin, New York University
- △ Writing the Conflict in Angola after the Cold War: Magical Realism and Narrative Confusion
Monica Popescu, McGill University
- △ Tsunami Stories: British Women Write Out the Wave
Pallavi Rastogi, Louisiana State University

6. THE STAKES OF CHARACTER

Location: 360

Moderator: **Kelly Marsh**, Mississippi State University

- △ Clones and Nineteenth Century Novels: Or, Why Does Kathy H. Have to be Killed?
Lauren Pinkerton, University of North Carolina at Chapel Hill
- △ Death, Judgment, and Constructing Ethical Hierarchy in *The Disguiser*
Michelle Wang, Queen Mary University of London
- △ Finding Friction: Intersectionality, Empathy and the Politics of Poussey Washington's Death
Ashley Ruderman, University of Kentucky
- △ Reading Characters in Early Modern Allegory: Empathy in *The Faerie Queen*
Kyungran Park, University at Buffalo, SUNY

7. BEYOND FICTIONAL (ID)ENTITIES

Location: 410

Moderator: **Sean O'Sullivan**, The Ohio State University

- △ "I imagined a story where I didn't have to be the damsel": Characters Unbound in Contemporary TV Serial Narratives
Sara Casoli, University of Bologna
- △ The "Syntax of Gender" in "Complex" TV Characters: An Analysis of Popular Narrative Strategies as Gender Performativity
Stefany Boisvert, McGill University
- △ Non-Discrete Occurrences in Discrete Narratives: Characters Emergence in Contemporary Television Anthology Series
Giulia Tuarino, University of Montreal

8. INTIMATE NARRATIVES OF GENDER, HEALTH, AND CITIZENSHIP

Location: 210

Moderator: **Jessica Polzer**, University of Western Ontario

- △ Narratives of Motherhood in Vaccine Hesitancy Discourse: Reinforcing and Contesting Neoliberal Citizenship
Jessica Polzer, University of Western Ontario
- △ Narratives of Resistance: Public Health, Childhood Vaccines, and the Moral Work of Motherhood
Alison Thompson, University of Toronto
- △ Experiences of persons living with HIV and disability in Lusaka, Zambia: Listening with stories and counter-stories
Janet Parsons, University of Toronto

9. 19TH-CENTURY NARRATIVE DISCOURSE

Location: 310

Moderator: **Peter Gibian**, McGill University

- △ On Coziness, or Making a Scene
Elizabeth Wilder, Stanford University
- △ An Uncanny Assemblage: Scenic Autonomy in Edith Wharton's *The Age of Innocence*
Leo Hoar, University of California, Irvine
- △ Very Punny: Puns and Narrative Discourse in "The Luck of Roaring Camp"
Jennifer Harding, Washington and Jefferson College

10. VOICE

Location: 245

Moderator: **Jason Camlot**, Concordia University

- △ The Voice of Mutual Recognition: Communal and Other Weird Voices
Michelle Banks, Medicine Hat College
- △ Listening to the Past in Lydie Salvayre's Novels
Marla Epp, University of Pennsylvania
- △ The Emergence of the Devotional Self in Post-Exilic Biblical Narrative
Robert Kawashima, The University of Florida
- △ Revisiting Dialogue with Oscar Wilde and George Meredith
Amy Wong, Dominican University of California

3:45 – 5:15 PM**1. SOCIALITY AND AFFECTIVITY IN NARRATIVE CONTEXTS**

Location: 151

Moderator: **Donald Wehrs**, Auburn University

- △ Sociality and Affect in Tony Kushner's *Homebody/Kabul*
Thomas Blake, Monroe Community College
- △ More Than a Feeling: Shelley's Affects
Joel Robert Faflak, University of Western Ontario
- △ Social Cues
Audrey Jaffe, University of Toronto
- △ Human Prehistory in Oral Storytelling in Light of Sociality's Evolutionary Prehistory
Donald Wehrs, Auburn University

2. CULTURAL NARRATIVES 1

Location: 422

Moderator: **Alan Nadel**, University of Kentucky

- △ Contesting Napoleon: Cultural Narrative and Ekphrastic Refusal
Mary Louise Kete, University of Vermont
- △ Joseph O'Neil's *Netherland*: The Cultural Fantasy Work of Neoliberalism
Donald Pease, Dartmouth College
- △ The Public Sphere in the Disinformation Age
Timothy Melley, Miami University

3. MIMETIC, THEMATIC, SYNTHETIC

Location: 410

Moderator: **Kelly Marsh**, Mississippi State University

- △ Rearranging the Furniture: The Synthetic, Mimetic, and Thematic Aspects in Rhetorical Narratology
Matthew Clark, York University
- △ Narrative as Rhetoric and the MTS Model
James Phelan, The Ohio State University

4. CREATIVE CLASSROOM STRATEGIES FOR TEACHING NARRATIVE THEORY

Location: 179

Moderator: **Jody Rosen**, New York City College of Technology

Roundtable Participants:

- △ **Jody Rosen**, New York City College of Technology
- △ **Elizabeth Alsop**, City University of New York
- △ **Joanne Freed**, Oakland University
- △ **Zoltan Varga**, Western Norway University of Applied Sciences

5. CORE CONCEPTS IN CRITICAL RACE NARRATOLOGY

Location: 210

Moderator: **James Donahue**, State University of New York, Potsdam

- △ Focalization and the Ideological Construction of Race
Shaun Morgan, Tennessee Wesleyan University
- △ Voice and Racialization
Claudia Breger, Columbia University
- △ Whose Story is This Anyway?
Jennifer Ann Ho, University of North Carolina at Chapel Hill
- △ Navigating Race in Storyworlds
Deborah Noel, University of Vermont

6. SERIALITY

Location: 245

Moderator: **Monique Morgan**, Indiana University

- △ Previously On... *The Iliad*: A Field Report on Epic Episodes
Lynn Kozak, McGill University
- △ It Is Happening Again: *Twin Peaks*, Seriality, and the Failures of Nostalgia
Anne Moore, Tufts University

7. THINKING WITH NARRATIVE IN DAVID FOSTER WALLACE

Location: 310

Moderator: **Yonina Hoffman**, The Ohio State University

- △ Problems of Wallace's Poetics: Comedy, Voice, and Visuality in *Broom of the System*
Yonina Hoffman, The Ohio State University
- △ Listen: Wallace's Short Story Endings and the Narration of Silence
Jeffrey Severs, University of British Columbia
- △ Thinking with David Foster Wallace: A Cognitive Reading of "Mister Squishy"
Christopher White, Governors State University
- △ Complex Plots: Representations of Emergence in Godel, Escher, Bach, and *Infinite Jest*
Toon Staes, University of Antwerp

8. WANDER, DECENTER, TRANSFORM

Location: 178

Moderator: **Katharine Streip**, Concordia University

- △ The Possibility of Stories: Things We Learn from Talking Birds
Kara Wittman, Pomona College
- △ Beat Narrative and Posthumanism
Katharine Streip, Concordia University
- △ Intertextuality and Metanarrative Discourse in Akutagawa Ryūnosuke's *The Man from the West* (1927)
Massimiliano Tomasi, Western Washington University
- △ Narrating Epic: Dante's and Milton's Transformation of the Classical Epic
Deseree Cipollone, McGill University

9. PRACTICES OF NARRATIVE READING AND WRITING FROM THE 4E PERSPECTIVE

Location: 245

Moderator: **Karin Kukkonen**, University of Oslo

- △ Attachment, Narratives, and the Understanding of Self and Others
Camilla Chams, University of Oslo
- △ Re-thinking Narratives: Composing Images into Poems Within Late Eighteenth-Century Women's Novels
Yasemin Hacıoglu, University of Oslo
- △ Enacting "the Embodied Reader"
Kaisa Kortekallio, University of Helsinki

10. THE POLITICS OF LATINX-WOMEN

Location: 360

Moderator: **Frederick Luis Aldama**, The Ohio State University

- △ Visions of X-treme Niñas: Monstrosity, Citizenship, and Girlhood in Marvel's "Logan"
Danielle Orozco, The Ohio State University
- △ My Spanish is Way Better When I'm Pissed Off: Tensions Between Puerto Rican and American Identities in *La Borinqueña* and *Paths*
Nicole Pizarro, The Ohio State University
- △ Hola! Superhero ExploraDora: Commodification of *Dora the Explorer and Friends: Into the City!* And Loss of Latina Empowerment
Cristina Rivera, The Ohio State University
- △ Cultural Crowdsourcing: America Chavez, Laura Kinney, and Fandom's Minority Narratives
Erica Massey, Southern Methodist University



5:45 – 7:15 PM

PLENARY SPEAKER, MOYSE HALL

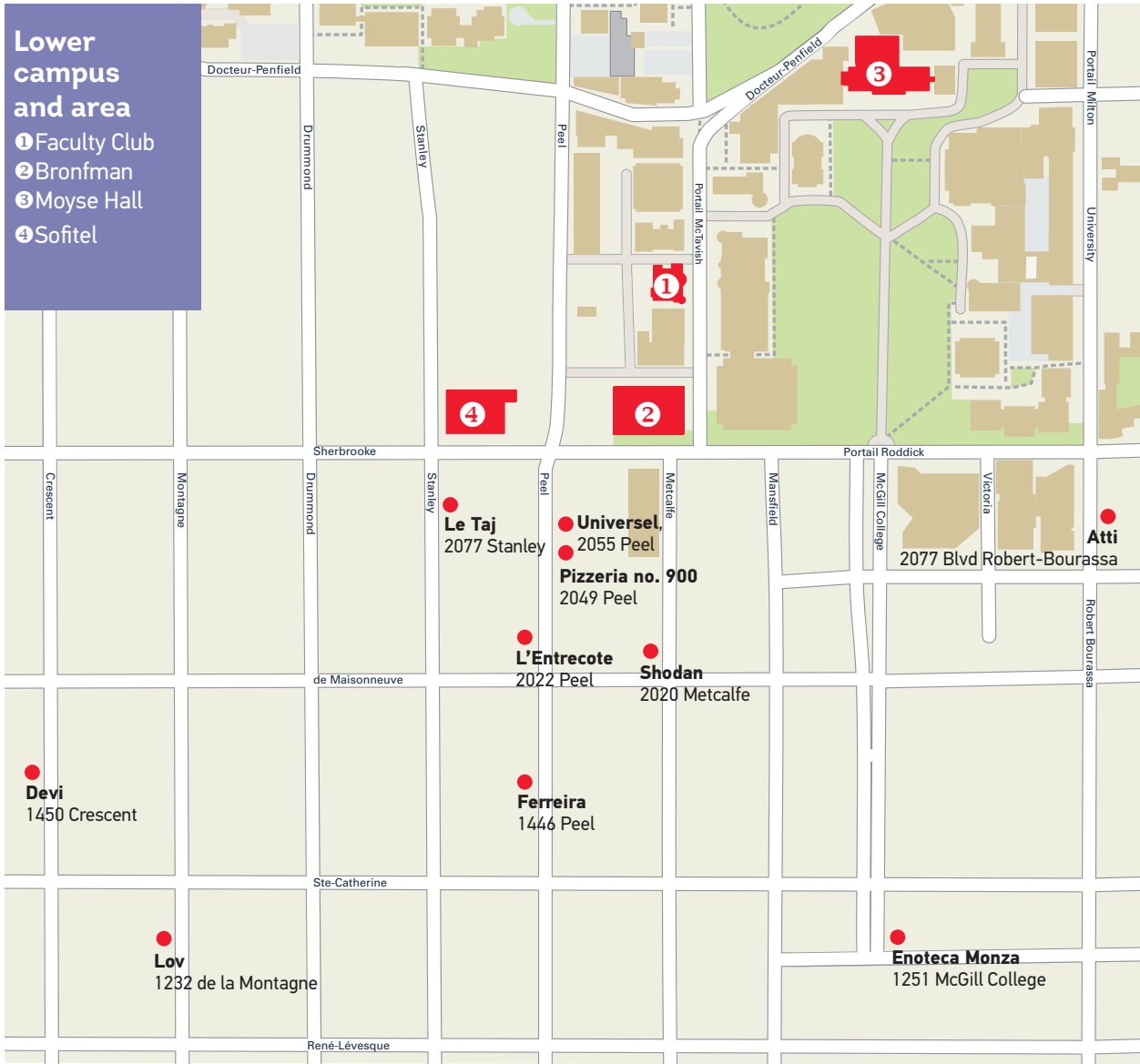
ATO QUAYSON

LIGHT REFRESHMENTS WILL BE SERVED FROM 5:15 TO 5:45 PM IN THE ARTS LOBBY.

7:15 - 9:15 PM

NEWCOMERS DINNER, VARIOUS LOCATIONS

Please meet in the Arts Lobby directly following Professor Quayson's talk.



RESTAURANT	ADDRESS	SEATING	RESTAURANT	ADDRESS	SEATING
7:30 - Reservation under Bridget			7:45 Reservation under Ryan		
● L'Entrecote	2022 Peel	10	● Pizzeria no. 900	2049 Peel	10
● Le Taj	2077 Stanley	10	● Devi	1450 Crescent	10
7:45 - Reservation under Bridget			● Atti	2077 Robt-Bourassa	10
● Ferreira Cafe	1446 Peel	10	● Enoteca Monza	1251 McGill College	10
7:45 Reservation under Lindsay			● Universel	2055 Peel	8
● Shodan	2020 Metcalfe	10	● Lov	1232 Montagne	10

7:30 – 8:30AM

COFFEE AND SNACK RECEPTION, BRONFMAN 2ND-FLOOR LOBBY

8:30 – 10:00AM

1. CONTEMPORARY NARRATOLOGY II

Location: 151

Moderator: **Susan S. Lanser**, Brandeis University

- △ Distant Voices: The Muting of the Social Subject in Recent Accounts of FID
Dorothy Hale, University of California, Berkeley
- △ The Case for Optional-Narrator Theories: Weighing the Arguments
Sylvie Patron, Université Paris Diderot
- △ Sense and Sensitivity: Cognitive Approaches to Race & Ethnicity
Sue J. Kim, University of Massachusetts Lowell

10:15 – 11:45AM

1. THE LIMITS OF REALISM

Location: 245

Moderator: **Audrey Jaffe**, University of Toronto

- △ Theatricality and the Un-narrated in Jane Austen
Marcie Frank, Concordia University
- △ The Ends of Romance and the End of Realism
Scott Black, University of Utah
- △ What Fiction Means to Oscar Wilde
Aaron Kunin, Pomona College

2. RACE AND JUSTICE: THE NEED FOR NARRATIVE

Location: 423

Moderator: **Rita Charon**, Columbia University

Chair: **Craig Irvine**, Columbia University

- △ Narrative Methods of Combatting Racism
Maura Spiegel, Columbia University
- △ Critical Race Studies in Health Worlds: A Narrative Outcomes Study
Edgar Rivera-Colon, Columbia University
- △ African American Literature and Health: Not Just Words But Bodies
Aaron Oforlea, Washington State University

3. CONTEMPORARY POSSIBILITIES

Location: 360

Moderator: **Cody Jones**, The University of Chicago

- △ When is a Character? Draft, Variants, and Versions of Storyworlds
John Young, Marshall University
- △ Poker Fictions: Possible Worlds and the Twenty-First Century
Poker Novel
Paul Wake, Manchester Metropolitan University
- △ Science Studies and Novel Theory in Michelle Tea's *Black Wave*
Ezra Feldman, Williams College
- △ Slapstick Bed Tricks: The Structure of Pornographic Humor in
Fran Ross' *Oreo*
Rebecca Clark, University of California, Berkeley

4. TELEVISION NARRATORS

Location: 340

Moderator: **Josie Barth**, McGill University

- △ “You’ve Just Crossed Over”: Metafictional Narration and “Diegetic Bleed” in *The Twilight Zone*
Josie Barth, McGill University
- △ My So-Called Voice: Direct Address and Indirect Critiques
Jennifer Gillan, Bentley University
- △ “Letters pop out of a white background and turn red”: Audio Description as Narration in Netflix’s *Daredevil*
Eric Powell, Concordia University
- △ Netflix Narrators
Casey McCormick, McGill University

5. RETELLINGS

Location: 210

Moderator: **Dorothy Bray**, McGill University

- △ Neo-Victorian Asias
Jane Hu, University of California, Berkeley
- △ Race and “Real England” in the Medieval Narratives of Kazuo Ishiguro and Paul Kingsnorth
Cynthia Quarrie, Concordia University
- △ Archive as Theme and Structure in Contemporary Digital Fanfiction
Suzanne Black, University of Edinburgh
- △ Retelling One’s Story Across Media: Migratory Self-Adaptation and Instantiations of the Migrant Selves in Marjane Satrapi and Atiq Rahimi
Nafiseh Mousavi, Linnaeus University

6. NARRATIVE MEDICINE: ETHICS, FICTIONALITY, EXPERIENTIALITY

Location: 179

Moderator: **Lasse Gammelgaard**, Aarhus University

- △ Chaos Narrative and Experientiality in Graphic Memoirs about Mental Illness
Lasse Gammelgaard, Aarhus University
- △ Joyce’s “A Painful Case” in a Narrative Medicine Class: Body, Text, Dialogic Encounter
Laura Karttunen, University of Tampere
- △ Narrative Ethics in the Medical School Classroom: Reading Richard Selzer’s “Brute”
Megan Milota, University Medical Center Utrecht
- △ The Fictions of Illness Narratives: Understanding Fictionality in *Mom’s Cancer*
Antonio Ferraro, The Ohio State University

7. UNNATURAL NARRATIVES I

Location: 178

Moderator: **Brian Richardson**, University of Maryland

- △ Unnatural Narratives in Contemporary Chinese and American Fiction
Nie Bao-yu, The Ohio State University
- △ Neither Natural Nor Unnatural: A New Kind of Storyworld in Ian McEwan’s *Nutshell*
Hyesu Park, Bellevue College
- △ Unnatural Alice: Or, What is Unnatural About Nonsense and What is Nonsensical About the Unnatural
Francesca Arnavas, University of York
- △ Unnatural Narrative, Unnatural Fictionality: A Discussion on New Avant-Garde Fiction in China
Changcai Wang, Southwest Jiaotong University

8. ON WRITING

Location: 310

Moderator: **Anthony Kapolka**, Wilkes University

- △ Marked Deck: Patterns of Mind, Language, and Layout in Graham Rawle's *The Card*
Mikko Keskinen, University of Jyväskylä
- △ Analogy of Narrative: Renee Gladman's Lines
Prathna Lor, University of Toronto
- △ Revitalizing Franz Stanzel's Narratology for Craft Prescription
Anthony Kapolka, Wilkes University

9. ARE REALITY AND FICTION REALLY WORLDS APART? FICTIONALITY, ONTOLOGY, AND NARRATIVE TEXT-WORLDS

Location: 410

Moderator: **Nathan Frederickson**, University of California, Santa Barbara

- △ Understanding Narrative Through Text World Theory
Joanna Gavins, University of Sheffield
- △ "More than we can imagine": Ontological Blurrings in and Between Lance Olsen's *Theories of Forgetting* and *There's No Place Like Time*
Alison Gibbons, Sheffield Hallam University
- △ Refugee Narratives (In)accessibility and Bordered Text Worlds in the Novel *Ohrfeige (Slap)* by Abbas Khider
Chantelle Warner, University of Arizona
- △ Narrativizing Holidays: Ontology and Creativity in the Pages of Holiday Accommodation Guestbooks
Sara Whiteley, University of Sheffield

10. (DE)FORMING THE RUSSIAN NOVEL

Location: 410

Moderator: **Deborah Martinsen**, Columbia University

- △ Dostoevsky's Endings
Greta Matzner-Gore, University of Southern California
- △ Dostoevsky and the (Missing) Marriage Plot
Anna Berman, McGill University
- △ Discourse and Closure in the Frame Technology of Nikolai Leskov
Tom Roberts, Smith College

12:00 - 1:30 PM

PEDAGOGY BROWN-BAG LUNCH, BRONFMAN 151

Moderator: **Miranda Hickman**, McGill University

- △ The Stories We Tell Ourselves: The Genre of Gothic Academia
Michelle Masse, Louisiana State University
- △ The Naïve Narrator in Student-Authored Environmental Writing
John Currie, University of Toronto, Mississauga
- △ Reading and Writing Memoir in the College Classroom: Toward Reflective Citizenship
Ilana Blumberg, Bar Ilan University
- △ "Our Lives Were on the Line": Narrative Theory As Pedagogy
Rae Muhlstock, University of Albany, SUNY

1:45 - 3:15 PM

1. MARGINS TRANSFORMING CENTERS IN 21ST-CENTURY TELEVISUAL STORYWORLDS

Location: 151

Moderator: **Frederick Luis Aldama**, The Ohio State University

- △ What Comes After Complex TV?
Jason Mittell, Middlebury College
- △ Anatomy of the Cold Open
Sean O'Sullivan, The Ohio State University
- △ Webisodes as Alt-Storyworld Space for Latinx Subjects
Frederick Luis Aldama, The Ohio State University

2. DANGERS OF FICTIONALITY

Location: 422

Moderator: **Maria Mäkelä**, University of Tampere / Aarhus University

- △ A History of the Dangers of Fictionality from Lucian to Kurl-on Mattresses
Simona Gjerlevsen, Aarhus University
- △ Hazardous Fictionalized Encounters: *Borat*, *The Ambassador* and *Yes Men*
Louise Jacobsen, Aalborg University
- △ Dangers of Autofiction
Stefan Kjerkegaard, Aarhus University
- △ Fake News as Satire and as Deception
Henrik Skov Nielsen, Aarhus University

3. NARRATIVE THEORY AND CONTEMPORARY ENVIRONMENTS

Location: 423

Moderator: **Erin James**, University of Idaho

- △ Fuzzy Spatialization in the Anthropocene
Erin James, University of Idaho
- △ Of Ice and Octopi: Nature Poetry and Unnatural Narrative
Brian McAllister, The Ohio State University
- △ Medeas of the Bayou in Jesmyn Ward's *Salvage the Bones*
Ned Schaumburg, University of Washington
- △ Slippery and Frayed: Observing Spaces of Contact in the Work of Mohsin Hamid
J. Caity Swanson, Stony Brook University

4. THE FAST AND THE SLOW PANEL I

Location: 178

Moderator: **Lars Bernaerts**, Ghent University

- △ The Speed of Plot: Narrative Acceleration and Deceleration
Karin Kukkonen, University of Oslo
- △ Self-Reflection as Speed in John Barth's *On With the Story*
Merja Polvinen, University of Helsinki
- △ Slow Reading, Slow Violence: Description and Cognitive Ecology
David Rodriguez, Stony Brook University

5. MUSIC AND NARRATIVE

Location: 179

Moderator: **Anna Lewton-Brain**, McGill University

- △ Shifting Focalization and Musical Form in James Joyce's *Ulysses*
Alison Cummins, The Ohio State University
- △ Proust's Musical Narrative
Katherine Elkins, Kenyon College
- △ Sourcing Story: Broken Narrative Time in Alice Munro's "Friend of My Youth" and Tan Dun's "Ghost Opera"
Alex Creighton, Harvard University
- △ "Everybody tests the membrane/ but no one pushes through": Theorizing Lyric Narration in John Darnielle's *Body of Song*
Bronwyn Malloy, University of British Columbia

6. THINKING ABOUT AUSTEN THINKING

Location: 210

Moderator: **Wendy Jones**, Independent Scholar

- △ Austen's Catherine Morland: Savvy Sexual Strategist
Beth Lau, California State University, Long Beach
- △ Does Austen's Mind Have a Tune?
Alison Case, Williams College
- △ Jane Austen and the Therapeutic Power of Narrative
Wendy Jones, Independent Scholar

7. NARRATIVE AT LARGE

Location: 310

Moderator: **Cynthia Quarrie**, Concordia University

- △ The Role of Narrative in the Social Construction of Risk: Crime in Mexico as a Case Study (2004-2012)
Gonzalo Soltero, Universidad Nacional Autónoma de México
- △ The Narrative that Wasn't: What Passes for Discourse in the Age of Trump
Emily Anderson, Knox College
- △ Murder She Narrated: Female Narration in True Crime
Ashleigh Hardin, University of Saint Francis
- △ An Argument for Narrative Truthiness: Tim O'Brien and Using Complex Narrative to Counter Fake News
Annjeanette Wiese, University of Colorado, Boulder

8. QUEER/ TRANS CITIZENSHIP

Location: 340

Moderator: **Roberto Benedicto**, McGill University

- △ Henry James' *The Bostonians* and the Narrative Structure of Queer Political Time
Will Clark, University of California, Los Angeles
- △ "She was sick when she loved you": Queer Temporality in Cold War America
Courtney Jacobs, University of Oklahoma
- △ In/Exclusion Zone: Queer Narrative Liminality and Hypothetical Focalization in *The Last of Us: Left Behind*
Jordan Clapper, Brandeis University
- △ Reclaiming My Narrative: The Transgender Revolution in Paul Preciado's *Testo Junkie*.
Gillian Mozer, University of Miami

9. RESISTING THE BOUNDARIES OF AUTOBIOGRAPHY: COUNTER-NARRATION IN NOVELS, COMICS, AND STAND-UP COMEDY

Location: 360

Moderator: **Theresa Rojas**, Modesto College

- △ Re-imagining the Self in Roth's *The Plot Against America*
Howard Sklar, University of Helsinki
- △ Johnny Legs and the Biblical Piñata of Locusts: John Leguizamo's *Ghetto Klown* as Graphic Pathography
Theresa Rojas, Modesto College
- △ Countering the Homonormative Narrative: Manu Nna Takes on Netflix México
Doug Bush, Converse College

10. MODERNISM AND MODERNIST POETICS

Location: 410

Moderator: **Allan Hepburn**, McGill University

- △ Narrative Invisibility in H.G. Wells' *The Time Machine* and *The Invisible Man*
Andrew Ade, Westminster College
- △ Gothic as a Fictional Mode in Hispanic Modernist Novels
Alexandra Bazhenova-Sorokina, National Research University Higher School of Economics
- △ Non-Contemporaneity: Uncreative Practices with Narratological Consequences
Teemu Ikonen, University of Tampere
- △ Modernism's Posthumous Queer Temporalities
Jody Medd, Carleton University

3:30 - 5:00 PM**1. GEOGRAPHICAL NARRATOLOGY**

Location: 422

Moderator: **Gerald Prince**, University of Pennsylvania

- △ What is Geography? Lessons for Narratology
Nancy Easterlin, University of New Orleans
- △ Affording Innerscapes: Exploring the Mind as a Private Geography
Marco Bernini, Durham University
- △ Reconstructing *LOST*: Connecting Storyworld to Narrative Comprehension in Online Wiki Communities
Laura Bucholz, Old Dominion University
- △ Towards a Geographical Socio-Narratology
Matti Myvarinen, University of Tampere

2. TEACHING MEDICAL NARRATIVES IN MULTIPLE CONTEXTS

Location: 179

Moderator: **Sarah Hardy**, Hampden-Sydney College

Roundtable Participants:

- △ **Sarah Hardy**, Hampden-Sydney College
- △ **Elizabeth Starr**, Westfield State University
- △ **Cindie Maagaard**, University of Southern Denmark
- △ **Shena McAuliffe**, Earlham College
- △ **Erin McConnell**, The Ohio State University
- △ **Jules Odendahl-James**, Duke University
- △ **Krista Quesenberry**, Pennsylvania State University

3. FEMINISM AND FORM

Location: 410

Moderator: **Alanna Thain**, McGill University

- △ Gender, Shadow Narratives, and Victorian Plotting
Tara MacDonald, University of Idaho
- △ Redefining the Dramatic Monologue: Feminist Critique and Rhetorical Narratology
Monique Morgan, Indiana University
- △ Composure and Composition: Narrativizing the Female Image in Alfred Hitchcock
Ned Schantz, McGill University

4. EXPERIMENTAL NARRATIVE IN NON-FICTION

Location: 423

Moderator: **Brian McHale**, The Ohio State University

- △ The Average Guise: Literary Characters in Scientific Diagrams of Evolutionary Change
Daniel Newman, University of Toronto
- △ Strange Minds in Political Rhetoric
Stefan Iversen, Aarhus University
- △ Mind-Reading Eichmann in Mulisch's *Criminal Case 40/61, the Trial of Adolf Eichmann: An Eyewitness Account*
Erin McGlothlin, Washington University in St. Louis
- △ Bechdel's Modernist Fun Home and the Actual Documentary Truth
Ella Ophir, University of Saskatchewan

5. AGENCY AND HIGH STAKES STORYTELLING

Location: 210

Moderator: **Stephen Paskey**, University of Buffalo

- △ Narrative in Counter-Terrorism Studies
Khuram Iqbal, National Defense University, Pakistan
- △ Law's DNA: The Double Helix of Rhetoric and Narrative
Stephen Paskey, University of Buffalo
- △ Informal Truth Telling as Justice
Sandra Biskupski-Mujanovic, University of Western Ontario
- △ Futures of New York: Narrating Environmental Agency in Fictional and Non-Fictional Texts
Lieven Ameal, Turku Institute for Advanced Studies

6. NARRATING DUBIOUS RELATIONSHIPS

Location: 310

Moderator: **Jenne Powers**, Wheelock College

- △ Arsenic in the Sugar: Childhood, Violence, and Gender in Shirley Jackson's *We Have Always Lived in the Castle*
Anna Young, University of Oslo
- △ Narrative Betrayals of Women's Friendships
Jenne Powers, Wheelock College
- △ Narrating Friendship in *Le Livre de Sam*
Trask Roberts, University of Pennsylvania

7. MULTIMODAL BOOKS AND ARCHIVES

Location: 340

Moderator: **Brian Davis**, University of Maryland

- △ Technologies of Remembering and Theories of Forgetting: Revising the Archival Metaphor for Memory
Torsa Ghosal, California State University, Sacramento
- △ Metonymy in Archival Fiction: Warren Lehrer's *A Life in Books* (2013)
Brian Davis, University of Maryland
- △ Playing Paper: Kevin Young and the Undead History of the Phonograph
Paul Benzon, Skidmore College

8. PHILOSOPHICAL APPROACHES TO NARRATIVE

Location: 245

Moderator: **Huiyuhl Yi**, Ulsan National Institute of Science and Technology

- △ Listening Silences: Phenomenological Hermeneutics and Narrative Theory in Contemporary Poetics
Samuel Caleb Wee, Nanyang Technological University
- △ Reading Descartes' *Meditations* as an Experiential Narrative
Michael Campbell, University of Canberra
- △ A Study of Episodic Value Created by Personal Narratives
Huiyuhl Yi, Ulsan National Institute of Science and Technology
- △ The Paradox of Eventfulness: Narrative Thinking, Doubleness, and the Predestinarian Structure
Marina Ludwigs, Stockholm University

9. NARRATORS: WITHIN AND WITHOUT

Location: 360

Moderator: **Thomas Haddock**, The University of Tennessee

- △ The Narrator's Universe: Revisiting the Homodiegetic/Heterodiegetic Distinction and the Narrative Level Concept
Janina Jacke, University of Hamburg
- △ Rethinking the Third Person Narrator in Muriel Spark's *The Comforters*
Thomas Haddock, University of Tennessee
- △ Orienting *Time's Arrow*: Towards and 'Ethical' Narrative Discourse?
Jeremy Scott, Kent University
- △ Modernity From a Minority Point of View: Omniscient Narration and Collective Experiences
Iida Pöllänen, University of Oregon

5:15 – 6:00 PM

RECEPTION, ARTS BUILDING LOBBY

6:00 – 7:30 PM

**PLENARY SPEAKER:
MOYSE HALL**

XAVIER DOLAN



Photo: Shayne Laverdière

SATURDAY, APRIL 21, 2018

SATURDAY

7:30 – 8:15AM

COFFEE AND SNACK RECEPTION, BRONFMAN 2ND-FLOOR LOBBY

8:15 – 9:45AM

1. THROUGH THE LENS OF THE CHRONOTOPE: BAKHTIN, TIME-SPACE CONFIGURATIONS, AND NARRATIVE ANALYSIS IN THE TWENTY-FIRST CENTURY

Location: 422

Moderator: **Susan S. Lanser**, Brandeis University

- △ Chronotopic Conservatism
Linda Yang Liu, Stanford University
- △ Managing Movement: Time-Space Arrangements in Mohsin Hamid's *Exit West*
Birgit Spengler, University of Wuppertal
- △ Narrating (in) the Here-and-Now: Chronotopes in the Present-Tense Novel
Carolin Gebauer, University of Wuppertal
- △ The Trouble With Chronotopes: Can Narratology Live With or Without Them?
Susan S. Lanser, Brandeis University

2. WORLD ORIENTED APPROACH TO NARRATIVE COGNITION

Location: 423

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

- △ Power Plays
Lisa Zunshine, University of Kentucky
- △ Narrative, Metaphor, and the Human Scale
Marco Caracciolo, Ghent University
- △ Narrative Mapping as Cognitive Activity and as Active Participation in Storyworlds
Marie-Laure Ryan, Independent Scholar

3. POST-WAR

Location: 410

Moderator: **Jessica Gokhberg**, Duke University

- △ Atonement in *The World My Wilderness*
Allan Hepburn, McGill University
- △ Transatlantic Reconstructions: *Slaughterhouse-Five* and the War on Poverty
Spencer Morrison, University of Toronto
- △ Narratives of Reconstruction: British Realism After World War II
Paula Derdiger, University of Minnesota

4. PSYCHOANALYSIS, AFFECT, AND GOTHIC

Location: 310

Moderator: **Alexandra Valint**, University of Southern Mississippi

- △ Haunting Futures in Eden Robinson's *Monkey Beach*
Sarah Stunden, McGill University
- △ Felt into Being: Credibility and Affect in Queer Narratives of Destitution
Wibke Schniedermann, Giessen University
- △ *The Turn of the Screw*: From Psychoanalysis to Psychonarratology
Ping Chen, University of Electronic Science and Technology, China
- △ The Permeable Frame: Gothic Collaboration in *Wuthering Heights*
Alexandra Valint, University of Southern Mississippi

5. MULTI-NARRATIVES II

Location: 179

Moderator: **André Schwarck**, Christian-Albrechts-University Kiel

- △ Multi-Narrative Trauma Fictions: The Production of Intersecting Identities
Jutta Zimmerman, Christian-Albrechts-University Kiel
- △ Braided Narratives: Multinarrativity as a Strategy for Facing Historical Violence
Corinne Bancroft, University of California, Santa Barbara
- △ Theatre After Drama: Multinarrativity in the Work of Jordan Tannahill
Domenico A. Beneventi, Université de Sherbrooke
- △ The Cut in Multi-Narratives: Hanya Yanagihara's *A Little Life*
Jan Horstmann, Universität Hamburg

6. UNNATURAL NARRATIVES II

Location: 340

Moderator: **Stefan Iversen**, Aarhus University

- △ Impossible Enunciations and 'the Antinarratable' in Ali Smith's Hotel World: Exploring intersections of unnatural and feminist narratologies
Katherine Weese, Hampden-Sydney College
- △ Unnatural Acoustic Spaces in Radio Drama: An Audionarratological Approach to Narrative Space
Siebe Bluijs, Ghent University
- △ A Collage of Fragments: A Narratological Study of Shashi Tharoor's Detective Novel *Riot*
- △ **Ramanpreet Kaur**, University of Western Ontario

7. THE FAST AND THE SLOW PANEL II

Location: 360

Moderator: **Merja Polvinen**, University Helsinki

- △ The (Im-)Possibility of Narrating Europe: The Affordances of Length and Cyclicity in British Short Story Cycles
Janine Hauthal, Vrije Universiteit Brussel
- △ Prolonged Defamiliarization and Narrative Experiment in The Novelistic Cycle
Lars Bernaerts, Ghent University
- △ What Makes a Very Long Story Very Long?
Dan Irving, Stony Brook University

8. EVALUATING EXPERIMENTS IN NARRATIVE AND MEDICINE

Location: 210

Moderator: **Matthew Graziano**, Seton Hall University

- △ Aspects of the Narrative Self in People at High Risk for Developing Schizophrenia
Hazan Hadar, University of Otago
- △ Empirically Investigating Triggers of Experientiality in Narrative Texts
Caroline Kutsch, RWTH Aachen University
- △ Minimal Departure, and the Cognitive Mechanisms Underpinning the Comprehension of Fiction
Jeffrey Foy and **Paul LoCasto**, Stony Brook University
- △ Pilot Study of Narrative Competence Group Psychotherapy for Patients with Chronic Pain
Roisin Byrne, University of Toronto

10:00AM- 11:30AM

1. TO HONOUR MIEKE BAL: THE 2018 WAYNE C. BOOTH AWARD PANEL

Location: 151

Moderator: **Brian McHale**, The Ohio State University

- △ Quoting Caravaggio: Mieke Bal's Return to/of the Baroque
Walter Moser, University of Ottawa
- △ Instrumental Narratives, Instrumental Narratology
Maria Mäkelä, University of Tampere / Aarhus University
- △ Mieke Bal: Reading Biblical Narrative Otherwise
David Richter, City University of New York
- △ An Eye for Detail Like No Other: Mieke Bal as a Close Reader
Esther Peeren, University of Amsterdam

2. CULTURAL NARRATIVES II

Location: 422

Moderator: **Donald Pease**, Dartmouth College

- △ *The Fugitive* and Rodney King: How Black Bodies Matter in American Urban Space
Alan Nadel, University of Kentucky
- △ The Voting Rights Act Without Tears
Jennie Kassinoff, Columbia University
- △ Questions for Psychoanalysis and Race
Hortense Spillers, Vanderbilt University

3. FORMS OF ADDRESS IN AUSTEN

Location: 423

Moderator: **Mary Ann O'Farrell**, Texas A & M University

- △ Ideational Mimetics: The Narrator's Cruelty as an Address to the Reader in Austen's *Persuasion*
David Sigler, University of Calgary
- △ Of Elizabeth and Lizzie: A Novel, a Web Series, and the Question of Direct Address
Mary Ann O'Farrell, Texas A & M University
- △ Rapport with Jane: Social Effects of Austen's Indirect Style
Elaine Auyoung, University of Minnesota
- △ Jane Austen's Figurative Language
Joe Bray, University of Sheffield

4. NARRATIVE POSSIBILITIES IN SERIAL TV

Location: 410

Moderator: **Jason Mittell**, Middlebury College

- △ Narrative Comprehension in *The Wire*
Nathan Richards, The Ohio State University
- △ Defining Metafiction in the Age of Multiplicity
Evan Van Tassell, The Ohio State University
- △ You Win or You Die: Generic Conflict and Narrative Destiny in *Game of Thrones*
Drew Sweet, The Ohio State University

5. SPACE

Location: 360

Moderator: **Ned Schantz**, McGill University

- △ Interiors in Novels as Social Criticism: A Gateway to Readers' Empathy
Ellen Beyaert, Ghent University
- △ Home is Where the Narrative Is: Hitchcock and the Apartment Plot
John Bruns, College of Charleston
- △ Incarnations, Communications, and One Exquisite Corpse: What Architectural Portals From Chartres' Cathedral, Rockefeller Center, and the Minnesota State Crime Lab Reveal
Connie Fletcher, Loyola University Chicago
- △ Traveling the "Great Outdoors": Narration, Space, and the Absolute in Margaret Fuller's *Summer on the Lakes, in 1843*
Ridvan Askin, University of Basel

6. RACE

Location: 310

Moderator: **Hema Chari**, California State University, Los Angeles

- △ Laughing At or With the Black Clown? Laughter as Narrative Tool in Roschdy Zem's *Chocolat*
Hanna Laruelle, University of Pennsylvania
- △ Grace Quek's Monstrous Sexuality: Ambiguity and Victimhood in Gough Lewis' *Sex: The Annabel Chong Story*
Bonnie Opliger, The Ohio State University
- △ Enigma and Ethics: Unknowing Narrators and Reader Responsibility in Helen Oyeyemi's *Boy, Snow, Bird*
Jean Wyatt, Occidental College

7. CONRAD AND THE POSTCOLONIAL SUBJECT

Location: 245

Moderator: **Daniel Hannah**, Lakehead University

- △ Interstitial Masculinity in *Nostramo's* Queer Geographies
Daniel Hannah, Lakehead University
- △ Missing in Action: U-Turns, Voice-Overs, and Forgotten Propaganda in Joseph Conrad's "The Unlighted Coast"
Kate Burling, University of Cape Town
- △ Mimetic Shame: Reflections of Postcolonial Subjects Across the Postcolonial Novel
Gillian Bright, University of Toronto

8. (WHAT) IS A VICTORIAN CHARACTER?

Location: 210

Moderator: **Tara MacDonald**, University of Idaho

- △ Narrative Authority in Austen's *Persuasion*
Jessica Kane, Michigan State University
- △ Referring to No One in *Pride and Prejudice*
Rebecca Ehrhardt, University of Southern California
- △ "Whirled on through all these phases of my life": Character and Space in Elizabeth Gaskell's *North and South*
Corinna Schroeder, University of Southern California

9. REALISM AND ITS DISCONTENTS

Location: 179

Moderator: **Marcie Frank**, Concordia University

- △ Early, Contemporary, Recent: Discussions on Realist Narratives
Bohumil Fort, Masaryk University
- △ Information and the Novel: Margaret Drabble's *The Radiant Way*
Carol Colatrella, Georgia Institute of Technology
- △ Mystery Begets Mystery: Machado's Humbug, or, How to Read a Thing that is Not
Marcelo Pen, University of São Paulo
- △ Mimetic-Didactic Narratives: Realism and Rhetoric in Environmental Fiction
Markku Lehtimäki, University of Eastern Finland

10. SITUATED MINDS

Location: 340

Moderator: **Frederick Luis Aldama**, The Ohio State UniversityRespondent: **Yanna Popova**, Oxford University

- △ Queering Minds in Video Games: Narrative Interfaces and Representations
Cody Mejeur, Michigan State University
- △ Situating *Dracula's* Permeable Minds
Sandra Beals, Michigan State University
- △ Modeling the Mind of the modern Girl: Stream of Consciousness in Jean Rhys' *Good Morning, Midnight*
Valentina Roman, University of Michigan

11:45 -1:15 PM

AWARDS LUNCHEON, SOFITEL BALLROOM

1:45 -3:15 PM

PLENARY SPEAKER: MOYSE HALL

SHERI FINK

There will be a post-plenary reception and book signing from 3:15– 3:35 in the Arts Lobby



Photo: Jen-Dessinger

3:45 - 5:15 PM

1. TEACHING THE LOOSE BAGGY MONSTER

Location: 422

Moderator: **Hilary Schor**, University of Southern California

- △ Serials and Plot Structures: Teaching in the Rare Books Room
Michael Gorra, Smith College
- △ Dealing with the Firm of Charles Dickens: Whole and in Parts
Hilary Schor, University of Southern California
- △ Weak Ties, Minor Characters
Paul Saint-Amour, University of Pennsylvania

2. NARRATOLOGY AS METHOD

Location: 423

Moderator: **Martin Kreiswirth**, McGill University

- △ The Critique Again Common Versions of Narratology and Why it Does Not Seem to Have Any Effect
Greger Andersson, Orebro University Sweden
- △ Bruno Latour as a Romancier and Narrator: Rethinking the Value of Narrative With the Actor-Network-Theory
Ann-Marie Riesner, University of Giessen
- △ The Limits of Postcolonial Narratology
Luc Herman, University of Antwerp
- △ Aristotelian and/or Nietzschean Narratology
Antonino Sorci, Sorbonne Nouvelle – Paris 3

3. WAR

Location: 178

Moderator: **Jakob Lothe**, University of Oslo

- △ Seeds of Destruction: Narrating Nazis and Fascist Sympathizers in Pre-World War II British Texts and Their Relationship to Later Holocaust Texts
David Young, Duquesne University
- △ The Ethics of Narrative Beginnings: Leni Riefenstahl's *Triumph of the Will* and *Olympia*
Jakob Lothe, University of Oslo
- △ Fighting France: From Dunkerque to Belfort
Samantha Solomon, Washington State University
- △ Aerial Vision and the Cinematic Construction of Modern Subjectivities
Ruth Johnston, Pace University

4. ROUNDTABLE: PHILOSOPHIES OF NARRATIVE

Location: 179

Moderator: **Hanna Meretoja**, University of Turku

- △ Ontological, Epistemological, Ethical, and Aesthetic Assumptions in Narrative Studies
Hanna Meretoja, University of Turku
- △ The Philosophical Roots of Narratology: A Defense of Structuralism
Andreea Deciu Ritivoi, Carnegie Mellon University
- △ Poststructuralism, Narrative, and the Ethical Turn
Colin Davis, University of London
- △ Singularity, Sensitivity, and Sense-Making
Jens Brockmeier, American University of Paris

5. REAL WORLD COMMUNICATION

Location: 310

Moderator: **Luke K. Kwong**, Nanyang Technological University

- △ I'm Not a Museum: Narratives of Activism and Ageism
Jayme Tauzer, Central European University
- △ Synontological Communicative Acts as Atypical Rhetoric
Rhona Trauvitch, Florida International University
- △ Assessing the Preventability of an Accident in Conversational Storytelling
Luke K. Kwong, Nanyang Technological University

6. GRAPHICS, COMICS, COGNITION

Location: 340

Moderator: **Claudine Gélinas-Faucher**, McGill University

- △ Characters "In-Between": The Sleeper Agent as Hybrid Character
Vanessa Ossa, University of Tübingen
- △ Inconsistent Visual Representation in Comics: The Case of Brecht Even's *Panther* and its Unconventional Characterization
Lauranne Poharec, Memorial University
- △ Narrating to Oneself and to Another: Within and between the Pieces of Chris Ware's *Building Stories*
Hannah Rosefield, Harvard University

7. GENRE/METANARRATIVE

Location: 360

Moderator: **Nick Bollinger**, The Ohio State University

- △ A Comforting Sense of the Ridiculous: Narrating the Parodic Antihero in Peter Fleming's Brazilian Adventure
Oliver Buckton, Florida Atlantic University
- △ Fantasy, Metafiction, and Plagiarism: Literary Territories in Donald Barthelme's *Snow White* and Catherynne Valente's *Six-Gun Snow White*
Victoria Dezwaan, Trent University
- △ Reading Conrad's *Nostromo* as a Nostalgic Metafiction
Hanji Lee, University of Western Ontario

8. ADAPTING THE SELF THROUGH PERSONAL NARRATIVES

Location: 210

Moderator: **Aaron Ngozi Oforlea**, Washington State University

- △ The Case for Narrative Medicine with the Ideological State Apparatus Healthcare System
Lori Douglas, Texas A & M University
- △ The Ruins of Detroit: Reading Sickness in David Small's *Stitches: A Memoir*
Preeti Singh, The Ohio State University
- △ Reevaluating the Efficacy of Chick-Lit: An Examination of Author-Reader Dynamics in Medical Narrative of Disability
Alison Monaghan, The Ohio State University
- △ Virtual Labyrinths: Nancy K. Miller and Susan Gubar's Cancer Online Narratives
Rosalía Baena, University of Navarra

9. SEXUALITY AND NARRATIVE BEYOND STRUCTURE

Location: 245

Moderator: **Chiara Pellegrini**, Newcastle University

- △ Queer Narrative Form and Second-Person Address
Tyler Bradway, The State University of New York College at Cortland
- △ Tellings and Times of Marriage in *Mrs. Dalloway*
Brooke Clarke, Rice University
- △ Narration as Orientation in James and Hollinghurst
Ryan Fong, Kalamazoo College
- △ Narrosis
Judith Roof, Rice University

10. VIDEO GAMES

Location: 410

Moderator: **Jan-Noël Thon**, University of Nottingham

- △ Playing for the Plot? Narrative Complexity in Independent Video Game
Jan-Noël Thon, University of Nottingham
- △ Revisiting Immersion in Digital Fiction: Complexity, Hybridity, Fluidity
Astrid Ensslin, University of Alberta
- △ A Transmedial Approach to Maximalist Narratives in Video Games
Anna Douglass, University of New South Wales
- △ It's All on You: Implicative Storytelling in Digital Narratives
Tony Magagna, Millikin University

5:30 - 7:00 PM

1. RHETORICAL APPROACHES TO CHARACTER NARRATION

Location: 422

Moderator: **James Phelan**, The Ohio State University

- △ Character Narration and Ideology in the Postcolonial *Bildungsroman*
Siddharth Srikanth, The Ohio State University
- △ Narrating Intertexts in Jesmyn Ward's *Salvage the Bones*
Kelly Marsh, Mississippi State University
- △ A Rhetorical Approach to Narrative Audiences, Narratees, Effect, and Affect in Character Narration
Sarah Copland, MacEwan University
- △ Refracted Realism, Character Narration, and Teju Cole's *Open City*
Nicolas Potkalitsky, The Ohio State University

2. GENRE GONE WRONG

Location: 423

Moderator: **Julie Rivkin**, Connecticut College

- △ Genre Passing in Charles Chesnutt's *House Behind the Cedars*
Julie Rivkin, Connecticut College
- △ Sentimental Jeremiad: Callahan's *Wynema, A Child of the Forest*
Margaret Homans, Yale University
- △ "As a Woman I Have No Country": Global Proto-Feminism and the Persian Travelogue
Marie Ostby, Connecticut College

3. CONTEMPORARY EXPRESSIONS OF THE ENVIRONMENTAL IMAGINATION

Location: 410

Moderator: **Erin James**, University of Idaho

- △ "Slow Stories": Affective Experience in Plant Narratives
Shannon Lambert, Ghent University
- △ Weird Environments in Post-Apocalyptic Narratives
Judith Eckenhoff, RWTH Aachen University
- △ Chthonic Climate Fiction: Monsters From Beneath
Gry Ulstein, Ghent University

4. COUNTERFACTUALITY

Location: 340

Moderator: **Jan Alber**, RWTH Aachen

- △ *La La Land*: Counterfactuality, Disnarration, and the Forked (Motorway) Path
Marina Lambrou, Kingston University
- △ Counterfactual Narratives as a Tool for Macro-Level Meaning Making
Tabitha Holmes, State University of New York at New Paltz
- △ Counterfactuals and Draft Logic in Marcel Proust's *Un Amour de Swan*
Victoria Baena, Yale University

5. VIDEOGRAPHIC CRITICISM

Location: 360

Moderator: **Gregory Brophy**, Bishops University

- △ The Nigerian "Comicast" as New Media Narrative: Images of Violence
Chukwamah Ignatius, Federal University, Nigeria
- △ Screen Unreliabilities Beyond Definitions and Toward Effects
Elizabeth Nixon, The Ohio State University
- △ Narrating From the Couch or in Handcuffs: Naturalized Narration in Television Series
Christian Stenico, University of Innsbruck
- △ Enabling Impediments? Camera Perspective and Prosthetic Masculinity in Schnabel's *The Diving Bell and the Butterfly*
Gregory Brophy, Bishops University

6. IDENTIFYING THE SELF IN/AND THE OTHER: AN EPISTEMOLOGY OF EMPATHY

Location: 178

Moderator: **Elizabeth Corsun**, Transylvania University

- △ "Tougher than you imagine": Perspective in Anne Bronte's *Agnes Grey*
Kristianne Kalata, Westminster College
- △ "She has made a fiction of herself!": Narrative Identity in Sarah Waters' *Fingersmith*
Courtney Hopf, NYU London
- △ "As If You Are Me": The Radical Embodied Empathy of Netflix's *The OA*
Elizabeth Corsun, Transylvania University

7. TIME

Location: 210

Moderator: **Martin Kreiswirth**, McGill University

- △ Temporal Structure in *A Visit From the Goon Squad*
Sean Yeager, Pacific Northwest College of Arts
- △ Timely Coincidences: The Representation of Time and Chance in Paul Auster's *Moon Palace*
Yu-Hua Yen, University of York

8. THE RIFLE ON THE WALL

Location: 310

Moderator: **Greta Matzner Gore**, University of Southern California

- △ Haruki Murakami: When the Loaded Gun Does Not Fire in *1Q84*
Elaine Lux-Koman, Nyack College
- △ "Ambrosia has been found, but we don't eat it": The Forbidden Event in Viktor Schlovsky's *Zoo, or Letters Not About Love*
Nora Scholz, Ludwig Maximilian University of Munich
- △ Narrating Something By Chatting Along
Anja Burghardt, Ludwig Maximilian University of Munich

9. FICTIONALITY/MEMOIR/AUTOBIOGRAPHY

Location: 245

Moderator: **Aili Peeker**, University of California, Santa Barbara

- △ Presumed/ Delay Factuality: Fictionality in Auto-Fiction and Rhetorical Poetics
Shang Biwu, Shanghai Jiao Tong University
- △ Narratives of Self and Modes of Fictionality in Contemporary Auto/Biographical Literature
Fiona Doloughan, The Open University
- △ Our Bodies, Our Incoherent Selves: Shifting Concepts of Identity and Narrative in Contemporary Literature and Digital Games
Julialicia Case, University of Cincinnati

10. NEW TECH EFFECTS

Location: 179

Moderator: **Ellen McCracken**, University of California, Santa Barbara

- △ The Rhetoric of Screen Reading
Ellen McCracken, University of California, Santa Barbara
- △ Towards a Narratology of Dynamic Digital Storytelling: The Impact of Locative Mobile Media
Lai-Tze Fan, Lingnan University
- △ The "New" New Journalism: Long-Form Narrative Journalism in a Media Landscape Increasingly Driven by Shareable and Clickable Content
Brett Popplewell, Carleton University

9:00PM – 12:00AM**DANCE, SOFITEL BALLROOM***Celebrating 50 years of* **Novel****Novel: A Forum on Fiction**

Nancy Armstrong, editor

As globalization and crises in biopolitics and the environment rapidly increase, and as models of affect theory multiply, the novel and how we read it are undergoing a sea change. *Novel* is especially interested in theory and scholarship that address these changes in terms of their formal, historical, political, and/or epistemological significance.

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SUNDAY, APRIL 22, 2018

8:15AM-8:45AM**COFFEE RECEPTION, BRONFMAN 2ND-FLOOR LOBBY****8:45AM- 10:15AM****1. DANGERS OF NARRATIVE**

Location: 422

Moderator: **Henrik Skov Nielsen**, Aarhus University

- △ Environmental Humour and the Dangers of the End: Parodic Reversal of Apocalyptic Narrative in Laura Gustafsson's *Wilderness Warrior*
Juha Raipola, University of Tampere
- △ Narrating the Millennial Self in Metamodernist Documentary Film and Media Art
Tytti Rantanen, University of Tampere
- △ Dangerous Appropriation of the Literary? Resisting Reader in the Narratives Created and Exploited by Radical Masculinity Movements
Matias Nurminen, University of Tampere
- △ What (Mis)reading Populist Political Rhetoric Can Teach Us About Tacit Notions of Narrativity
Samuli Björninen, University of Tampere

2. THEATRE AND TEXT

Location: 423

Moderator: **Roy Sommer**, Wuppertal University

- △ Tragic Narratives: Diegetic Narrativity and Meaning Making in Ancient Greek Drama
Sarah-Helena Van den Brande, Ghent University
- △ Narrating the "Apparatus": Diegetic Narrativity in 21st-Century British Literature
Lianna Mark, Kings College London
- △ Performing Authenticity and Self-Reflection on the Contemporary Stage
Dorothee Birke, Aarhus University

3. TEMPORALITY

Location: 410

Moderator: **Lindsay Holmgren**, McGill University

- △ Playing the Accordion: On Narrative Slowness in Literature
Ella Mingazova, Université de Liège
- △ The Sensibility Chronotope
Amit Yahav, University of Minnesota
- △ Narrative Interruption, Proleptic Focalization, and the Narrator's Deconstructive Desire in Ezekiel 9:7b
Soo Kim, Azusa Pacific University

4. CONTEMPORARY AND BEYOND

Location: 179

Moderator: **Naomi Morgenstern**, University of Toronto

- △ Speculative Narrations: The Future of Human Enhancement Told by Margaret Atwood, Dietmar Dath, and Ray Kurzweil
Julian Menninger, Albert-Ludwigs-Universität Freiburg
- △ Posthumanism, Transnational Surrogacy, and Garth Davis' *Lion*
Naomi Morgenstern, University of Toronto
- △ Space, Time, and the Scale of Planetarity
David Sergeant, University of Plymouth
- △ Caution: Readers Crossing—Metalepsis and the Fictionality of Cli-Fi
Eric Morel, University of Washington

5. THE LIST FORM BETWEEN EXPERIENTIALITY AND MATERIALITY

Location: 360

Moderator: **Laura-Amalia Oulanne**, University of Helsinki

- △ Subjectivity, Materiality, and Geographical Listing
Laura-Amalia Oulanne, University of Helsinki
- △ Diagnostic Lists and Narrative Experientiality
Anna Ovaska, University of Helsinki
- △ Dean Animals, Lively Things, the Gentle Comma—
Rewriting the Human Perspective
Anna Tomi, University of Helsinki

6. COUNTER-NARRATIVE IN POLITICAL DISCOURSES

Location: 310

Moderator: **Per Krogh Hansen**, University of Southern Denmark

- △ Brick by Brick, Drop by Drop: On the Strategic Use of Counter-Narrative and Fictionality in the Lego-Shell-Greenpeace Controversy
Per Krogh Hansen and **Marianne Wolff Lundholt**,
University of Southern Denmark
- △ Cognition and Counter-Narratives: Mind-Modeling and
the Critical Reception of Political Discourse
Sam Browse, Sheffield Hallam University
- △ Using Personal Stories in (Counter-)Argumentation in Political Interviews
Mari Hatavara, University of Tampere
- △ Narratives of Inclusion and Exclusion in Danish Adult Education
Anke Piekut, University of Southern Denmark

7. MUSIC AND LYRICS

Location: 210

Moderator: **Ivan Delazari**, Hong Kong Baptist University

- △ Lessons in True Confessions: The Problem of Authentic Communication
in Indie Lyricism
Grayson Jeffries, Eastern Connecticut State University
- △ Non-Diegetic Music in Narrative Fiction: Is There Such a Thing?
Ivan Delazari, Hong Kong Baptist University
- △ Transgeneric Narratology: A New Approach to the Lyrical Novel
and the Case of Kraamanijs
Nele Janssens, Ghent University

8. DRESSING FOR SEX/EARLY MODERN

Location: 178

Moderator: **Rae Muhlstock**, University at Albany, SUNY

- △ Genre Blending in Tragicomedy: *The Winter's Tale*
Michael Sinding, Friedrich-Alexander Universität Erlangen-Nürnberg
- △ The Narratological Stakes of Representing Cross-Dressed Characters
on the Page
Rahel Orgis, University of Neuchatel
- △ The Sex Story: The Evolutionary and Cognitive Pull of Magnetic Plot Elements
Joseph Perreault, University of Idaho

9. COETZEE

Location: 245

Moderator: **Brian Macaskill**, John Carroll University

- △ The Dipytch in Literature: Ethical Paradox in Coetzee's *Disgrace*
and Hemmerechts' *Alles Verandert*
Caroline Bem, Université de Montréal
- △ Coetzee's Ontological Plasticity
Tram Nguyen, City University of New York
- △ Transliterating Narrative: JM Coetzee's *Slow Man* (the Novel and the Opera)
Brian Macaskill, John Carroll University

10. GRAPHIC NOVEL AND FORM

Location: 340

Moderator: **Ariela Freedman**, Concordia University

- △ *Paradise Lost* and Visual Narrative
Elizabeth Bradburn, Western Michigan University
- △ It's the Death of the Author, Charlie Brown
Gary Weissman, University of Cincinnati
- △ Narrative History of Pain in Comics and Graphic Novels
Ariela Freedman, Concordia University
- △ Popping into Your Mind's Eye: Multimodality and Comics in David Foster Wallace's "The Soul Is Not a Smithy"
Jason S. Polley, Hong Kong Baptist University

10:30 AM- 12:00 PM

1. STORIES OF CRISIS IN THE AMERICAN MIDWEST

Location: 360

Moderator: **Evan Wisdom-Dawson**, University of Chicago

- △ There's A Storm Coming
Evan Wisdom-Dawson, University of Chicago
- △ Crisis in Ferguson
Carolyn Ownbey, McGill University
- △ Neighborhood Stories
Carlo Rotella, Boston College

2. NARRATIVE AND THE MULTIPLICITY OF READING

Location: 340

Moderator: **Soo Kim**, Shepherd University

- △ Accidental Events and the Problem of Contingency in 18th-Century Novelistic Narrative
Bridget Donnelly, University of North Carolina at Chapel Hill
- △ Reading Anachronistically: Jane Austen and the Realism Effect
Malcah Effron, Massachusetts Institute of Technology
- △ Queer Performative Narrativity and Rethinking Community
Helen Davis, Wilkes University

3. THE AUTHOR

Location: 178

Moderator: **Elizabeth King**, University of New South Wales

- △ Rage Against the Dying of the Author
Marjorie Worthington, Eastern Illinois University
- △ Ferrante's Fictional Paratexts
Jaclyn Partyka, Temple University
- △ What is an Author (Character)?: A Typology Diachronic Account of Fictional Novelist in Literature
Elizabeth King, University of New South Wales
- △ Who Deserves a Happy Ending?: Trusting as Closure in *Our Mutual Friend*
Franziska Tsufim, University of California, Irvine

4. IRISH LITERATURE

Location: 310

Moderator: **Natasha Chenier**, McGill University

- △ The Politics of Reliability in Roddy Doyle's *The Woman Who Walked into Doors*
Keelan Harking, McGill University
- △ Narrative as Nightmare: James Hanley's *No Directions*
Natasha Chenier, McGill University

5. DISORIENTATION

Location: 210

Moderator: **James R. Fromm**, New Mexico State University

- △ Immersed in the Reading Experience: Thoughts Towards a Rhetoricity of E(n)strangement
James R. Fromm, New Mexico State University
- △ Narrative Contestation Between Louise Erdrich's *The Antelope Wife* and *Antelope Woman*
Kristin Girard, Georgia Military College
- △ Lunatics and Crazy Quilts: Denying Answers in *Alias Grace*
Lisa Sternlieb, Pennsylvania State University
- △ *Naked Lunch*: The Convulsive Narrative and Grotesque Bodies
Mohammad Sharifi, University of Western Ontario

6. CLINICAL NARRATOLOGY

Location: 410

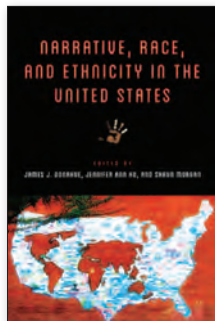
Moderator: **Lewis Mehl-Madrona**, University of New England College of Osteopathic Medicine

- △ Northwestern University Life Story Interview
Patrick McFarlane, Eastern Maine Medical Center
- △ Implementing Narrative Medicine
Barbara Mainguy, Eastern Maine Medical Center
- △ Interaction of Medicine or Art
Dana Walrath, University of Vermont College of Medicine
- △ Clinical Use of Heroic Narratives
Lewis Mehl-Madrona, University of New England College of Osteopathic Medicine

International Conference on Narrative 2018



Theory and Interpretation of Narrative
James Phelan, Peter J. Rabinowitz, and Katra Byram, Series Editors



Narratology and Ideology

Negotiating Context, Form, and Theory in Postcolonial Narratives

EDITED BY DIVYA DWIVEDI,
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RICHARD WALSH

Narrative, Race, and Ethnicity in the United States

JAMES J. DONAHUE, JENNIFER ANN HO, AND SHAUN MORGAN



Somebody Telling Somebody Else

A Rhetorical Poetics of Narrative

JAMES PHELAN

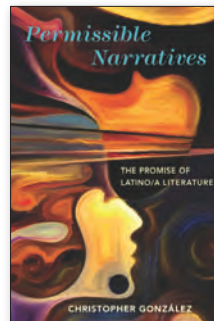
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Novelization

From Film to Novel

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Frederick Luis Aldama, Patrick Colm Hogan,
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