



INTERNATIONAL CONFERENCE ON NARRATIVE

June 16-18, 2016 Amsterdam

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Program Overview

Unless otherwise stated, all events will be held at the Oudemanhuispoort 4-6, Amsterdam (OMHP).

Wednesday June 15

6:00-9:00 pm Preconference Reception/Registration at EYE Film Museum (IJpromenade 1: across from the Central Station via a free ferry)

Thursday June 16

8:15 am Registration/Continental Breakfast
 8:45-10:30 am Contemporary Narrative Theory I
 10:45-12:15 pm Session A
 12:15-1:15 pm Lunch on your own
 1:15-2:45 pm Session B
 3:00-4:30 pm Session C
 4:45-6:15 pm Session D
 6:15-7:45 pm Newcomers' Dinner
 8:00-9:30 pm Plenary I: Clare Hemmings
 9:30-11:30 pm Reception at Café de Jaren (Nieuwe Doelenstraat 20-22)

Friday June 17

8:30 am Registration/Continental Breakfast
 8:45-10:15 am Session E
 10:30-12:00 pm Session F
 12:15-1:15 pm Teaching Narrative Session
 1:15-2:45 pm Session G
 3:00-4:30 pm Plenary II: Espen Aarseth
 4:45-6:15 pm Session H
 6:30-8:00 pm Session I

Saturday June 18

8:15 am Registration/Continental Breakfast
 8:45-10:30 am Contemporary Narrative Theory II
 10:45-12:15 pm Session J
 12:15-1:45 pm Awards Luncheon in OMHP Atrium
 2:00-3:30 pm Plenary III: Roberta Pearson
 3:45-5:15 pm Session K
 5:30-7:00 pm Session L
 8:00-11:00 pm Dance at NEMO Science Center (Oosterdok 2)

Acknowledgments

In addition to the sponsors and volunteers below, we would like to extend a special thank you to Eloe Kingma and Jantine van Gogh at the Amsterdam School for Cultural Analysis. Thanks, too, to the many student volunteers from the University of Amsterdam and Utrecht University.

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The International Society for the Study of Narrative

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>.

Executive Committee:

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Awards: Call for Nominations

Perkins Prize

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 2015 will be announced at the Philadelphia MLA Convention in 2017 and the prize will be presented at the Narrative Conference in Lexington, KY, in March 2017.

To nominate books with a copyright date of 2015, please send an email with "Perkins Prize" in the subject line to the Chair of the judging committee: Jan Alber (janalber@aias.au.dk). Publisher, third-party, and self-nominations are appropriate. Copies of books must be sent to each of the three judges. Please indicate in the nominating email whether the publisher or the author will send the books. The deadline for nominations and for receipt of books by the judges is **June 1, 2016**. Books should be sent by authors or their publishers directly to each of the three members of the judging committee:

PD Dr. Jan Alber

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Aarhus University
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France
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Best Graduate Student Essay

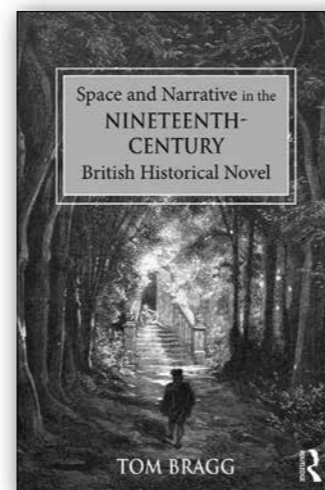
All graduate students who present papers at the conference are invited to compete for the prize for the best graduate student essay. The winner will receive a copy of a Perkins Prize-winning book of his or her choice and will be encouraged to expand the winning paper for consideration by *Narrative*. In addition, the 2016 award winner will be eligible for \$500 toward expenses to attend the 2017 conference. Submit papers electronically as attachments (Word or PDF) to both of the judges:

Rita Charon (rac5@cumc.columbia.edu) and Luc Herman (luc.herman@uantwerpen.be). Papers must be received by **July 15, 2016**. 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.

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The Wayne C. Booth Lifetime Achievement Award: Lubomír Doležel

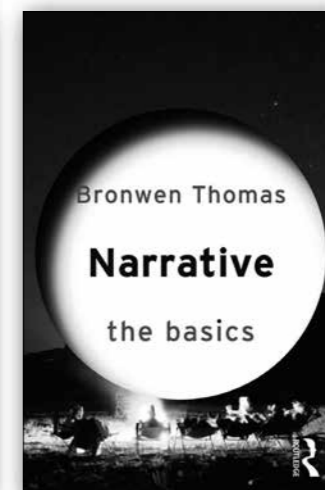
Born in 1922, Lubomír Doležel, is one of the most distinguished literary theorists of the 20th and 21st centuries. During his career he published seven influential monographs (four in English, three in Czech) and at least ninety articles, edited or co-edited three collections, and is the subject of four Festschrifts. One of the founders of possible worlds theory, he was the first (in an article in *Poetics Today* in 1980) to apply J. L. Austin's concept of performative language to fiction. Like the "I do" of the marriage ceremony, which, when spoken in the appropriate circumstances, gets people married, the statements of an unidentified narrator, Doležel perceived, bring the fictional world into being. This origin explains why a fictional world is knowable in a way that our world is not: whatever the unidentified narrator says is, is (unless contradicted within the text), and is not subject to evidence from outside the text. Doležel develops the epistemological effects of this theory for fiction in *Heterocosmica: Fiction and Possible Worlds* (1998), his best-known book. His earlier *Occidental Poetics* (1990) selects and describes milestones in the development of a poetics over two millennia. Because Doležel's grasp of literary studies is so thorough that he can discern the elements of each theory that influence subsequent theories, his study offers fresh insight into aspects of earlier theorists' work that have proven most valuable. In his latest book in English, *Possible Worlds of Fiction and History: The Postmodern Stage* (2010), he returns to possible worlds theory to argue that the possible worlds of fiction and the possible worlds of history differ—in their origins and also in their cultural functions and semantic features. Still active and full of innovative ideas, he has yet another monograph, this one in Czech, forthcoming this year. ISSN is happy and proud to grant Lubomír Doležel the Wayne C. Booth Lifetime Achievement Award.



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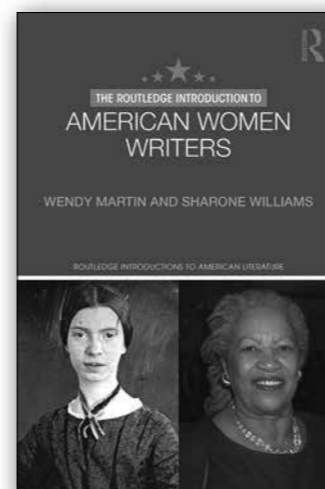
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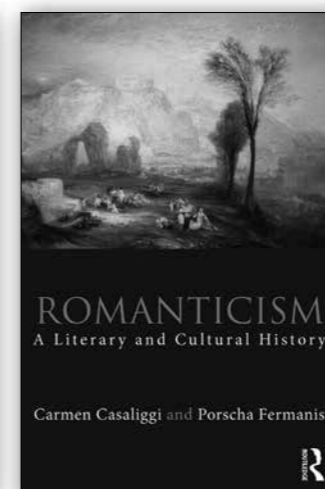
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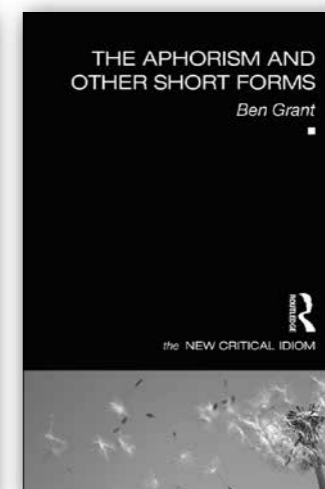
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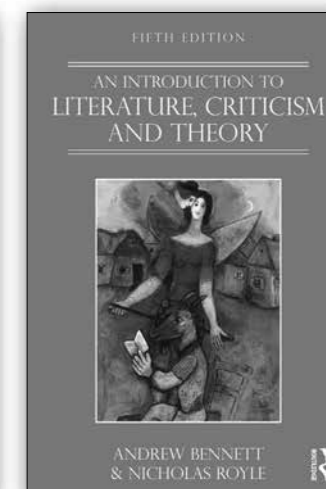
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Clare Hemmings



Feminist Articulations: Narratives of Gender and Sexuality in a New Feminist Landscape

This paper explores some current contexts of 'feminist articulation' within and outside the academy in Europe (particularly the UK), with a focus on generational tensions, the relationship between sexuality and gender, and the subject of feminism. A particular concern for me here is the commensurability between an increased take up of 'feminism' in media and cultural contexts, as well as within new social movements across Europe on the one hand, and the particularly unequal burden of austerity politics that women are expected to carry. As 'feminism' comes to carry particular meanings that emphasise its universal appeal and the impending achievement of equality, what points of intervention are feminist theorists left with? How can we narrate feminism in ways that make clear the limits of its inclusion, while retaining its openness?

Clare Hemmings is Professor of Feminist Theory at the Gender Institute, London School of Economics. Her research and teaching are in the areas of Feminist and Sexuality Studies: in particular the overlaps between them, and the institutional and theoretical histories of these fields. She is the author of *Bisexual Spaces* (2002) and *Why Stories Matter* (2011), and has just completed a manuscript for *Considering Emma*, on the significance of the anarchist Emma Goldman for contemporary feminist thought.

Espen Aarseth



Fifty Shades of Play: Making Sense of the Game-Story Landscape

Games and play have long played a metaphorical part in theories of narrative, fiction, and literature. These days, however, narratives play a literal part in games and play. For four decades, computer games and storytelling have been combined to form increasingly complex works of art, and thus provided a fertile and challenging new ground for the humanities, not least narratology. Are (video) games simply a new narrative medium, like film, comics and Reality TV? Or do the interventions of the player and the bottom-up game mechanisms complicate such a narrative? So far there has been very little consensus in game studies regarding the relation between games and narratives, not least because the empirical field or design space of games is highly diverse. In the lecture I will present some of these challenges and also some solutions.

Espen Aarseth is Head of the Center for Computer Games Research, IT University of Copenhagen, and currently also Head of ITU's Games MSc. program. From 1996 Aarseth was associate professor and from 2002 professor at the Department of Humanistic Informatics at the University of Bergen, which he co-founded. He holds a Cand.Philol. in comparative literature and a Dr.Art. in humanistic informatics, both from the University of Bergen. He is also co-founding Editor-in-Chief of the journal *Game Studies*, founder of the Digital Arts and Culture conference series, and co-founder of the following conferences: Philosophy of Computer Games, The History of Games, and Games and Literary Theory, as well as author of *Cybertext: Perspectives on Ergodic Literature* (Johns Hopkins UP 1997), a comparative media theory of games and other aesthetic forms. This year's recipient of an ERC Advanced Grant, Aarseth will lead the five year project "MSG – Making Sense of Games," starting in November.

Roberta Pearson



The Cohesion and Expansion of Fictional Worlds

Transmedial fictional worlds dominate popular entertainment at the beginning of the 21st century – *Star Trek*, Sherlock Holmes, Batman (which will feature as case studies in this talk) and numerous others. Narratologists such as Marie-Laure Ryan have addressed transmedial worlds, but the field lacks a robust analytic model for the factors that determine their coherence and expansion. This talk attempts to initiate a conversation about some of those key factors: the differences between *storyworld centred-fictional worlds* and character-centred ones; the differences between fantastic and realist fictional worlds; and the differences between *de jure franchises* (central holder of intellectual property) and *de facto franchises* (public domain). The talk explores the ways in which these differences result in different strategies for cohesion and expansion.

Roberta Pearson is Professor of Film and Television Studies at the University of Nottingham. Among her most recent publications are the co-authored *Star Trek and American Television* (University of California Press, 2014), and the co-edited *Many More Lives of the Batman* (London: BFI, 2015) and *Storytelling in the Media Convergence Age: Exploring Screen Narratives* (London: Palgrave-MacMillan, 2015). She is in total the author, co-author, editor or co-editor of thirteen books, and author or co-author of over eighty journal articles and book chapters.

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Nancy Armstrong, editor

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Map of conference locations



EYE FILM MUSEUM

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1031 KT Amsterdam



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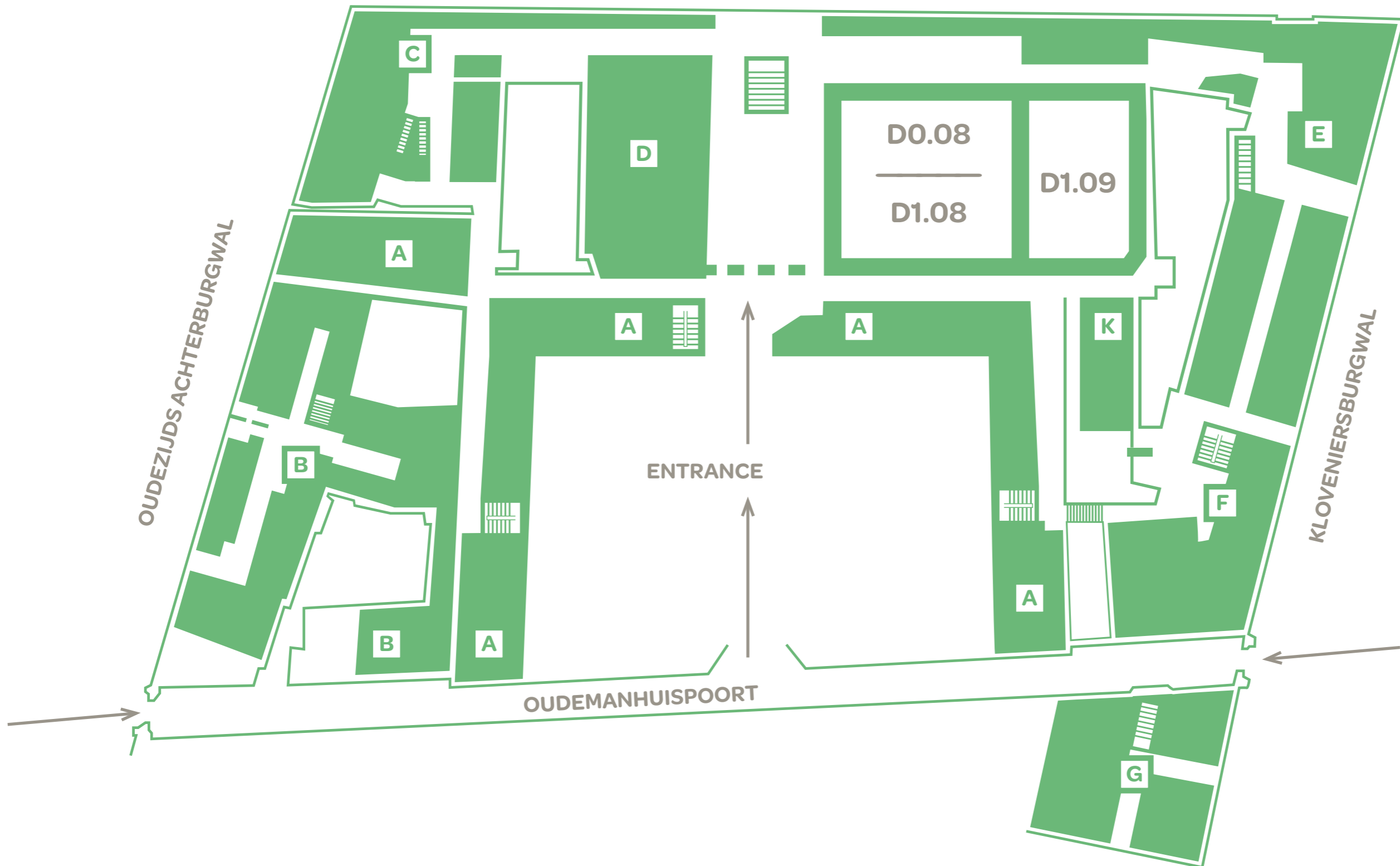


CAFÉ DE JAREN

Nieuwe Doelenstraat 20 - 22
1012 CP Amsterdam



Map of venue building (Oudemanshuispoort)

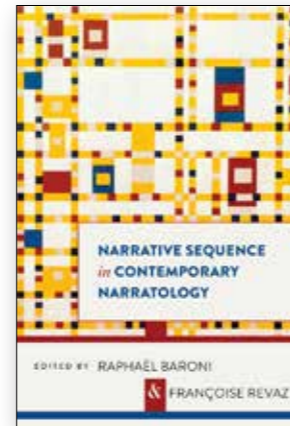


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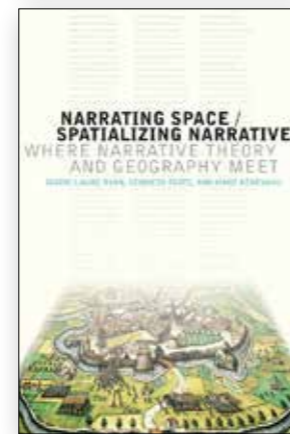


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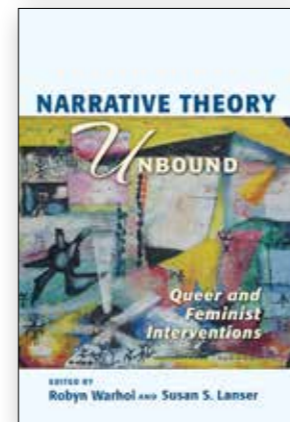


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6:00-9:00 Pre-Conference Reception: EYE Film Museum (Jpromenade 1)

Please join us at the pre-conference drinks reception, where you can also register early for the conference. The EYE is located directly across the water behind Amsterdam's Central Station. After arriving at Central Station, take the exit on the north side, from where you can see the EYE building. From there, take the free 'Buiksloterweg' ferry across the IJ canal. When you get off the ferry, turn left immediately and then walk three minutes to EYE. Drinks and snacks will be provided. For dinner options: there is a restaurant at EYE, for which advance reservations are highly recommended (see www.eyefilm.nl/en/activities/restaurant). The Tolhuistuin, located directly next to the EYE, is also recommended (for reservations, see www.tht.nl/restaurant/reserveren).

8:45-10:30 Contemporary Narrative Theory I: Narrative Media

D0.08 CNT1 - Contemporary Narrative Theory I: Narrative Media

Chair: James Phelan

1. Jason Mittell, Middlebury College - Operational Seriality
2. Nicolas Szilas, University of Geneva - Formulate, Formalize, and Run: How Narrative Theories Shape and Are Shaped by Interactive Digital Narrative
3. Lorna Roth, Concordia University - Stories of the Fleshtone Girls

10:45-12:15 Session A

F0.01A A1 - Ecocriticism and Narrative Theory

Chair: Erin James

1. Erin James, University of Idaho - Narrative in the Anthropocene
2. Astrid Bracke, University of Amsterdam - Narrating Crisis: Knowledge, Narrativity, and Scale in Three Flood Novels
3. Alexa Weik von Mossner, University of Klagenfurt - Embodied Simulation and Emotion in the Evocation of Literary Environments

D0.09 A2 - Narrative Analysis as Political Critique**Chair: Greta Olson**

1. Susan S. Lanser, Brandeis University and Shlomith Rimmon-Kenan, Hebrew University - The Checkpoint as Chronotope: Narratological Perspectives on the Israeli-Palestinian Conflict
2. Susan Stanford Friedman, University of Wisconsin, Madison - Sisters of Scheherazade: Cosmopolitanism, Religion, Bildung in Muslim Women's Diasporic Writing
3. Greta Olson, University of Giessen - Refugee Women as a Feminist Project and as a Challenge to Western Feminism
4. Irene Kacandes, Dartmouth College - On Attempting Alliance in Today's Refugee Crisis or Co-Witnessing in Contemporary Europe

C2.17 A3 - Narratological Approaches to Biblical Narrative**Chair: David Richter**

1. Geert Van Oyen, Université Catholique de Louvain - The Apocryphal Miracle Tradition of the Christ Child and Its Medieval Representations
2. André Wénin, Université Catholique de Louvain - Robert Crumb's Genesis and the Interpretation of Narratives
3. David Richter, Queens College and CUNY Graduate Center - Patriarch without a Narrative: Deconstructing and Reconstructing the Isaac Saga in Genesis 26
4. Michael Frank, Bentley University - The Torah and the Tragic Sense of Life: Narratological Approaches to Biblical Narrative

F2.01C A4 - Post-Affective Subjectivities: The 'Non-Human Turn'**Chair: Russell J.A. Kilbourn**

1. Christine Daigle, Brock University - Narratively Constructing the Posthuman: The Challenge of Materiality
2. Anders Bergstrom, Wilfrid Laurier University - The Space of Narration: Affect, Subjectivity and the Movie Theatre in *Goodbye, Dragon Inn*
3. Russell J.A. Kilbourn, Wilfrid Laurier University - 'Of That Which We Cannot Speak': Postsecular Affect and the Reinscription of the 'Human' in Contemporary Critical Theory

D1.09 A5 - Transmedial Narratology and Subjectivity Across Media**Chair: Jan-Noël Thon**

1. Jan-Noël Thon, University of Tübingen - Transmedial Strategies of Subjective Representation and Structures of Subjectivity
2. Erwin Feyersinger, University of Tübingen - Imaginary Friends and the Visual Externalizations of Subjectivity
3. Philipp Stenger, University of Tübingen - Evaluative Perspective Structures in Post-9/11 Narrative Media

C3.17 A6 - Visual Culture: Victorian to Contemporary**Chair: Tina Young Choi**

1. Mirjam Vosmeer, Hogeschool van Amsterdam - Narrative and 360° media
2. Tina Young Choi, York University - Nineteenth-Century Visual Culture, Experiments in Plurivectorial Narration
3. Ariane Noël de Tilly, Emily Carr University of Art and Design - Fiction and Autofiction in Early Video Art

A2.01 A7 - Narrative Failures**Chair: Tonya Krouse**

1. Tonya Krouse, Northern Kentucky University - Wrestling with the "Bitch-Goddess" Success: D.H. Lawrence and Jonathan Franzen in the Aesthetic Marketplace
2. Joshua Lederman, Brandeis University - Standardizing Language, Standardizing Narratives: Imperialized Language Education in a Postcolonial World Narrative
3. Kate Cochran, University of Southern Mississippi - The Hallmark of the Southern Gothic: *Sanctuary's* Narrative Failure

C0.17 A8 - Dystopia and Genres of the Future**Chair: Elana Gomel**

1. Maria Lindgren Leavenworth, Umeå University - Viral Connections: Epigraphs as Intertexts in Justin Cronin's *The Passage*
2. Katja Kanzler, TU Dresden - Contemporary (Narrative) Theory Novels: Indeterminacy and the Failure of Narrative in Colson Whitehead's *Zone One*
3. Elana Gomel, Tel-Aviv University and Vered Karti Shemtov, Stanford University - Utopia, Dystopia, Limbtopia: A Case for Expanding the Genres of the Future
4. Megen de Bruin-Molé, Cardiff University - Jane Bites Back: Frankenfiction and (un) Death of Narrative

1:15-2:45 Session B**C2.17 B1 - Cognitive Narratology****Chair: James Harker**

1. Anita Nell Bech Albertsen, University of Southern Denmark - Under the Surface – On First-Person, Behaviorist Narration and Affective Narratology
2. Markku Lehtimäki, University of Eastern Finland - Narrative and Survival: Reading the Plot of James Dickey's *Deliverance*
3. Yihan Wang, Washington University in St. Louis - Cognitive Studies And Literary Reincarnation: Mo Yan's Life And Death Are Wearing Me Out
4. James Harker, Bard College Berlin - Emergence and Conceptual Blending

F0.01 B2 - Critical Transmedialities**Chair: Raphaël Baroni**

1. Raphaël Baroni, University of Lausanne - (Un)natural Temporalities in Comics
2. Liviu Lutas, Linnaeus University - The Transmediality of Minimalism: The Example of Romanian New Wave Cinema
3. Sylvie Patron, University of Paris Diderot - Unspeakable Images: On the Interplay between Verbal and Iconic Narration in Benedetti's 'Cinco años de vida' ('Five Years of Life')

F2.01C B3 - Cultural Narratives I**Chair: Ellen McCallum**

1. James Catano, Louisiana State University - Surprised by Insincerity: Reversal of Expectations in Documentary Narration
2. Michelle A. Massé, Louisiana State University - Narrating College Sexual Assault
3. Timothy Melley, Miami University - Catastrophe Narrative in an Age of Security

C0.17 B4 - Effecting Realism: Realisms Narrative, Ontological, and Rhetorical**Chair: Mike Benveniste**

1. Jon Hegglund, Washington State University - Narrating Emergent Agencies in Jeff VanderMeer's *Annihilation*
2. Joe Shapiro, Southern Illinois University - Realism Narrating Socialism: The Case of W.D. Howells
3. Mike Benveniste, University of Puget Sound - Trueblood, and Realism's 'Lower frequencies': Ellison, Wright and the Logic of the Event
4. Angus Fletcher, Ohio State University - How to Train an Honest Scientist: Francis Bacon's Narrative Replacement for God Rhetorical

C3.17 B5 - Emotion and Narrative I**Chair: Lorna Martens**

1. Jochen Ecke, Johannes Gutenberg-Universität Mainz - How To Read the 19th Century Gothic Story
2. Lorna Martens, University of Virginia - Narrating the Emotions: Fear
3. Laura Karttunen, University of Tampere - A Narratology of Love: How Emotions Shape Narratives
4. Danielle Spencer, Columbia University - Clinical Crucibles: Physician-Writers as Guardians and Wards

D1.09 B6 - Graphic Medicine: Comics, Illness, and Narrative Theory**Chair: James Phelan**

1. Susan Squier, Penn State University and Marei Krüger-Fürhoff, Freie Universität Berlin - On and Off: Rupture, Cohesion, and the 'Narrative Thread' in Graphic and Literary Memoirs of Neurodegenerative Diseases
2. Lasse Gammelgaard, Aarhus University - Audiences in Graphic Memoirs about Mental Illness: Between Autotherapy and Didactics
3. Christina Maria Koch, Philipps University of Marburg - Narrative Space in Graphic Medicine
4. Jared Gardner, The Ohio State University - Out of Time: Narrating Across Temporal Ruptures in Graphic Medicine

D0.09 B7 - Rountable: New Directions in Narrative Ethics**Chair: Howard Sklar**

1. Hanna Meretoja, University of Turku - Hermeneutic Narrative Ethics
2. Colin Davis, Royal Holloway, University of London - Narrative, Ethics, and Narrative Ethics
3. Lotta Kähkönen, University of Turku - Trans-Poetics and Ethics
4. Howard Sklar, University of Helsinki - Navigating Narrative Ambiguity: Ethical Judgment as Obstacle and Opportunity

A2.01 B8 - Self-referentiality and self-reflexivity between fact and fiction, between logic and literature**Chair: Richard Walsh**

1. Erika Fulop, Lancaster University - Ambivalence and Ambiguity in Logic and Literature: The Curious Case of Narrative Paradoxes
2. Nathan Wildman, University of Hamburg - Who Does 'I' Refer To?
3. Divya Dwivedi, Indian Institute of Technology Delhi - Aesthesis of Reflexivity in Fictional and Factual Narratives

3-4:30 Session C**C0.17 C1 - Victorian Narration, Ethics, and Emotion****Chair: Molly Youngkin**

1. Antje Anderson, Hastings College - The Limits of Readerly Empathy: *Daniel Deronda* and its Jewish and Gentile Readers
2. Brianna Beehler, University of Southern California - "No One Regarded It": Watching, Protecting, and Revealing with Elizabeth Gaskell
3. Kathleen Pacious, National University of Ireland, Galway - The Ethics of Temporal Ordering: *Daniel Deronda* as Experiment in Realism

F0.01 C2 - Databases and the Digital Humanities**Chair: Rudyard Alcocer**

1. Alison Booth, University of Virginia - Reading at Mid-Range and/or Named Entity Recognition
2. Nicholas Paige, UC Berkeley - The Memoir Novel as Technology: A Quantitative Approach to Two Centuries of First-Person Novels in France
3. Sebastian Herrmann, American Studies Leipzig - Interactive Reading: Nineteenth-Century Databases as Narratively Liminal Symbolic Form
4. Puck Antoinet Wildschut, Radboud University Nijmegen - From Quantification to Interpretation - Integrating Computational Analysis and Literary Interpretation

C2.17 C3 - Ghostly Apparitions: Problems of Embodied Presence in Theories and Texts**Chair: Teemu Ikonen**

1. Teemu Ikonen, University of Tampere - "I am dead" - a Solution to the Paradox of the Subject? A Post-Benvenistean Theory of Discourse Put to the Test of "Life Review" Narratives
2. Samuli Bjorninen, University of Tampere - Hearing Narrative Voices from the Other Side - Embodiment and Communication-modeling as Interpretative Choices
3. Tytti Rantanen, University of Tampere - The Haunted Loop of Interpretation: *Celine et Julie vont en bateau*
4. Anne Palvarinta, University of Tampere - Lyric Narration and the Embodied Past in A. S. Byatt's *Possession*

D0.09 C4 - Identities and Narrative Techniques in Invasion and Colonization Texts**Chair: Jan Alber**

1. Hilary Dannenberg, University of Trier- A History of the Invasion Narrative
2. Jan Alber, Aarhus Institute of Advanced Studies - Beyond Invasion and Colonization: Contemporary Aboriginal Narratives
3. Lindsay Holmgren, McGill University - The IMF: Narrative and the Scripting of Monetary Policy

A2.01 C5 - Not Post, Not Past: Race and the Construction of Female Subjectivity in *God Help the Child***Chair: Shirley A. (Holly) Stave**

1. Alice Knox Eaton, Springfield College - No System of Justice: Abandoning Mothers and Desperate Children in Toni Morrison's Novels
2. Maxine Montgomery, Florida State University - You Not the Woman I Want': Toni Morrison's *God Help the Child*, Spectacular Blackness, and the Legend of Galatea
3. Shirley A. (Holly) Stave, Louisiana Scholars' College at Northwestern State University - Skin Deep: Identity and Trauma in *God Help the Child*

C3.17 C6 - Reading and Reception I**Chair: Dennis M. Kratz**

1. Zofia Grzesiak, University of Warsaw - The curious case of Roberto Bolano or: how to be a reader of one's own novel
2. Feng Duan, Fudan University - Double Narrative Movement in 'The Happy Prince': Different Receptions and their Textual Sources
3. Dennis M. Kratz, University of Texas at Dallas - Bad Readers Die: Heroism and its Counterpart in *The Odyssey*
4. Janis Ozolins, University of Latvia - In Quest of the Narrative: The Narrative Turn in Latvian Literary Theory

F2.01C C7 - Roland Barthes Today**Chair: Yoon Sun Lee**

1. Charles J. Rzepka, Boston University - Detective Fiction as Writerly Text
2. Elaine Freedgood, New York University - From Mimesis to Diegesis: Writing Degree Zero
3. Yoon Sun Lee, Wellesley College - Narrative units, levels, and actions without actors

D1.09 C8 - Temporality and Genre in the New Serial Television**Chair: Lauren Goodlad**

1. Lauren Goodlad, University of Illinois - Rethinking Multiplots with Danish Television
2. Helena Michie, Rice University - The Serial Anachronisms of *Downton Abbey*
3. Jonathan Freedman, University of Michigan - Transparently Playing with Time and Genre

4:45-6:15 Session D**F0.01 D1 - Video Games, Digital Media, and Interactive Narratives****Chair: Megen de Bruin-Molé**

1. Jane Kuenz, University of Southern Maine - Social Media Plots: Narrative, Conspiracy, and Time on Twitter and Facebook
2. Hartmut Koenitz, University of Georgia - Theorizing the Narrativist Approach Towards Interactive Narrative
3. Mia Zamora, Kean University - #Netrov = Network Improvisation Narrative

C0.17 D2 - Emotion and Narrative II**Chair: Michelle A. Massé**

1. Debra Phillips, Australian Catholic University - The Narratives of Coherent Incoherence: The Matter of Depression
2. Krina Huisman, University of Groningen - Cultural Formats of Grief
3. Helen Day, University of Central Lancashire - Ethics, Empathy and Unreliable Narration in Fiction for Young Adults
4. Annika Mörte Alling, Lund University - Emotion and narrative in literature classes: Swedish university students reading *Le Père Goriot* and *Madame Bovary*

D0.09 D3 - Getting our Theories Straight**Chair: Frederick Luis Aldama**

1. H. Porter Abbott, UC Santa Barbara - Unnatural Narratology and the Tyranny of Classification
2. Paul Dawson, University of New South Wales - Delving into the Narratological 'Toolbox': Ontology, Disciplinarity, and the Limits of Textual Analysis
3. Frederick Luis Aldama, Ohio State University - New Directions in a Cognitive Approach to Narrative Fiction
4. Emily R. Anderson, Knox College - Diachronic Narratology and the Status of Fiction

F2.01C D4 - Melodrama and the Theatrical Transformation of Narrative**Chair: Ned Schantz**

1. Marcie Frank, Concordia University - Melodrama's Narrators
2. Monique Rooney, Australian National University - It's Impossible
3. Ned Schantz, McGill University - The Theatrical Hospitality of *Dial M for Murder*
4. Sandra Macpherson, Ohio State University - Rape Melodrama in the Cinema of the Second Wave

C3.17 D5 - Reading and Reception II**Chair: Megan Milota**

1. Megan Milota, University of Antwerp - "That goes to the heart of what we believe": Cultural Negotiation in Book Clubs
2. Rudyard Alcoce, University of Tennessee, Knoxville - Readers and their Ability to Predict Narrative Conclusions in Stories by Kate Chopin and José Luis González
3. Jakob Lothe, University of Oslo - The Complexity of Narrative Beginnings: Franz Kafka and W.G. Sebald
4. Carolin Gebauer, University of Wuppertal - A New Narrative Aesthetics: Uses of Present-Tense Narration in Contemporary English Literature

D1.09 D6 - Television and Beyond - Serial Narration across Media**Chair: Karin Kukkonen**

1. Markus Kuhn, University of Southern Denmark - Fictional 'Online Diaries': Interpolated Narration in Pseudo-Authentic Web Series
2. Andreas Veits, University of Hamburg - TellTale Games Series: World Building and Transmedia Storytelling in *The Wolf Among Us*
3. Sebastian Armbrust, University of Hamburg - Events in Serial Storyworlds: Towards a Theory of Serial Plotting

C2.17 D7 - Violence, Spectacle and the Moral Emotions in Dostoevsky**Chair: Elizabeth Alsop**

1. Deborah A Martinsen, Columbia University - Crime and Punishment: Reading the Moral Emotions
2. Irina Erman, College of Charleston - Bombing at the Theater: Violence, Performance and Narrative Dispersal in Fyodor Dostoevsky's Works
3. Greta Matzner-Gore, University of Southern California - Spies Like Us: Serialization, Curiosity and Dostoevsky's Demons
4. Milla Fedorova, Georgetown University - Discussant

A2.01 D8 - Where We Live Now: "Home" as a Contested Narrative**Chair: Dorothee Birke**

1. Dorothee Birke, Aarhus Institute for Advanced Studies - The Homeless/Housed Binary on the Contemporary British Stage
2. Stella Butter, Gießen University - Enlisting Home in Toxic Lifeworlds: Ruth Ozeki's *My Year of Meats*
3. Wibke Schniedermann, Justus Liebig University Giessen - Visceral Homes: Domesticity and *Wohnkultur* in Narratives of Tunnel Dwellers

A2.08 D9 - Narrative Voice**Chair: Divya Dwivedi**

1. Kate Burling, University of Cape Town - Organizing voices: projection, stress and the performance of script in Joseph Conrad's *The Shadow-Line* (1916-17)
2. Bill Nelles, University of Massachusetts Dartmouth - Order, Mood, and Voice in Homodiegetic Narrative
3. Yonina Hoffman, Ohio State University - Style, Linguistic Cohesion, and Narrative Voice: David Foster Wallace's *Incarations of Burned Children*

6:15-7:45: Newcomers' Dinner (Various Locations)

If you are attending your first or second Narrative Conference, the ISSN Executive Council cordially invites you to the newcomers' dinner on Thursday at 6:15 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 6:15 all those interested should gather by the main entrance of the Oudemanhuispoort. We will form smaller, mixed groups of veterans and newcomers and then each group will head off to a restaurant of its own choosing. Please note that this is not a catered event, so you will be paying for your own meal. A list of nearby restaurants will be included in your conference packet and available at the registration desk.

8:00-9:30: Plenary I**D1.08 Plenary I: Clare Hemmings (London School of Economics) - Feminist Articulations: Narratives of Gender and Sexuality in a New Feminist Landscape****Chair: Greta Olson****9:30-11:30 Reception: Café de Jaren (Nieuwe Doelenstraat 20-22)**

Immediately following the first plenary session, a reception will be held at Café de Jaren, Nieuwe Doelenstraat 20-22. It is a canal-side restaurant and bar, located at a 3-minute walk from the Oudemanhuispoort. Beer, wine, soft drinks, and light snacks will be provided.

8:45-10:15 Session E

D1.09 E1 - Metafiction/Biofiction

Chair: Brian McHale

1. Gerald Prince, University of Pennsylvania - What's in a Name: Patrick Modiano's *Rue des Boutiques Obscures*
2. Philippe Carrard, University of Vermont and Dartmouth College - The Fictional Barthes(s)
3. Paul Wake, Manchester Metropolitan University - The piddling business of factual accuracy': Anthony Burgess on William Shakespeare

C0.17 E2 - Modern Crime and Seriality

Chair: Robyn Warhol

1. Erica Haugtvedt, Ohio State University - Discourses of Fictionality in Serialized True Crime from the Nineteenth Century to the Serial Podcast
2. Alison Sagara Monaghan, Ohio State University - Is it Wrong to be Hooked on *Serial*: The Ethics of the Telling and the True Crime Genre in NPR's Serial Podcast
3. Nicolas Potakalitsky, Ohio State University - Decriminalizing Schizophrenia: Optical Illusions and Rhetorical Inclusions in the Crime Serial River
4. Rebekah Slodounik, University of Virginia - The Function of Prolepsis in Shonda Rhimes' *How to Get Away with Murder*

D0.09 E3 - Cognitive Approaches to Narrative Across Media

Chair: Lisa Zunshine

1. Ellen Spolsky, Bar-Ilan University - The Terminator, The Annunciation to Mary, and Unsatisfied Cognitive Hunger
2. Lisa Zunshine, University of Kentucky - For I am a Bear of Very Little Brain
3. Peter J. Rabinowitz, Hamilton College - My Heart is Torn with Anguish": Theory of Mind and the Experience of Opera

C3.17 E4 - Narrative and Characterological Space in the Brontes and Beyond

Chair: Antje Anderson

1. Anna E. Clark, Iona College - But Why Always Lucy?: Polyphony and Character in Charlotte Brontë's *Villette*
2. Cornelia Pearsall, Smith College - Grave Duties: The Burial of Bertha
3. Lisa Ebert, Tübingen University - Reflection and Immediacy in Emily Brontë's *Wuthering Heights*
4. Daný van Dam, Cardiff University - Changing Narrative Voices in Contemporary Rewritings of Emily Brontë's *Wuthering Heights*

C2.17 E5 - Race-ing Narrative, Narrating Race: Intersections of Race and Narratology

Chair: Christine Okoth

1. Rebecca Walsh, North Carolina State University - Gertrude Stein's Brewise and Willie: Narrativizing the Black American Soldier
2. Jennifer Ho, University of North Carolina at Chapel Hill - Racial Constructs and Narratological Constructs in David Mitchell's *Cloud Atlas*
3. Sue J. Kim, University of Massachusetts at Lowell - Is Race Intrinsic to Narrative? Two Case Studies

C0.23 E6 - Second-Person Narration: Theorising "You"

Chair: Ashleigh Hardin

1. Hyewon Shin, Korea University - Second-person narration in Richard Powers's *Plowing the Dark*
2. Sara Strauss, University of Paderborn - Empathy, Fragmentation and You-Narrative in *Dementia Fiction*
3. Aili Pettersson Pecker, Lund University - The Rhetorical Force of the "You": Second-Person Narration and Difficult Empathy in David Foster Wallace's *Brief Interviews with Hideous Men*
4. Ashleigh Hardin, University of Kentucky - [You] Just Say No: *Bright Lights, Big City's* Second-Person Narrator and the War on Drugs

A2.01 E7 - The Adventure of Narrative Fiction: With "the Novel" and Without It

Chair: Robert L. Caserio

1. Scott Black, University of Utah - The Futility of Adventure
2. Robert L. Caserio, Penn State, University Park - The Narrative Adventure
3. Kevin Pask, Concordia University - Literature without Adventure

A0.08 E8 - The Joys of Narrative Complexity

Chair: Miklos Kiss

1. Miklos Kiss, University of Groningen - Wallowing in Dissonance: The Attractiveness of Narrative Complexity
2. Liesbeth Korthals Altes, University of Groningen - The Joys of Ethical Complexities
3. Steven Willemsen, University of Groningen - Stuck in the Loop: Narrative Comprehension and Impossible Puzzle Films

F0.02 E9 - Postmodern Prose

Chair: John Pier

1. John Pier, Université François-Rabelais de Tours - Pynchon's Narrative Exploration of Entropy
2. Rebecca Clark, University of California, Berkeley - Tangent me this: Plotting digression in *The Crying of Lot 49* and *Open City*
3. Emily Utter, University of Aberdeen - The Fool's Goldfinch: Trauma, Memory, and Narrative in *The Goldfinch*
4. Matti Hyvärinen, University of Tampere - Contested canonicities

10:30-12:00 Session F

D0.09 F1 - Towards a 'Natural' Narratology Twenty Years Later

Chair: John Pier

1. Jonathan Culler, Cornell University - Naturalization in 'Natural' Narratology
2. Brian McHale, Ohio State University - Against Nature
3. Dan Shen, Peking [Beijing] University - Two Conceptions of Experientiality and Narrativity: Functions, Advantages and Disadvantages
4. Maria Mäkelä, University of Tampere - Toward the Non-Natural: Diachronicity and the Trained Reader in Fludernik's Natural Narratology
5. Ansgar Nünning, Justus-Liebig University of Giessen - Broken Narratives as a Challenge for Narrativization and a Chance for 'Natural' Narratology
6. Monika Fludernik, University of Freiburg - (respondent)

C3.17 F2 - "We" Narratives

Chair: Divya Dwivedi

1. Ayelet Ben-Yishai, University of Haifa - Who 'We' Are: Epistemological Commonalities and Realist Form
2. Natalya Bekhta, Justus-Liebig University of Giessen - We-Narrative Proper – Definition, Case Study and Analytical Repercussions
3. Linde De Potter, Ghent University - We are not that kind of people'. An exploration of 'we' narration and literary genre
4. Brian Jansen, University of Calgary - Oddly Shaped Emptinesses: Paralipsis in Jeffrey Eugenides's *The Virgin Suicides* and Joshua Ferris's *Then We Came To The End*

C0.17 F3 - Fiction, Film, and Focalization

Chair: George Butte

1. George Butte, Colorado College - The Wounds of Peter Pan in Print and Film Narrative: Suture and the Heimlich
2. Saminda Ranawaka, Anglia Ruskin University, Cambridge - Ingmar Bergman's Persona: A Close-up to the Grey Area Between *Showing* and *Recounting* in Cinema
3. David Baboulene, Brighton University - The Role of Knowledge Gaps in Popular Hollywood Narrative
4. Tamas Csonge, University of Pecs - Unreliable focalisation: The Perversions of Continuity of Editing in the Films of Attila Janisch

F0.02 F4 - Memoir and Politics

Chair: Peyman Amiri

1. Karen P. Peirce, North Dakota State University - The Construction of a Transforming and Generative Rhetorical Ethos in Lisa Westberg Peters' *Fractured Land: The Price of Inheriting Oil*
2. Mihoko Suzuki, University of Miami - Seventeenth-Century Women's Civil War Memoirs as Political Writing
3. Peyman Amiri, Amsterdam School for Cultural Analysis - Prison Memoirs; Resisting Narratives
4. Ana Belén Martínez García, University of Navarra - Women's Memoir Boom out of North Korea

D1.09 F5 - Novelistic Aesthetics: Modernism and After

Chair: Dorothy J. Hale

1. Dorothy J. Hale, University of California, Berkeley - Narrative Time and Faulkner's Novelistic Aesthetic
2. Marta Figlerowicz, Yale University - Ben Lerner and the Novel of Social Media
3. Nancy Ruttenburg, Stanford University - True Crime as High Modernism
4. Judith Ryan, Harvard University - Narrative Innovation in Robert Musil

A0.08 F6 - Speech, Seriality, and Storytelling

Chair: Marco de Waard

1. Geoff Rodoreda, University of Stuttgart - Orality and Narrative Invention in Alexis Wright's *Carpentaria* (2006)
2. Courtney Hopf, New York University in London - The Spectacle of Speech: Representations of Stammering in Literary Narrative
3. Christian Stenico, University of Innsbruck - From Campfires to iTunes Downloads: Oral Narration in the Podcast *Serial* (2014)
4. Kelly Marsh, Mississippi State University - Roddy Doyle and Suspended Seriality: *From Barrytown to The Guts*

C2.17 F7 - Victorian to Modernist Literature

Chair: Lindsey N. Chappell

1. Rebecca Mitchell, University of Birmingham - Narrative Intertextuality and Literary Egoism in George Meredith and Oscar Wilde
2. Sean O'Toole, City University of New York, Baruch College - The Wilde Intertext: Self-Citation in *The Picture of Dorian Gray*
3. Edward Adams, Washington and Lee University - Untraumatized Memory in Agatha Christie's *Mysteries*
4. Stephen Kern, Ohio State University - Fragmentation and Unification in Modernist Fiction: Lawrence, Gide, Döblin

C2.23 F8 - (Re)Narrating Money, Race, and Power**Chair: Regina Martin**

1. Linda Krumholz, Denison University - Narratives of Genesis and Revelation: Nascent Capitalism in Toni Morrison's *A Mercy*
2. Diana Mafe, Denison University - Narratives of Imperialism: The Price of Conquest in Barbara Kingsolver's *The Poisonwood Bible*
3. Regina Martin, Denison University - Narratives of Desire and Money in Zora Neale Hurston's *Their Eyes Were Watching God* and Zadie Smith's *NW*

12:15-1:15 Teaching Narrative Session

Delegates who pre-booked are welcome to attend this session, which will include brief presentations and general discussion on matters of narrative theory and pedagogy. Bag lunches will be served. If you didn't sign up and would like to attend, please bring €10 with you for lunch and we will do our best to accommodate you.

C3.17 Teaching Narrative Session

1. Sarah Copland, MacEwan University - Chair and Presenter
2. Elizabeth Alsop, Western Kentucky University - Presenter
3. Jared Gardner, Ohio State University - Presenter
4. Jesse Matz, Kenyon College - Presenter

1:15-2:45 Session G**D0.09 G1 - Antiworlds and Unnatural Narrative Theory****Chair: Brian Richardson**

1. Brian Richardson, University of Maryland - Unnatural Narrative, Impossible Worlds, and the Loki Principle
2. Bartosz Lutostański, University of Gdańsk - Unnatural Gombrowicz: The Question of Narrative Levels
3. Rüdiger Heinze, Braunschweig University of Technology - *Lost in Warehouse 13*: Unnatural Storyworlds and Storylines in Contemporary American TV Series

D1.09 G2 - Cultural Narratives II**Chair: Alan Nadel**

1. Alan Nadel, University of Kentucky - It's All about Eve: Norma Desmond, Lina Lamont and the Abjection of Female Stars in the Postwar Period
2. Ellen McCallum, Michigan State University - Not Your Mother's Melodrama
3. Kelly McGuire, Emmanuel College - Courting Medusa: The Subversive Narrative in *Girls Culture*

A0.08 G3 - Embodiment and Character in Nineteenth-Century Literature**Chair: Daný van Dam**

1. Michael Parrish Lee, University of Nottingham - Reading for the Food Plot
2. Rebecca Ehrhardt, University of Southern California - That Kind of Beauty: Realism and Referentiality in Middlemarch
3. Trisha Urmi Banerjee, Harvard University - Balancing the Body of *Persuasion*
4. Hannah Landes, Hebrew University - Paths Regained in *David Copperfield*

C2.17 G4 - Issues in the Rhetorical Theory of Narrative**Chair: Jan Alber**

1. Virginia Pignagnoli, University of Turin - On Voice and Other Resources in Post-Postmodern Narratives
2. Malcah Effron, Case Western Reserve University - Assessing the Realism Effect, or How Melville Taught Me All I Know about Whales
3. Margarida McMurry, University of Oslo - The Functionality of Assumptions in Author-Audience Relationships

A2.08 G5 - Memoirs and Tellability**Chair: Hyesu Park**

1. Nora Berning, Justus Liebig University Giessen - "The 'Me' Decade": Textual and Figural Narcissism in Robert Pirsig's *Motorcycle Narrative Zen and the Art of Motorcycle Maintenance: An Inquiry Into Values* (1974)
2. Hyesu Park, Bellevue College - Intentionality, Folk Psychology, and Memoirs: Re-Thinking Intentionality in *Vietnamerica* and *The Year of Magical Thinking*
3. Rosalia Baena, University of Navarra - Rhetorics of Empathy in Disability Memoirs: Christina Middlebrook's *Seeing the Crab* and Harriet McBryde Johnson's *Too Late to Die Young*
4. Roy Sommer, University of Wuppertal - Tellability Revisited: The need to tell, the willingness to listen and the ethics of narrative

F0.02 G6 - Metafiction, Metalepsis, and the Contemporary Novel**Chair: Filippo Pennacchio**

1. Alexandra Effe, Queen Mary University of London - Metalepsis as Ethical and Theoretical Tool
2. Elizabeth King, University of New South Wales - The Most Metafictional?: The Self-Reflexive Campus Novel and a Spectrum of Metafiction
3. Zuzana Foniokova, Masaryk University (Czech Republic) - Fictionally authentic and authentically fictional: Narrative strategies in Dave Eggers's *A Heartbreaking Work of Staggering Genius*
4. Filippo Pennacchio, IULM University, Milan - "Make no mistake about people who leap from burning windows": Authorial Intrusions and the Author-Narrator Boundary in David Foster Wallace's Novels

C0.17 G7 - Narrative and Video Game Characters: Perspectives on Cognition, Meaning-making, and Subjectivity**Chair: Cody Mejeur**

1. Cody Mejeur, Michigan State University - Cognitive Intersections: Meeting Narrative, Semiotics, and Neuroscience in Video Game Characters
2. Weimin Toh, National University of Singapore - A Multimodal Discourse Analysis of Video Games: A Ludonarrative Model
3. Hanna-Riikka Roine, University of Tampere - The Rhetoric of Embodiment and Agency in Digital Role-playing Games
4. Phillip Lobo, University of Southern California - Novel Subjects: Realism and Selfhood in Literature and Gaming

A2.01 G8 - Narrative Time**Chair: Kristine Johanson**

1. Matthew Rebhorn, James Madison University - Hawthorne's Present Tense Perfected: The Time Signatures of *The House of the Seven Gables*
2. Andreea Deciu Ritviov, Carnegie Mellon University - Political Realism and Narrative Temporality
3. Luke Wilson, Ohio State University - Counting and Telling: Time and Narration in Shakespeare

C0.23 G9 - Perspectives on Character in the Novel**Chair: Michal Ginsburg**

1. Michal Ginsburg, Northwestern University - Characters as Data: The Example of Hugo's *Les Misérables*
2. John Bernkman, CUNY, Baruch College - Latches of Being
3. Zoltan Varga, Bergen University College - The Devil's Trill: Musical Characterization in Tolstoy's *Kreutzer Sonata and its Variations*
4. Zach Samalin, University of Chicago - Bakhtin's *Little Dorrit*--Or, Notes on Some Schizoid Mechanisms

C2.23 G10 - Aural World-Making: Audionarratological Approaches to Sound and Narrative I**Chair: Jarmila Mildorf**

1. Mikko Keskinen, University of Jyväskylä - Book and Audiobook Silences: Reticence and Soundlessness in "Murke's Collected Silences" by Heinrich Böll
2. François Staring, Vrije Universiteit Brussel - Intratextual Thematizations of Classical Music versus Jazz Music: Multisensory, Narrative, Imaginary?
3. Ivan Delazari, Hong Kong Baptist University - Diegetic Music in Narrative Fiction: Who Is Listening, and What Is Heard?

3:00-4:30: Plenary II**D1.08 Plenary II: Espen Aarseth (IT University of Copenhagen) - Fifty Shades of Play: Making Sense of the Game-Story Landscape****Chair: René Glas (Utrecht University)****4:45-6:15 Session H****D0.09 H1 - What Narratology Owes to Lubomír Doležel****Chair: Emma Kafalenos**

1. Thomas G. Pavel, University of Chicago - Lubomír Doležel and the Search for Rigor
2. Veronika Ambros, University of Toronto - The Many Circles of Lubomír Doležel
3. Bohumil Fořt, The Czech Academy of Sciences and Masaryk University - Lubomír Doležel's Czech Inspirations
4. Andrew Lass, Mount Holyoke College - The Point of Reference

C0.17 H2 - Cognition, Affect, and Nineteenth-Century Literature**Chair: Kay Young**

1. Dianne F. Sadoff, Rutgers University - Narrative, Cognition, Possibility: *Great Expectations*
2. Luke Terlaak Poot, UC Berkeley - Implied Emotion: Narrative and the Paradox of Suspense
3. Kay Young, UCSB - Cognitive Dickens

A0.08 H3 - Cultural Narratives III**Chair: Alan Nadel**

1. Richard Ellis, University of Birmingham - Texts, Cultural Narratives and Editors' Editing: the Case of Harriet Jacobs' *Incidents in the Life of A Slave Girl*
2. Jennie Kassanoff, Barnard College - Abstracting the Voter: Disfranchising Narratives of the Enfranchised Man
3. Birgit Spengler, Goethe University - The Body-That-Is-Not-One: Nation-State, Belonging, and Individualism on the U.S.-Mexican Border in *The Bridge*

F0.02 H4 - Description, Spatiality, Narrative**Chairs: Marlene Karlsson Marcussen and David Rodriguez**

1. Marlene Karlsson Marcussen, University of Southern Denmark - Foregrounding the Background: An Encounter between New Materialism and Narratology
2. David Rodriguez, Stony Brook University - Non-Starters: The Refusal to Tell and Bird's-Eye View Description in Hawthorne and Jewett
3. Laura Lucia Rossi, University of Leeds - Interdeterminacy and the Dialectics Between Narration and Description in C.E. Gadda's *La cognizione del dolore*
4. Joshua Parker, University of Salzburg - Plotting Place: When Space Tells its Own Tales

D1.09 H5- Fictionality and Narrative**Chair: J. Alexander Bareis**

1. J. Alexander Bareis, Lund University - Theories of fiction, theses about fictionality - some metatheoretical comments on current debates
2. Tilmann Köppe, Göttingen University - What can the theory of fiction teach us about narrative metalepsis?
3. Frank Zipfel, Mainz University - The fictive stance and narrative theory

C2.23 H6 - Mediated Sexuality: Maniferstations in Prose, Comics, and the Internet**Chair: Theresa Rojas**

1. Theresa Rojas, MIT - Delivered, Read 2:25 AM: Narrating Love, Sex, and Dating in *The Secret Loves of Geek Girls*
2. Doug Bush, Ohio Wesleyan University - Vague Gaps as Cultural Narrative in Manuel Munoz's *Zigzagger*
3. Marie-Therese Mader, University of Zürich - Love One Another: Mormons, Gays, and Narratives of Homosexual Celibacy in the LDS Church

C0.23 H7 - Henry James and Narrative**Chair: Ellen M. Bayer**

1. Ellen M. Bayer, University of Washington Tacoma - 'To revise is to see': The Literary Impressionas Narrative Strategy in James and Chopin
2. Sheila Teahan, Michigan State University - Houses of Fiction
3. Jose Alvarez-Amoros, University of Alicante - Aspectuality and Distributed Identity in Henry James's Shorter Narrative: The Case of Flora Saunt in 'Glasses' (1896)

A2.01 H8 - Narratives of Place**Chair: Rebecca Johnke**

1. Rebecca Johnke, University of Sydney - In the footsteps of ... : walking narratives, cultural tourism, and music fandom
2. Alexandria Milton, SOAS, University of London - The Mapmaker of Cairo: Magical Symbols as Urban Narrative in the Short Stories of Yusuf Idris
3. Rhona Trauvitch, Florida International University - Synontological Spaces

C3.17 H9 - The Counterfactual**Chair: Tina Young Choi**

1. Tilottama Rajan, University of Western Ontario - Sophia Lee's *The Recess* (1783-5) and the Narratology of the Counterfactual
2. Linda Liu, Stanford University - The Counterfactual Chronotope and *The Scarlet Letter*
3. Riyukta Raghunath, Sheffield Hallam University - Counterfactual Historical Fiction: Revisiting Goodman's Possible Worlds Model
4. Marina Lambrou, Kingston University - Disnarration and the unmentioned in fact and fiction

C2.17 H10 - Videogames and Narrative**Chair: Hartmut Koenitz**

1. Blanca Lopez, University Autonoma Metropolitana (Mexico) - Verbal Depiction in Interactive Storytelling for Videogames
2. Stefan Schubert, University of Leipzig - It's Your Story Now? Narrative Instability and Metatextuality in the Video Game *The Stanley Parable*
3. Andrei Nae, University of Bucharest - The Narrativization of Gameplay in the Survival Horror Video Games *Silent Hill* and *Silent Hill 2*
4. Gabriele Ferri, Amsterdam University of Applied Sciences - Stories, Games and Design Fictions: Narrative agency in video games as a resource for speculative design research

6:30-8:00 Session I**C0.17 I1 - Charting Narrative Developments in Medieval and Early Modern Literature****Chairs: Rachel Orgis and Eva von Contzen**

1. Antje Sablotny, University of Dresden - The Narrative of the Narrative of Parzival: Metalepsis as a Self-reference of Telling
2. David Callander, University of Cambridge - Modelling Narrative Innovation in Late Medieval Welsh Poetry to Saints
3. Rahel Orgis, University of Neuchâtel - Weaving Legendary Character into a Text of Contemporary Relevance: Thomas Deloney's Use of the Narrator in *Thomas of Reading*

F0.02 I2 - Echo and Reverberation: Narrative Strategies for Making Meaning**Chair: Nathalia King**

1. NathaliaKing, Reed College - The Production of the 'Echo Effect' in *The Golden Bowl*
2. Marion Geiger, CSU San Marcos - Functions of echo structures in Annette von Droste-Hulshoff
3. Luc Monnin, Reed College - The Writing of Echo

D1.09 I3 - Fictionality Inside and Beyond Fiction – Concepts and Scopes**Chair: Mari Hatavara**

1. Marina Grishakova, University of Tartu - Narrative and Fictionality Beyond Fiction
2. Per Krogh Hansen, University of Southern Denmark - Fiction(ality) and Narrative(ity) – Reference, Technique, Function
3. Mari Hatavara, University of Tampere - Telling Someone Else's Story: Documentaries and Retold Tales
4. Cindie Aen Maagaard and Marianne Wolff Lundholt, University of Southern Denmark - Imagining "12 Everyday Narratives": Fictionality and Constructs of Experientiality in Strategic Organizational Scenarios
5. Marianne Wolff Lundholt, University of Southern Denmark - Imagining "12 Everyday Narratives": Fictionality and Constructs of Experientiality in Strategic Organizational Scenarios

A0.08 **I4 - Narrative Ethics and Cultural Memory**

Chair: Katra Byram

1. Katra Byram, Ohio State University - How Gender and Narrative Form are Shaping German Cultural Memory
2. Nicholas Rinehart, Harvard University - The Contemporary Novel of Slavery in the Shadow of Toni Morrison
3. Ignatius Chukwumah, Federal University, Wukari - The Tragic Form in Igbo Nigerian Narratives

C3.17 **I5 - National and Transnational Identities**

Chair: Katrina M. Powell

1. Katrina M. Powell, Virginia Tech - Transnational Sites of Identity in Gendered Narratives of Displacement
2. Gaura Narayan, Purchase College, SUNY - Narrative Desire and National Identity
3. Claire Corbett, Western Sydney University - Nowhere to run: The Irreality of Australia from *Crabs* to *Mad Max 4*

A2.01 **I6 - Reconsidering Character**

Chair: Evan Thomas

1. Evan Thomas, Ohio State University - Play by the Book: Dramatic Character Narration
2. David Kurnick, Rutgers University - Demography and Celebrity: Galdos and the Sociological Character of Character
3. Guy Spriggs, University of Kentucky - They'll Say I'm Just Like Brando: The Transcendent Nature of Film Stardom

C2.23 **I7 - Unnatural Narratives**

Chair: Changcai Wang

1. Hollie Adams, Red Deer College - The Unnatural I's of Barrie and Burnett: Unnatural Narratives in the Golden Age of Children's Literature
2. Lawrence Stanley, Brown University - Fables, Fairytales, and Semantic Impertinence: the *fabula* of unnatural narratives
3. Sjoerd-Jeroen Moenandar, South Mediterranean University - When not to tell stories: Unnatural narrative in applied narratology

C2.17 **I8 - Viral self-narration across media**

Chair: Henrik Skov Nielsen

1. Louise Brix Jacobsen, Aalborg University - Vitafiction and virality. Fictionalization as self-fashioning strategy across media
2. Tommi Kakko, University of Tampere - Trip Reports in Literature and Online Forums: Viral Experiences and Viral Language
3. Carsten Stage, Aarhus University - Cancer narratives and social media -assemblages of affect, biological citizenship and valuation

A2.08 **I9 - Narrative Minds**

Chair: Marco Bernini

1. Iida Pöllänen, University of Oregon - Whose Voice is it Anyway? The Normative and Emancipatory Potential of Social Minds
2. Jesse Matz, Kenyon College - Against Telepathy
3. Marco Bernini, Durham University (UK) - The Mystery of the Conscious: Mind Wandering, Inner Speech and Attentional Dcoupling in James Joyce's *Ulysses*

8:45-10:30 Contemporary Narrative Theory II

D1.08 CNT2 - Contemporary Narrative Theory II: The Graphic Novel

Chair: Silke Horstkotte

1. Daniel Stein, University of Siegen - Graphic Style in Superhero Comics
2. Silke Horstkotte, University of Warwick - The Phenomenology of Style
3. Nancy Pedri, Memorial University of Newfoundland - Visual Style and Focalization

10:45-12:15 Session J

D1.09 J1 - Synchronic Reading

Chair: Robyn Warhol

1. Robyn Warhol, Ohio State University - 1847: Reading Dickens and Thackeray Like a Victorian
2. Lindsey N. Chappell, Rice University - 1860: Victorian Periodicals and the Domestication of Italy
3. Sean O'Sullivan, Ohio State University - 2004: HBO's *Annus Mirabilis*
4. Maria Sulimma, Free University of Berlin - 2015: Simultaneous Seriality and *The Walking Dead*

C0.17 J2 - Aural World-Making: Audionarratological Approaches to Sound and Narrative II

Chair: Jarmila Mildorf

1. Jarmila Mildorf, University of Paderborn - Can Sounds Narrate? Prosody in Sound Poetry Performance
2. Lars Bernaerts, Ghent University - The Multimodal Evocation of Minds in Audio Drama
3. Inge Arteel, Vrije Universiteit Brussel - Experimental Acoustic Life Writing - Two Recent Case Studies

C3.17 J3 - Blurred Boundaries: Narrative and Cultural Anxiety

Chair: Jamie Barlowe

1. Jamie Barlowe, University of Toledo - *Gone Girl*, But Not Forgotten: Marriage, Madness, and Murder
2. Priscilla Walton, Careton University - *From Cell 2455, Death Row to Rectify*: Changes in Cruel and Unusual
3. Carol Colatrella, Georgia Tech - Feminist Politicians on Television: *The Amazing Mrs. Pritchard*, *Borgen*, and *Madame Secretary*

D0.09 J4 - Engagement with Experimental Narrative: Contributions from the Cognitive Humanities

Chair: Marco Caracciolo

1. Merja Polvinen, Helsinki Collegium for Advanced Studies - Temporal Experiments and Narrative Emotions
2. Vera Tobin, Case Western Reserve University - Triangles of Social Cognition, Suspense, and Viewpoint in Experimental Film
3. Yanna Popova, Independent Scholar - Narrative Presence: A Typology of Reader Engagement
4. Daniel Irving, Stony Brook University - Reading for Presence; or, What to Do with Weak Narrativity

C2.17 J5 - Contemporary Narrative Forms

Chair: Virginia Pignagnoli

1. Federico Pianzola, University of Milan Bicocca - Is narrative a complex system?
2. Elizabeth Alsop, Western Kentucky University - Stop Action: The Lyrical Moment in Serial Television Drama
3. Milosz Wojtyna, University of Gdansk - Narrative Brevity Across the Media: Rhetoric and Form
4. Rae Muhlstock, University of Albany - The Orthography of the Labyrinth

A2.01 J6 - Climate Change and the Anthropocene

Chair: Emily Raymundo

1. Barbara Leckie, Carleton University - Climate Change, Interrupted
2. Emily Raymundo, University of Southern California - Entanglement: Narrating Time and Space at the End of the Anthropocene
3. Karen Jacobs, University of Colorado at Boulder - Theorizing the New Geomancy in Pynchon's *Mason & Dixon*

A0.09 J7 - Focalization

Chair: Emma Kafalenos

1. Emma Kafalenos, Washington University in St. Louis - The Uses of Letters in Jane Austen's *Pride and Prejudice* and Julian Barnes's *The Sense of an Ending*
2. W. Michelle Wang, Nanyang Technological University - Hearing the Unsaid: Diegetic Ambiguity and the Chinese Television Soundtrack
3. Renate Brosch, University of Stuttgart - Identity and History in Process: the Experiential Narrative Technique of *Wolf Hall*

C2.23 J8 - Autobiography and Narrative Unreliability

Chair: Helen Day

1. Nils Gunder Hansen, University of Southern Denmark - The question of unreliability in autobiographical narration
2. Janina Jacke, University of Hamburg - Unreliable, according to whom? New insights into narrative unreliability
3. Mahmoud A. Khalifa, Taibah University - Roads to Mecca, narrating the cross-cultural identity of the convert subject

A2.08 J9 - Rewriting Romantic Plots**Chair: Tory Young**

1. Tory Young, Anglia Ruskin University, Cambridge - The End of Love
2. Lara Mazurski, Amsterdam University College - Reading Lesbian Subjectivities in *The Taste of Salt* (Carol)
3. Jody R. Rosen, New York City College of Technology - The Short-Term Marriage Plot: Narratives of Serial Monogamy

C3.23 J10 - Narratives of Confinement: Story, Agency and Space**Chair: Hanneke Stuit**

1. Esther Peeren, University of Amsterdam - Prisons as Affective Contact Zones
2. Boris Noordenbos, University of Amsterdam - Agency and Surveillance in Russian Conspiracy Narratives
3. Hanneke Stuit, University of Amsterdam - Prisons and Parasites: Narrative Economies in the South African Number Gangs
4. Daan Wesselman, University of Amsterdam - Confinement, Choice and Subjectivity in *The Stanley Parable* and *Dear Esther*

12:15-1:45 Awards Luncheon**Atrium Awards Luncheon**

Delegates who pre-booked are invited to attend the annual International Society for the Study of Narrative Awards Luncheon. In addition to general updates about the Society and future conferences, we will be awarding: The Booth Award for Lifetime Achievement in the Study of Narrative, The Perkins Prize, The Best Graduate Student Essay from last year's conference, and The Best Essay in Narrative in the past year.

2:00-3:30: Plenary III**D1.08 Plenary III: Roberta Pearson (University of Nottingham) - The Cohesion and Expansion of Fictional Storyworlds****Chair: Jason Mittell****3:45-5:15 Session K****D1.09 K1 - Revisiting Experientiality: Diachronic and Cognitive Approaches****Chair: Eva von Contzen**

1. Jonas Grethlein, Heidelberg University - More than Minds: Experience, Narrative, and Plot
2. Karin Kukkonen, University of Oslo - Experientiality and the 'Realist Paradigm'
3. Marco Caracciolo, University of Freiburg - *Natura facit saltum*: Posthuman Narratives as a Test Bed for Experientiality

A0.09 K2 - African-American Fiction**Chair: Eir-Anne Edgar**

1. Eir-Anne Edgar, University of Kentucky - You and Your Folks: Interracial Desire and Legal Subjectivity
2. Brooks E. Hefner, James Madison - University Race, Repetition, Resistance: Genre Forms in African American Newspaper Fiction of the 1930s
3. Marc Farior, University of Arizona - War in the Home of Claude McKay's *Home to Harlem*

C2.17 K3 - Digital Poetics and the Multimodal Novel**Chairs: Corey Efron and Torsa Ghosal**

1. Torsa Ghosal, Ohio State University - Shape of Cognition in Typographical Fictions
2. Juha-Pekka Kilpio, University of Jyväskylä (Finland) - Untimely Mediations: Doug Dorst and J.J. Abrams's *S.* against the Digital
3. Corey Efron, Ohio State University - Digital Temporality and the Multimodal Novel
4. Richard Cavell, University of British Columbia - The Multimodal Novel and the Remediation of the Book: Stephen Marche's *Love and the Mess We're in* (2012)

D0.09 K4 - Fictionality as invention. Fiction as convention**Chair: Sarah Copland**

1. Simona Zetterberg Gjerlevsen, Aarhus University - Rethinking Fictionality in the Novel
2. Stefan Iversen, Aarhus University - Fictionality Beyond Fiction: Ethos-Experiments in Contemporary Public Rhetoric
3. Henrik Skov Nielsen, Aarhus University - Free indirect discourse as inventive discourse
4. James Phelan, Ohio State University - Local Nonfictionality within Global Fictions

C0.17 K5 - Interdisciplinary Use of Narrative: From Entomology through Climatology to Medicine**Chair: Lewis Mehl-Madrona**

1. Lewis Mehl-Madrona, University of New England College of Osteopathic Medicine - The neuroscience of narrative: how the brain manages story and how deficits in storytelling reveal underlying brain pathology
2. Barbara Mainguy, Coyote Institute for the Study of Change and Transformation - Narratives of Trauma revealed through Body-oriented Psychotherapy: making the inarticulate heard
3. Venetia Young, University College, London - Narratives of Aging - Poetic tales of valiantly growing old
4. Philippe Martin, Université Catholique de Louvain - Climate Change Narratives as Trickster Stories
5. Myriam Lefebvre, Université Libre de Bruxelles - The Stories Bees Tell

C3.17 K6 - Narrating Non-Human Minds**Chair: Erin James**

1. Molly Youngkin, Loyola Marymount University - Animal Narratives, Human Readers: Theorizing Animal Stories with First-Year Students
2. Wyatt Bonikowski, Suffolk University - The Unhomely House as Character-Narrator in Helen Oyeyemi's *White Is for Witching*
3. Katherine Isabel Bondy, UC Berkeley - Beyond Sympathy's Narrative: Nineteenth-Century Women & the Non-Human World
4. Victoria Googasian, Stanford University - A Pinch of Brain Stuff': The Politics of Narrating the Animal Mind

C2.23 K7 - Narrative in the Classroom and Beyond**Chair: Don Redmond**

1. Colin Irvine, Carroll College - 10 Steps to a 4-Dimensional Text: An In-Class, On-Line Activity for Helping Students Convert Simple Stories into Complex Narratives
2. Don Redmond, Mercer University - Interdisciplinary University Narrative Centers
3. Franco Passalacqua, University of Milan Bicocca - Embodied Simulation as a Didactic Transposition Strategy: The Value of Narrative Experience Within Learning/Teaching Processes
4. Richard Walsh, University of York - Narrative Theory for Complex Systems Scientists

C3.23 K8 - Paratexts**Chair: Edward Maloney**

1. Hannah Courtney, University of New South Wales - The Paratext as Narrative
2. Ellen McCracken, University of California, Santa Barbara - Ethnic Excess in the Text/Paratext Continuum of Sandra Cisneros
3. Aleksandar Stevic, King's College, University of Cambridge - Monstrous Paratexts: Frankenstein and the Drama of Rewriting
4. Haifeng Hui, Huazhong University of Science and Technology - Persuasive Power of the Paratext in Chinese and American School Editions of *Robinson Crusoe*

A2.08 K9 - Violence, Reparation, and Contemporary Culture**Chair: Christine Quinan**

1. Christine Quinan, Utrecht University - Affect, Narrative Style, and the Refugee Crisis: Morgan Knibbe's *Those Who Feel the Fire Burning*
2. Vaheed Ramazani, Tulane University - Exceptionalism, Metaphor, and the Ethics of Hybrid Warfare
3. Juliana Nalerio, University of Valladolid - Unspeakable Violences and Violent Silences: Outsourced Lives in Charles Yu's "Standard Loneliness Package"

5:30-7:00 Session L**C3.23 L1 - Eighteenth-Century Literature****Chair: Bridget Donnelly**

1. Menglu Gao, Northwestern University - The Economy of Narrative: Self-interest, Commerce, and Sentiment in Smollett's *Roderick Random*
2. Bridget Donnelly, University of North Carolina at Chapel Hill - A "Chequer-Work of Providence": Accidents and Causal Imaginings in the Eighteenth-Century Novel
3. Eliza Holmes, Harvard University - Narrative Maps: Defoe and the limits of the known
4. Hatice Yurttaş, Murat Hüdavendigâr University - Romance or Novel?: Eliza Haywood's *The Fortunate Foundlings*

C0.17 L2 - Fictionality in Practice**Chair: Maria Hofmann**

1. Lieselot De Taeye, FWO / Vrije Universiteit Brussel - Three Ways of Defining Factual Literature based on Fictionality Theory. Gains and Blind Spots.
2. David Letzler, Queens College at the City University of New York - Authorial Accountability as the Criterion of Fictionality
3. Maria Hofmann, University of Minnesota - Fictionality and Documentary Film: Undecidability in *Exit Through the Gift Shop*

C2.17 L3 - Narratives of American Identity**Chair: Elise Lemire**

1. Marta Puxan-Oliva, University of Barcelona - American identity and the 'real marevellous' as a historically determined focalization
2. Lizzie Nixon, The Ohio State University - Between Lyric and Narrative, Fact and Fiction?: Biographical Musicals, Modes, and Adaptation
3. Elise Lemire, Purchase College, SUNY - "Listen my children and you shall hear": The Deployment of Foundational American Narratives by Vietnam Veterans Against the War
4. Elizabeth Hewitt, Ohio State University - Money Talks: The Narration of Financial Complexity

C2.23 L4 - Narratives of Guardianship: Philanthropic, Authorial, Carceral**Chair: Sarah Raff**

1. Sarah Raff, Pomona College - Marrying (Off) Dickens's Ward-like Reader
2. Nora Gilbert, University of North Texas - Fair Triumvirate of Flight: The Runaway Ward Plot in Behn, Manley, and Haywood
3. Matt Bryant Cheney, University of Kentucky - Unsentimental Charity: The Ethos of Philanthropy in Richard Wright's *Native Son*

C3.17 L5 - Beyond Postcolonial Narratology

Chair: Hanneke Stuit

1. Ronald Irwin, University of Cape Town - How Koo Beat Coke in South Africa: A Victory in the Narratology of South African Branding
2. Yra van Dijk, Leiden University - A Nazi in the Jungle: The Palimpsest of Memory in Dutch Caribbean Literature
3. Janine Hauthal, Vrije Universiteit Brussel- Towards a Transnational Aesthetics Beyond the Postcolonial? Narratology and the Aesthetic Shift in Postcolonial Studies
4. Shang Biwu, Shanghai Jiao Tong University - Towards a Comparative Narratology

A2.08 L6 - Satire and Humour

Chair: Frank Palmeri

1. Frank Palmeri, University of Miami - A Genealogy of Satire in Mid-Victorian England
2. Annjeanette Wiese, University of Colorado, Boulder - Satire and Truth: Fake News and the Complex Nature of Narrative Truthiness
3. Siddharth Srikanth, Ohio State University - Narrative Humor and Mimicry in VS Naipaul's "Bogart" and "B. Wordsworth"

A2.01 L7 - The Critique of Narratology's Account of Literary Fiction

Chair: Greger Andersson

1. Tommy Sandberg, Orebro University - Four Critical Perspectives on Narratology
2. Greger Andersson, Orebro University - Does an Application of Narratology in the Study of Fiction Generate Strange Interpretations?
3. Lars-Ake Skalin, Orebro University - Where Aesthetic Theory Confronts Narratology

8:00-11:00 Dance - NEMO Science Center (Oosterdok 2)

Please join us at the NEMO Science Center rooftop for the annual Society dance. Delegates who booked will receive a drink ticket upon entering and additional drinks will be available at the cash bar. NEMO is located at Oosterdok 2 (East Dock) in Central Amsterdam. The museum's striking copper-green building is easy to spot from Amsterdam Central Station. It is about a 20-minute walk from the conference venue (Oudemanshuispoort) or a 15-minute walk from Amsterdam Central Station. NEMO is also accessible by bus (which costs €2.90): Take Bus 22 or 48 and get off at Kadijksplein. You can plan your journey at www.9292.nl or www.gvb.nl



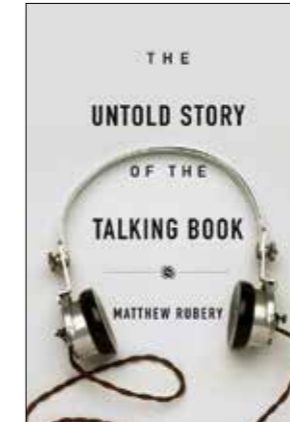
Harvard

**Cool Characters***Irony and American Fiction*

Lee Konstantinou

Charting a new course in the criticism of postwar fiction, *Cool Characters* examines the changing status of irony in American cultural and political life from World War II to the present, showing how irony migrated from the countercultural margins of the 1950s to the cultural mainstream of the 1980s. Along the way, irony was absorbed into postmodern theory and ultimately became a target of recent writers who have sought to create a practice of "postirony" that might move beyond its limitations.

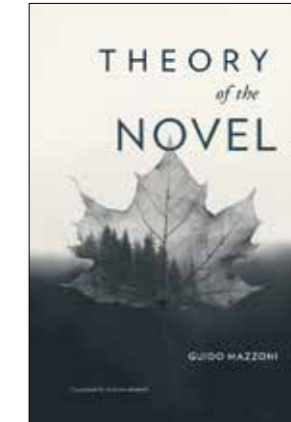
9780674967885 | £29.95

**The Untold Story of the Talking Book**

Matthew Rubery

The Untold Story of the Talking Book focuses on the social impact of audiobooks, not just the technological history, in telling a story of surprising and impassioned conflicts: from controversies over which books the Library of Congress selected to become talking books—yes to Kipling, no to Flaubert—to debates about what defines a reader. Delving into the vexed relationship between spoken and printed texts, Rubery argues that storytelling can be just as engaging with the ears as with the eyes, and that audiobooks deserve to be taken seriously. They are not mere derivatives of printed books but their own form of entertainment.

November 2016
9780674545441 | £20.00

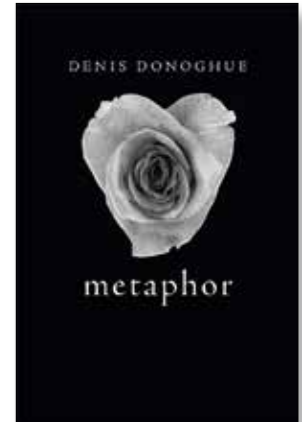
**Theory of the Novel**

Guido Mazzoni

Translated by Zakiya Hanafi

The novel is the most important form of Western art. It aims to represent the totality of life; it is the flagship that literature sends out against the systematic thought of science and philosophy. Indebted to Lukács and Bakhtin, to Auerbach and Ian Watt, Guido Mazzoni's *Theory of the Novel* breaks new ground, building a historical understanding of how the novel became the modern book of life: one of the best representations of our experience of the world

January 2017
9780674333727 | £29.95

**Metaphor**

Denis Donoghue

Denis Donoghue turns his attention to the practice of metaphor and to its lesser cousins, simile, metonym, and synecdoche. Metaphor ("a carrying or bearing across") supposes that an ordinary word could have been used in a statement but hasn't been. Instead, something else, something unexpected, appears. At the center of Donoghue's study is the idea that metaphor permits the greatest freedom in the use of language because it exempts language from the local duties of reference and denotation.

9780674430662 | £18.95

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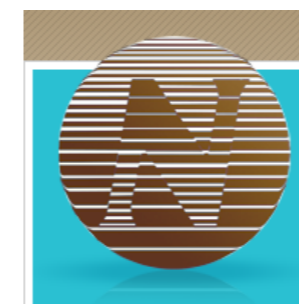
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