



Narrative 2020

March 5-7

The Intercontinental Hotel

New Orleans

Program Overview

Wednesday, March 4

5:00 to 7:00 PM Welcome Reception and Registration
Newcomers' Dinner to follow

Thursday, March 5

8:00 - 8:30 AM Coffee and Registration
8:30 - 8:30 AM Welcome
8:30 - 10:00 AM Contemporary Narrative Theory I
10:15 - 11:45 AM Concurrent Session A
12:00 - 1:00 PM Pedagogy Lunch
1:15 - 2:45 PM Concurrent Session B
3:00 - 4:30 PM Concurrent Session C
4:45 - 6:15 PM Concurrent Session D
8:00 - 9:30 PM Plenary 1
9:30 - 11:00 PM Opening Reception

Friday, March 6

8:00 - 8:30 AM Coffee and Registration
8:30 - 10:00 AM Contemporary Narrative Theory II
10:15 - 11:45 AM Concurrent Session E
12:00 - 1:00 PM Town Hall Lunch
1:15 - 2:45 PM Concurrent Session F
3:00 - 4:30 PM Concurrent Session G
4:45 - 6:15 PM Concurrent Session H

Saturday, March 7

8:00 - 8:30 AM Coffee and Registration
8:30 - 10:00 AM Concurrent Session I
10:15 - 11:45 AM Concurrent Session J
12:00 - 1:30 PM Awards Lunch
1:45 - 3:15 PM Plenary 2
3:30 - 5:00 PM Concurrent Session K
5:15 - 6:45 PM Concurrent Session L
9:00 PM - 12:00 AM Narrative Party and Dance

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Acknowledgements

Narrative 2020 is the 35th International Conference on Narrative, the annual conference of the International Society for the Study of Narrative.

Host: Mississippi State University

Sponsors: University of New Orleans and Tulane University

Affiliated Institutions:

- Project Narrative, Ohio State University
- Narrare: Centre for Interdisciplinary Narrative Studies, Tampere University
- The University of Antwerp
- Georgetown University
- The University of Maryland
- Center for Asian American Studies, University of Massachusetts, Lowell
- Paris Centre for Narrative Matters

Conference Organizers:

Kelly Marsh, Mississippi State University

Dan Punday, Mississippi State University

Staff Coordinator:

Greg Marcus, Mississippi State University

Proposal Review Committee:

- Oliver Buckton, Florida Atlantic University
- Shalyn Claggett, Mississippi State University
- Sarah Copland, MacEwan University
- Nancy Easterlin, University of New Orleans
- Joanne Lipson Freed, Oakland University
- Jennifer Harding, Washington and Jefferson College
- Courtney Hopf, New York University London
- Kristianne Kalata, Westminster College
- Stefan Kjerkegaard, Aarhus University
- Anne Langendorfer, University of Tennessee, Knoxville
- Pia Masiero, Ca' Foscari University of Venice
- Monique Morgan, Indiana University Bloomington
- Bill Nelles, University of Massachusetts Dartmouth
- Aaron Oforlea, Washington State University
- Hyesu Park, Bellevue College
- Joshua Parker, University of Salzburg
- Alexandra Valint, University of Southern Mississippi
- Paul Wake, Manchester Metropolitan University
- Michelle Wang, Nanyang Technological University
- Annjeanette Wiese, University of Colorado
- John Young, Marshall University

Graduate Student Staff: Carolyn Angelo (Mississippi State), Samantha Dean (Mississippi State), Sofia Gilmore-Montero (University of New Orleans), Daniel Hatch (University of New Orleans), Juliana Jones (Mississippi State), Emma Moffett-Taylor (Mississippi State), Amber Morgan (Mississippi State), Katie Poe (Mississippi State), Jonathon Pulliam (University of New Orleans), De'Ariz Rhymes (Mississippi State), and Katie Starliper (Mississippi State).

We would especially like to thank Nancy Easterlin at the University of New Orleans and Molly Travis at Tulane for their work over the last two years to arrange support from their universities. Thanks to School of Liberal Arts, Dean Brian Edwards, and the Department of English at Tulane University. At the University of New Orleans, we want to acknowledge the Provost, the College of Liberal Arts, Education, and Human Development, as well as the Department of English and Foreign Languages.

At Mississippi State University, we would like to thank College of Arts and Sciences for its generous financial support. We would also like to acknowledge these offices for providing technical support, infrastructure, and equipment:

- The Department of Communication
- The Department of Classical and Modern Languages
- The Department of Geosciences
- Information Technology Services
- The Mississippi State University Libraries
- Office of the Controller and Treasurer
- Office of Research and Economic Development
- Office of Research Security

Cover image: the meandering Mississippi river image comes from Harold Fisk's 1944 "The Alluvial Valley of the Lower Mississippi River," prepared for the Army Corps of Engineers.

The International Society for the Study of Narrative

The International Society for the Study of Narrative (ISSN) is a non-profit 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 Board

Executive Committee

President: Sylvie Patron, Université de Paris
First Vice President: Lindsay Holmgren, McGill University
Second Vice President: Erin James, University of Idaho
Past President: Maria Mäkelä, University of Tampere
Secretary-Treasurer; Editor, *Narrative*: Jim Phelan, The Ohio State University
Conference Liaison: Sue J. Kim, University of Massachusetts, Lowell
Electronic Communications Coordinator: Edward Maloney, Georgetown University

Executive Council

Christopher González, Utah State University, 2018-2020
Henrik Skov Nielsen, Aarhus University, 2018-2020
Dorothee Birke, NTNU Trondheim, 2019-2021
Aliyyah Abdur-Rahman, Brown University, 2019-2021
Helen Davis, Wilkes University, 2020-2022
Aaron Oforlea, Washington State University, 2020-2022

Current Society Initiatives

Diversity, Inclusion, and Equity Committee

Since its inception in the 1980s, the ISSN has expanded from being a primarily Anglo-American group of scholars interested in narrative literature to a far more international society dedicated to the study of narrative as a transmedial and transcultural phenomenon. The Society embraces this development and is dedicated to supporting diversity both in the spread of topics it attends to and in its membership. Diversity for us is multi-faceted and intersectional, and includes race, ethnicity, sex/gender, sexual orientation, neurodiversity, nationality, language, economic status, age, career level, and other aspects of identity. It is important to us that the Society (and in particular the conference) is an inclusive space that is welcoming to all members. We also recognize the need to continue expanding the scope of narrative theory, and that such growth can only happen if we welcome scholars with diverse experiences and theoretical approaches. The purpose of the committee is to promote this huge and ongoing task by identifying tangible areas for improvement and offering concrete suggestions.

To this end, we invite all members to join in the conversation: Please share your experiences and suggestions. You can send us an email or talk to us at the conference.

Email contact: dorothee.birke@uibk.ac.at, chris.gonzalez@usu.edu, helen.davis@wilkes.edu

Committee members 2020/21: Dorothee Birke (co-chair), Helen Davis, Chris González (co-chair), Yoon Sun Lee, Tara MacDonald, Cody Mejeur, Cathy Romagnolo

Sustainability Committee

The Sustainability Subcommittee makes recommendations to the Executive Council regarding the environmental impact of the Society and its conference. This includes also examining how issues of sustainability intertwine with other initiatives of the Society, including diversity and inclusion. Questions that this committee considers include: How can the Society best balance serving its full membership and promoting a net-positive environmental impact? How do sustainability concerns offer up new models for the annual Narrative conference and the membership perks of the Society? How can foregrounding sustainability help us think creatively about the future health of the Society?

For more information, contact Erin James at ejames@uidaho.edu.

Affiliated Institutions

This year's conference is piloting a new method of funding that may become a model for future Narrative conferences. In addition to the host (Mississippi State University) and local sponsors (The University of New Orleans and Tulane University), we have recruited universities and other organizations to serve as affiliated institutions, which support the conference with smaller financial contributions. These institutions are leading universities, centers, and other programs from around the world devoted to the study of narrative.

If you think that your institution might be able to help sponsor a future Narrative conference in this way, talk to Dan Punday (dpunday@english.msstate.edu) for more details.

Thank you to all of our affiliated institutions and other sponsors!



Paris Centre for Narrative Matters

Centre et réseau de recherches dédiés à l'étude, des pratiques et des théories du récit. Awardee of the IdEx Université de Paris 2019 Call for Projects Dynamique Recherche

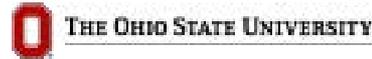
The project to create a Paris Centre for Narrative Matters is the result of a collaborative effort carried out over nearly three years between Sylvie Patron, maîtresse de conférences habilitée à diriger des recherches at the Université Paris Diderot, now Université de Paris, and Brian Schiff, professor and chair of the Department of Psychology at the American University of Paris.

Read more about the Paris Center for Narrative Matters on pages 52-53.



The Center for Asian American Studies, University of Massachusetts, Lowell

The Center for Asian American Studies (CAAS) promotes research and education on Asian Americans, particularly Southeast Asian Americans in New England. With communities as collaborative partners, we seek to identify disparities in and develop ways to improve education, health, civic engagement, and cultural preservation and innovation. We aim to foster respect for all forms of diversity, enhance appreciation of intersecting identities, and dismantle structural inequalities.



Project Narrative

Project Narrative (PN) <https://projectnarrative.osu.edu> is a cluster of faculty, visiting scholars, and graduate students at the Ohio State University dedicated to producing and promoting state-of-the-art research and teaching in narrative studies.

Project Narrative annually offers a Summer Institute, and we are currently accepting applications for the 2020 program on Narrative, Medicine, and Disability, June 22 to July 2, co-directed by James Phelan and Amy Shuman. September 10-12, 2020, we are hosting a conference on "The Uses of Narrative Theory: Perspectives from the Project Narrative Summer Institute, 2010-2020" in which alums of PNSI will offer presentations responding to the prompt, "how do I use narrative theory in my teaching, research, and/or outreach?" The conference will be free and open to the public.

Read more about Project Narrative on pages 54-55.



Learning, Design, and Technology at Georgetown University

The Learning, Design, and Technology (LDT) is a master's degree program at Georgetown University. The LDT program was created in response to the complex challenges facing higher education. We provide our students with the knowledge and tools necessary to develop a strong understanding of the intersecting fields of instructional design, educational technology, learning analytics and critical higher education studies.

Combining this knowledge with real world opportunities, a deep dive into the narratives of higher education, and a self-developed portfolio of work, our students head into careers of instructional and learning design, instructional technology, analytics, leadership, and more while striving to make meaningful and impactful change in these fields.

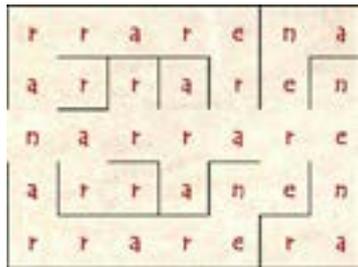


The Department of English, The University of Maryland

The English department at the University of Maryland is a vibrant and innovative place to study media, writing, and literature, and is an especially excellent place to explore narrative, the history of the novel, twentieth century fiction, and narrative theory.

Our historic strengths, as shown by national rankings, are in areas of African American literature, Early Modern literature, early American literature, and Digital Humanities. Students also specialize in eighteenth century fiction; nineteenth century U.S. narratives; British modernism; postmodernism; Asian American and Latinx fiction; postcolonial literature and theory; language, writing, and rhetoric; and digital studies.

You can read more about the Department of English at the University of Maryland on p. 56.



Narrare: Centre for Interdisciplinary Narrative Studies

Narrare: Centre for Interdisciplinary Narrative Studies (2014–) at Tampere University advances the internationally renowned and interdisciplinary work that our team in literary studies and social sciences has been doing for more than two decades. Narrare brings together researchers in literary studies, social sciences, game studies, media and journalism, history, philosophy, education, psychology, health sciences, information systems research, political science and administrative studies. The centre’s essential aim is to develop consistent narrative-theoretical methodology for all disciplines working with narrative

You can read more about Narrare on p. 57.



University of Antwerp

The Department of Literature at the University of Antwerp unites researchers studying literature in Dutch, English, French, German and Spanish, as well as scholars in Theatre and Film Studies. Members offer courses in the BA and MA programmes in Literature and Linguistics. In addition, the Department of Literature hosts three research groups: the Antwerp Centre for Digital Humanities and Literary Criticism (ACDC), the Institute for the Study of Literature in the Low Countries (ISLN) and Visual Poetics. Several members have additional affiliations with, amongst others, the Institute of Jewish Studies, the Ruusbroec Institute and the Urban Studies Institute at the University of Antwerp.

For more information on the University of Antwerp, see pp. 58-59.

Awards: Calls for Nominations

2021 Perkins Prize Nominations

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

The Perkins Prize is conceived as a book prize rather than an author prize. 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 2019 will be announced at the MLA Convention in Toronto in January 2021, and the prize will be presented at the 2021 International Conference on Narrative in Chichester.

To nominate books with a copyright date of 2019, please send an email with "Perkins Prize" in the subject line to the chair of the judging committee, Maria Mäkelä: maria.makela@tuni.fi. Publisher, third-party, and self-nominations are all appropriate. Copies of books must be sent directly 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 receipt of books by the judges is June 1, 2020.

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

Maria Mäkelä
Faculty of Social Sciences
FI-33014 Tampere
Finland
maria.makela@tuni.fi

Catherine Belling
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Claremont, CA 91711
U.S.A.
kpuckett@berkeley.edu

The Alan Nadel Prize for the Best Graduate Student Essay

All graduate students who present a paper at the International Conference on Narrative are invited to compete for the prize for the best graduate-student paper of the conference. The winner will receive a copy of a Perkins Prize-winning book of their choice and will be invited to expand the winning paper and submit it for consideration by *Narrative*. In addition, the 2020 award winner will be eligible for \$500 toward expenses to attend the 2021 conference, where the Prize winner will be recognized during the Awards luncheon. The award is named in honor of Alan Nadel, the William T. Bryan Chair of American Literature and Culture at the University of Kentucky.

To be considered, students must submit papers electronically as attachments (Word or PDF) to both of the judges: Helen Davis (helen.davis@wilkes.edu) and Aaron Oforlea (aoforlea@wsu.edu). Papers must be received by April 1, 2020, and 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: Chichester 2021

NARRATIVE 2021



Call for Papers

We welcome proposals for papers and panels on all aspects of narrative in any genre, period, discipline, language, and medium.

Proposals for Individual Papers

Please provide the following:

- Name
- Institutional affiliation
- E-mail address
- Paper title
- 300-word abstract (maximum)
- A brief academic bio (no more than 100 words)

16-19 JUNE

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NARRATIVE2021



Proposals for Panels

We are particularly interested in receiving proposals for panels as we find that this creates greater focus and coherence amongst the papers. Please provide the following:

- Panel title
- A 700-word abstract (maximum) describing the topic of the panel and each contribution
- Titles of the individual papers with the name, institutional affiliation, email address, and academic bio (no more than 100 words) for each participant

Please send proposals to the organisers Tommy Lynch, Hugo Frey, and Dick Ellis at proposals.Narrative2021@chi.ac.uk (PDF or Word). The deadline is December 1, 2020.

All participants must join the International Society for the Study of Narrative. For more information on the ISSN, please visit: <http://narrative.georgetown.edu/>.

Practicalities

Wi-Fi

Wifi is available throughout the meeting space. The network is called “IHG connect” and the password is “msyha”.

Pharmacy and Grocery

There is a Walgreens and CVS a couple of blocks away on the corner of Canal and either Baronne (Walgreens) or Carondelet (CVS). The nearest full grocery store is Rouses, about five blocks at Baronne and Girod.

Pronoun Stickers

In order to make everyone feel welcome at the conference, we are providing stickers at the registration desk to indicate your pronouns. We encourage everyone to attach them to their badges.

Business Center

Attendees have access to the Intercontinental’s Business Center, located on the lower level of our meeting space, where you can print short documents free of charge.

Social Media

Please follow @issn2020 (Twitter) and issn2020 (Instagram); there are links to these two accounts as well as to Facebook on the conference website. Please use the #Narrative2020 hashtag in your social media posts.

Eating

The conference website has detailed information about options for eating near the hotel, restaurants to serve vegetarian, vegan, and gluten-free food, as well as recommended restaurants around the city.

Awards and Pedagogy Lunch Stickers

When you registered for the conference, you were asked if you wanted to pay to reserve a meal during the pedagogy roundtable on Thursday, and if you were planning to attend the awards lunch. If you paid for the pedagogy lunch you will have a blue sticker on the back of your badge; if you’re signed up for the awards lunch, you will have a red one.

Plenary Speakers



Jussi Parikka

Dr Jussi Parikka is Professor at the Winchester School of Art (University of Southampton) and the founding co-director of the Archaeologies of Media and Technology (AMT) research unit. In addition, he is a visiting scholar at the Academy of Performing Arts, Prague as the research leader for the project Operational Images (2019-2023).

Parikka's books include the media ecology-trilogy that consists of *Digital Contagions* (2007, 2nd. ed 2016), *Insect Media* (2010) and most recently, *A Geology of Media* (2015), which addresses the environmental contexts of technical media culture. This topic was continued in the short booklet *A Slow, Contemporary Violence: Damaged Environments of Technological Culture* (2016). In addition, Parikka has published such books as *What is Media Archaeology* (2012) and edited various books, recently *Writing and Unwriting (Media) Art History* (2015, with Joasia Krysa) on the Finnish media art pioneer Erkki Kurenniemi. He is also co-editor of *Across and Beyond: – A Transmediale Reader on Post-Digital Practices, Concepts, and Institutions* (Sternberg Press, 2016, co-edited with Ryan Bishop, Kristoffer Gansing and Elvia Wilk).

His current book project focuses on laboratories in the humanities and is co-written with Lori Emerson and Darren Wershler. <https://manifold.umn.edu/projects/the-lab-book>.

Parikka's website/blog is at <http://jussiparikka.net> and you can find him on Twitter as @juspar.



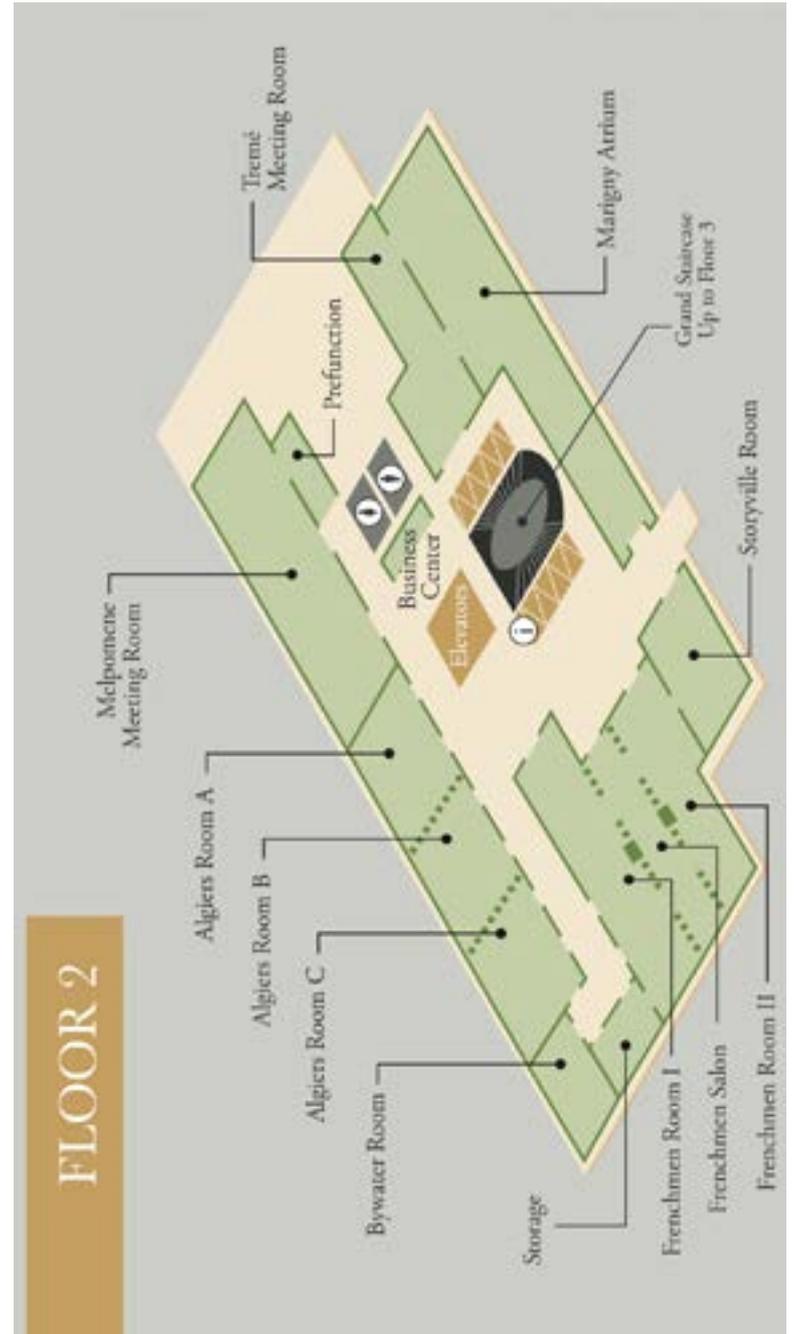
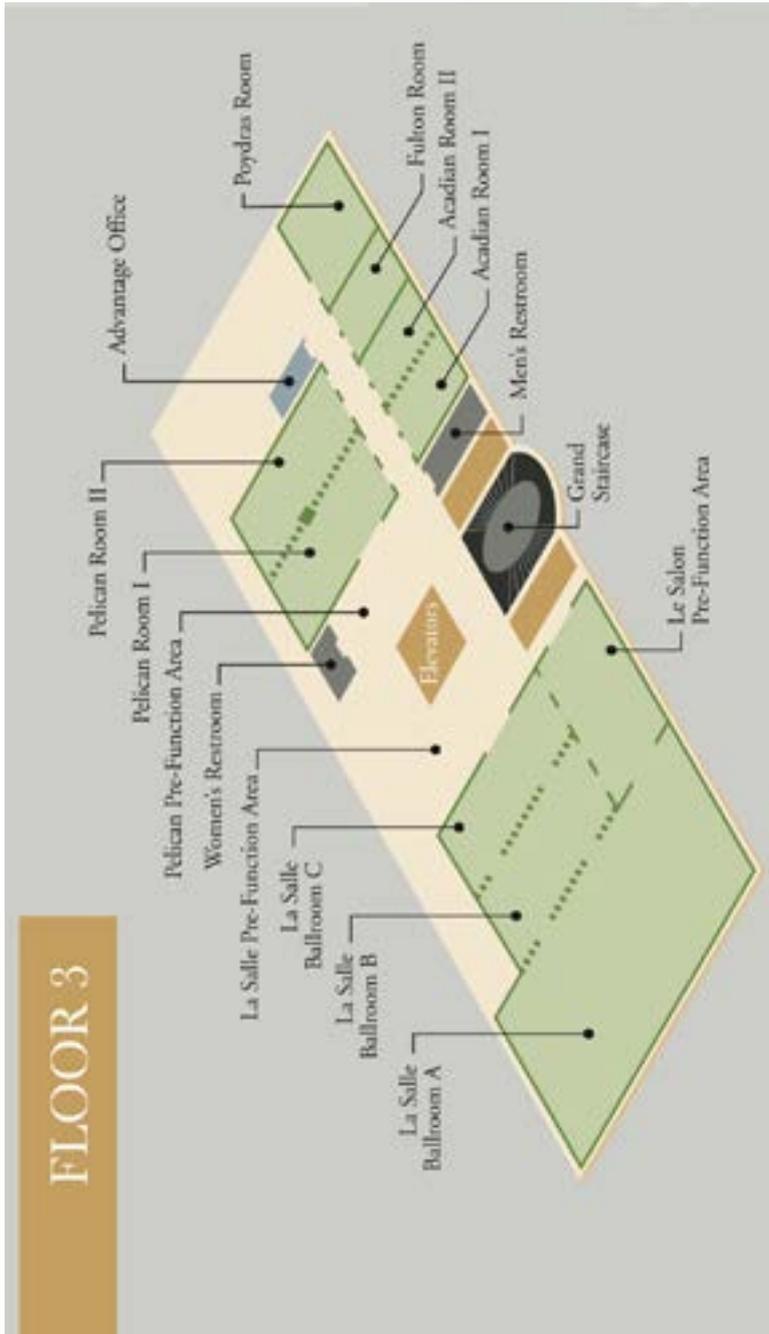
Daphne Brooks

Daphne A. Brooks is William R. Kenan, Jr. Professor of African American Studies, Theater Studies, American Studies, and Women's, Gender, and Sexuality Studies at Yale University. She is the author of two books: *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Durham, NC: Duke UP), winner of The Errol Hill Award for Outstanding Scholarship on African American Performance from ASTR, and *Jeff Buckley's Grace* (New York: Continuum, 2005). Brooks is currently working on a three-volume study of black women and popular music culture entitled *Subterranean Blues: Black Women Sound Modernity*. The first volume in the trilogy, *Liner Notes for the Revolution: The Archive, the Critic, and Black Women's Sound Cultures*, is forthcoming from Harvard University Press.

Brooks has authored numerous articles on race, gender, performance and popular music culture, such as "Sister, Can You Line It Out?: Zora Neale Hurston & the Sound of Angular Black Womanhood" in *Amerikastudien/American Studies*, "Puzzling the Intervals': Blind Tom and the Poetics of the Sonic Slave Narrative" in *The Oxford Handbook of the African American Slave Narrative*, "Nina Simone's Triple Play" in *Callaloo* and "All That You Can't Leave Behind': Surrogation & Black Female Soul Singing in the Age of Catastrophe" in *Meridians*. Brooks is also the author of the liner notes for *The Complete Tammi Terrell* (Universal A&R, 2010) and *Take a Look: Aretha Franklin Complete on Columbia* (Sony, 2011), each of which has won the ASCAP Deems Taylor Award for outstanding music writing. She is the editor of *The Great Escapes: The Narratives of William Wells Brown, Henry Box Brown, and William Craft* (New York: Barnes & Noble Classics, 2007) and the performing arts volume of *The Black Experience in the Western Hemisphere Series*, eds. Howard Dodson and Colin Palmer (New York: ProQuest Information & Learning, 2006). She is the co-founder and co-director of Yale University's Black Sound & the Archive Working Group, a 320 York Humanities Initiative.

Intercontinental Hotel Maps

All of the conference events will take place on the 2nd or 3rd floors of the Intercontinental Hotel, with the registration table on the 3rd floor. You can move between these two floors via the elevator or the grand staircase. To reach the conference space from the lobby, you must use the elevator.



Wednesday Overview

5:00 - 7:00 PM La Salle Pre-Function
Welcome Reception and Registration
Newcomers' Dinner

We invite all attendees to check in, pick up the conference materials, and have a drink in the conference registration area on the 3rd Floor of the Intercontinental Hotel before heading out for the evening.

If you are attending your first or second Narrative Conference and would like to meet some other newcomers as well as some Narrative Conference regulars, the ISSN Executive Committee cordially invites you to the newcomers' dinner. If you are a veteran of two or more Narrative Conferences and would like to dine with a group of newcomers, the Committee would be delighted to have your help.

During the Welcome Reception, small groups composed of newcomers to the conference and conference regulars will leave from the 3rd floor of the Intercontinental to go to a variety of restaurants where we have made reservations for you. Individuals pay for their own meals, and each restaurant can accommodate a range of budgets. A list of the restaurants, including a Google Map to their locations, is available on the conference website.

Thursday, March 5

Thursday Overview

8:00 - 8:30 AM Le Salon
Coffee and Registration

8:15 - 8:30 AM La Salle Ballroom A
Welcome and Introduction

8:30 - 10:00 AM La Salle Ballroom A
Contemporary Narrative Theory I
Chair: Jan Alber

"Interactive Digital Narratives and 'Ontological Resonance'"
Alice Bell, Sheffield Hallam University

"The Narrativity of Cycles: A Test Case for Transgeneric Narratology"
Lars Bernaerts, University of Ghent

"From Cognitive Narratology to Empirical Ecocriticism: The Case of Alice Walker's 'Am I Blue?'"
Alexa Weik von Mossner, University of Klagenfurt

10:15-11:45 AM
Concurrent Session A (see pages 24-25)

12:00 - 1:00 PM Frenchmen
Pedagogy Lunch
Liaisons: Lindsay Holmgren and Eddie Maloney

Teaching Failures
Chair and Organizer: Faye Halpern

"At a Loss"
Peter Rabinowitz, Hamilton College

"The Email and the Id"
Gary Weissman, University of Cincinnati

"The Redemption Narrative of Teaching and Learning"
Faye Halpern, University of Calgary

For this lunch you must have paid at the time of registration; if so, you will have a blue sticker on the back of your badge.

Thursday, March 5

1:15 - 2:45 PM
Concurrent Session B (see pages 26-27)

3:00 - 4:30 PM
Concurrent Session C (see pages 28-29)

4:45 - 6:15 PM
Concurrent Session D (see pages 30-31)

8:00 - 9:30 PM La Salle Ballroom A
Official Conference Welcome and First Plenary Lecture

Conference Welcome: Rick Travis, Dean of the College of Arts and Sciences, Mississippi State University

Introduction: Molly Travis, Tulane University

"Geostories and Cosmograms, Audiovisions and SF, or, How To Narrate the Complex Present and Futures"
Jussi Parikka, Winchester School of Art/ University of Southampton

9:30 - 11:00 PM Le Salon
Opening reception

Enjoy a drink and light appetizers celebrating the opening of the conference.

Session A, Thursday 10:15–11:45

A1. Affect and Empathy

Pelican 1

Chair: Gretchen Busl, Texas Woman's University

"His Soul I Could Not Reach": Affect Narratives in Herman Melville's
"Bartleby, the Scrivener" (1853)

David Stromberg, Shalem College and Hebrew University

Intersubjectivity and the Narrative Ethics of the Storyteller
Gretchen Busl, Texas Woman's University

Victorian Naturalism's Transformation of Sympathy from Exclusionary to
Coevolutionary: How Charles Darwin and Thomas Hardy Produced New
Narratives of Feeling

Hannah Rogers, Duke University

A2. Addressing the Audience: Alienation, Pathology, Community

Pelican 2

Chair: Molly Clark Hillard, Seattle University

The Aesthetic of Disgust: Rape-Revenge Fiction's Moral Shortcomings
Brandon West, University of Kentucky

Pathology and the Second-Person Address: Gendering the Reader's
Subject Position in Hebrew Literature
Chen Edelsburg, Tel Aviv University

Literary Subjects: Victorian Narratives of Readerly Bodies
Molly Clark Hillard, Seattle University

Narrating Exile through the Undetermined Chronotope in Sarrionan-
dia's *Lagun izoztua*

Nerea Eizagirre, University of Nevada, Reno

A3. Controlling Racialized and Gendered Bodies

Frenchmen 1

Chair: Carol Colatrella, Georgia Tech

Margaret Atwood's Dystopian/Utopian Fiction/s: *The Handmaid's Tale*
and *The Testaments*

Carol Colatrella, Georgia Tech University

"I Ain't Never Did a Crime I Ain't Have to Do": A Comparative Study of
the Genealogy of African and African-American Hustler Narratives

Daniel Chukwuemeka, University of Bristol

Anxiety, Pastiche, and the Reproductive Body: 1930s Magazines and *If I
Forget Thee, Jerusalem*

Sarah Hardy, Hampden-Sydney College

Reading Afro-Diasporic Chronotopes as Counter-Narrative in Henry
Neville's *The Isle of Pines* and Aphra Behn's *Oroonoko*

Anwar Uhuru, Monmouth University

A4. New Perspectives on Time in Narrative

Frenchmen 2

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

Telling Deviant Futures: Queer Temporalities in Postcolonial Specula-
tive Fiction

Carissa Ma, The Ohio State University

The Audio Wonderland of *Dark*

D'Arcee Charington, The Ohio State University

Articulating a Postclassical Temporal Narratology

Sean A. Yeager, The Ohio State University

A5. Graphic and Visual Narrative

Algiers

Chair: Kristin Sheppard, Mississippi State University

The Graphic Iterative in Alison Bechdel's *Fun Home*
Adam Manfredi, Washington University in St. Louis

Asterios Polyp's Poststructuralist Memories
Karma Waltonen, University of California, Davis

Multimodal Metalepsis: Destabilizing Narrative Boundaries in *Münch-
hausen*

Sandra Weber, Washington University in St. Louis

Tomi Ungerer's Animal Syllepses: "Running Stories" for Richer Narra-
tives

Karlie Herndon, University of Southern Mississippi

A6. Gloria Naylor's Medievalism: Setting, Allegory, and Myth

Poydras

Chair: Kathy Lavezzo, University of Iowa

Setting: Gloria Naylor's California
Jenny Adams, University of Massachusetts Amherst

Allegory: Naylor's Feminist Figures
Kathy Lavezzo, University of Iowa

Myth: Rewriting the Vinland Legend in *Sapphira Wade*
Suzanne Edwards, Lehigh University

Response

Matthew Vernon, University of California Davis

A7. Unnatural Narrative Theories

La Salle B

Chair: Katherine Weese, Hampden-Sydney College

Prolepsis in "Story of Your Life"
Jae Kim, Washington University in St. Louis

Kate Atkinson's Forking-Path Narrative: A Feminist Rhetorical Reading
of the Mimetic/Antimimetic *Life After Life*
Katherine Weese, Hampden-Sydney College

Unnatural Description: The Representation of "Hyperobjects" and
Geological Time in Joan Lindsay's *Picnic at Hanging Rock* and Robert
Macfarlane's *Underland: A Deep Time Journey*
Leonid Bilmes, Queen Mary University of London

A8. Fictional World Building

La Salle C

Chair: Erzsébet Dani, University of Debrecen

Wonderful Windows: Media, Frames, Allegory
Kurt Koenigsberger, Case Western Reserve University

World Building and Pedagogies of Listening: Learning from Science
Fictional Worlds
Brittany Tomin, York University

Genre-Shifting Novels and The Ends of Fictional Worlds
Carly Cappielli, Western Sydney University

Houdini's Central Narrato-Rhetorical Position in Doctorow's *Ragtime*
Zoltán Abádi-Nagy, University of Debrecen

Session B, Thursday 1:15 – 2:45

B1. Comics

Frenchmen 2

Chair: Erin R. Lawrence, Southeastern Louisiana University

The Thing is: Jewish Identity and Experience in Marvel's Fantastic Four
Adam Yeich, University of Louisville

Implicature, Connection, Incongruity: Narrative Structures of Pictorial
Humor in Daily Strip Comics
Benjamim Picado, Universidade Federal Fluminense

Representing Social Minds in Graphic Narratives: The Power of Visual
Indeterminacy
Lauranne Poharec, Memorial University of Newfoundland

Adrian Tomine's Awkward Silences
Rebecca Clark, Dartmouth College

B2. History and Practice of Narrative Theory

Algiers

Chair: David Gorman, Northern Illinois University

On Transforms and Metatexts: A Model-based Approach to Narratology
Andrew Dunn, The Graduate Center, CUNY

Embarking on the History of Narrative Study
David Gorman, Northern Illinois University

Cognitively Compelling Stories: Late Capitalist Narrative Didacticism
Maria Mäkelä, Tampere University

Author, Author: Genetic Narratology and the Typescript of Thomas
Pynchon's *V*.
Luc Herman, University of Antwerp

B3. Narrative Theory in Support of Health Professionals

Frenchmen 1

Chair: George Butte, Colorado College

Burning Out or Burning Slow?: Narrative Medicine Amid the Sediments
of the 'Non-Event'
Indigo Weller, Columbia University

Helping the "Poor Historian": Narrative Medicine Outside Academe: A
Writers' Workshop for Behavioral Health Professionals
George Butte, Colorado College
Billie Ratliff, UCHHealth, Southern Region

Interpreter and Aboriginal Liaison Officer Identity Construction and
Positioning
Maria Karidakis, The University of Melbourne

B4. Foundations of Narrative Interest

Pelican 2

Chair: R. L. Victoria Pöhls, Max Planck Institute for Empirical Aesthetics

Sentimental Journeys: What Sentiment Analysis Can and Can't Teach
Us About Narrative
Katherine Elkins, Kenyon College

Increased Interest, Planned Participation, Reduced Stereotypes? De-
fining the Genre of Engaged Literature by its Functions
R. L. Victoria Pöhls, Max Planck Institute for Empirical Aesthetics

"Datedness" as Narrative Judgment; or, Resistance to History within
Historicism
Thomas Haddock, University of Tennessee

B5. Memory, Remembering, and Commemoration

Poydras

Chair: Irene Kacandes, Dartmouth College

Other People's Stories: On Postmemory, Paramemoir, and Co-Witnessing
Irene Kacandes, Dartmouth College

Terrorism and Masculinity in Contemporary British Fiction
Jonathan Readey, Brown University

Representation and Interpretation of Disappearing Environments:
Memory and Experience of Place in Books
Krystina Madej, Georgia Institute of Technology

Remembering/Recordando: Theorizing Latinx Revision in Cognitive
Narratology
Valentina Montero Román, University of Michigan, Ann Arbor

B6. Cultural Narratives I

La Salle B

Chair: Alan Nadel, University of Kentucky

Occupation and Escape: Cultural Narratives Informing 21st-Century
American War Films
Alan Nadel, University of Kentucky

Gangs, Tribes, and Visual Narratives of Working-Class Identity
James V. Catano, Louisiana State University

The Damaged Veteran and Jimmy Stewart's War in the West
Colleen Glenn, College of Charleston

B7. Latin American Literary Journalism: Non-Fiction Narratives

Acadian 2

Chair: Ana Felker, University of Houston

Towards the Others: Polyphony in Elena Poniatowska and Diana del
Angel's Narrative Journalism
Ana Felker, University of Houston

Narrating Food, Narrating Culture: from Gustavo Arellano's *Taco USA* to
Netflix's *Taco Chronicles*
Genesis Guerrero-Gutierrez, University of Houston

*Understanding the Argentine Dirty War Through Real Time & Post-Dicta-
torship Accounts*
José Negroni, University of Houston

Conversations within Reality: Latin American Chronicle and Documen-
tary Films
José Peña, University of Houston

Domestic Workers and Their Creation of Narratives in the US
Mauricio Patrón, University of Houston

B8. Narrating the Aftermath: Soviet Experience Between Cultural and Individual Trauma

Pelican 1

Chair: Kārlis Vērdiņš, Washington University in St. Louis

The Ethics of Unnarrated: Cultural Trauma in Gundega Repše's Novel
The Persuasion of Iron
Artis Ostups, University of Tartu

"Stuffed Birds and Birds in Cages": A Case Study of the Narrative Meta-
phor in Short Stories by Andra Neiburga
Jānis Ozoliņš, University of Latvia

History, Trauma and Narrative Perspective in *A Woman in Amber* by
Agate Nesaule
Kārlis Vērdiņš, Washington University in St. Louis

B9. Optional-Narrator Theories

La Salle C

Chair: Jonathan Culler, Cornell University

Optional-Narrator Theories vs. Pan-Narrator Theories: What Can We
Learn from History?
Sylvie Patron, Université de Paris

Narration, Representation and Communication: the Semiotics of Fic-
tionality
Richard Walsh, University of York

Optional-Narrator Theory in Chatman and Phelan
Jonathan Culler, Cornell University

Session C, Thursday 3:00 – 4:30

C1. Collaboration, Collectivity, and Corroboration Algiers

Chair: Courtney Hopf, New York University London

Narratives of Collaboration: J. M. Coetzee and the Diffused Agency of Literary Production

Alexander Sarra-Davis, University of Toronto

Demonstrating and Theorising the Development of Shared Narratives through Embodied Art Encounters

Naomi McCarthy, Western Sydney University

On Confinement and Corroboration: Incarceration and (Narrative) Reality in John Bunyan's *The Pilgrim's Progress*

Rachel Sims, University of Arizona

Canon as Ownership

João Teixeira, Universidade Federal da Bahia (UFBA)

C2. Generated Narrative Pelican 2

Chair: Edward Maloney, Georgetown University

How Artificial Intelligence Tells Stories: Natural Language Generation and Narrative

Jon Chun, Kenyon College

Is it Human or Machine?: The Politics of Creativity and Symbiotic Authorship

Lai-Tze Fan, University of Waterloo

C3. Communicating Patient Experience Acadian 1

Chair: Antonio J. Ferraro, Ohio State University

You Must Challenge Yourself: The Function of Didactic Illness Narratives

Antonio J. Ferraro, Ohio State University

Dissonant Mothering: Preliminary Efficacy of Affective and Evaluative Fluency as an Indicator of Well-being in Narratives of Difficult Birth

Hannah Tello, University of Massachusetts Lowell

Patient Safety and Narrative Communication about Medication

Helen Schultz, University of Southern Denmark

C4. Authors, Readers, and Metalepsis La Salle B

Chair: Erica Haugtvedt, South Dakota School of Mines & Technology

The Future is Nao!: Anxiety and Authorship in Ruth Ozeki's *A Tale for the Time Being*

Courtney Jacobs, The University of Oklahoma

Metalepsis, Counterfactuality and Being Led up the "Forked" Garden Path in *The French Lieutenant's Woman*

Marina Lambrou, Kingston University

Metalepsis and Transmedial Characters in the British Long Nineteenth Century

Erica Haugtvedt, South Dakota School of Mines & Technology

Further Notes Toward a Formal Description of Narrative Metalepsis: the case of Muriel Spark's *The Comforters*

Mário Semião, Dalarna University, Sweden / ULICES, Portugal

C5. Queer Narrative Poetics and Alternative Coalitions Frenchmen 2

Chair: Christopher González, Utah State University

Nightwood's Indignant Attachments

Aaron Stone, University of Michigan

Singular They and Non-binary Queer Narrative Poetics

Helen Davis, Wilkes University

"Imagining Otherwise" and "Crip Signing": Alternative Modes of Thinking and Being in Octavia Butler's *Kindred* and "The Evening and the Morning and the Night"

Turni Chakrabarti, The George Washington University

C6. #Latinx Narratives Matter! La Salle C

Chair: Frederick Luis Aldama, The Ohio State University

Permissible Subjectivities & Latinx Erasure in Transmedial Spider-Man Narratives

Carlos Kelly, The Ohio State University

#Untying Undocu-Narratives in 21st Century TV

Danielle Orozco, The Ohio State University

Latinographix Takes a Can-Opener to Alternative Comics

Frederick Luis Aldama, The Ohio State University

Latinxs With Convictions: Narratives of Ethnoracialized Criminality in Riverdale

Katlin Marisol Sweeney, The Ohio State University

C7. Affect, Relationality, and (Post)Animality in Literary Narratives Pelican 1

Chair: Lars Bernaerts, Ghent University

The Animal Comedy of Human Extinction

Jon Heggund, Washington State University

Four Legs in the Evening: Post-Animal Narration in Adam Roberts's *Bête* (2014)

Liza Bauer, Justus-Liebig-Universität, Giessen

Naturalistic Descriptions and Artificial Fictions: Animals in Laboratory Literature

Shannon Lambert, Ghent University

C8. Narrative and (Re)Constructing Knowledge Frenchmen 1

Chair: Malcah Effron, Massachusetts Institute of Technology

Narrative Reconstruction of Knowledge and *Where the Crawdads Sing*

Elaine Lux-Koman, Nyack College and Concordia University-Portland

Rewriting History: Historical Fiction and the Realism Effect

Malcah Effron, Massachusetts Institute of Technology

The Thesean Dilemma: Narrative Co-Construction and the Literary Labyrinth

Rae Muhlstock, University at Albany

C9. Narrative in Comics, Film and Beyond Acadian 2

Chair: Mark McKinney, Miami University (Ohio)

Ghosting the Film: Graphic Restitution and Intermediality in Nadar and Frey's *Avec Édouard Luntz, le cinéaste des âmes inquiètes*.

Fabrice Leroy, University of Louisiana at Lafayette

Meta-Barbarella

Hugo Frey, University of Chichester

The Amazons from Abomey in French-Language Comics

Mark McKinney, Miami University (Ohio)

C10. Narrative Voices and Positions of the Young and the Old Poydras

Chair: Per Krogh Hansen, University of Southern Denmark

Multiple Voices in Multiple Languages: Migrant Youth's Autobiographical Narratives

Anke Piekut, University of Southern Denmark

Debating the Family Narrative: Voices and Positioning in a Life Interview of an Elderly

Mari Hatavara, Tampere University

Beyond "Fighter" and "Victim"? Generative Metaphors and Counter-Narratives of Children with Cancer

Per Krogh Hansen, University of Southern Denmark

Session D, Thursday 4:45 – 6:15

D1. Narrative Bodies

Pelican 2

Chair: Garrett Jeter, Georgia Military College

Out of Line, Stuck in a Loop: On the Embodied Reader of the Plot
Nika Mavrody, Stanford University

The Readers' Engagement with Narratives of Pain: Phenomenological and Critical Perspectives
Anna Ovaska, University of Helsinki / Justus Liebig University

Sade for the Twenty-First Century
Ery Shin, University of Southern Mississippi

Please Stand By—Our Narrative Is Having Technical Difficulties: Gothic Narrative as Disrupted Communication Model
Garrett Jeter, Georgia Military College

D2. Seriality

Algiers

Chair: Jody Rosen, New York City College of Technology

Seriality, Listening and Literary Nonfiction
Ariel Leutheusser, The Graduate Center (CUNY)

Small Screen Storytellers
Christian Stenico, University of New Orleans - Center Austria

And then...? And then...?: Cliffhangers, Authorial Intrusions, and Audience Engagement in Cheap Serialized Victorian Fiction
Dagni Bredesen, Eastern Illinois University

Reading Marriage: A Serial Approach
Jody Rosen, New York City College of Technology

D3. Vision, Gaze, and Spectacle

Acadian 1

Chair: Ben Carver, Aarhus University

Realism and Conspiracy in Balzac's and Dickens's Moneylending Narratives
Ben Carver, Aarhus University

Gender, Subjectivity, and Narrative Power in Barrett Browning's *Aurora Leigh*
Crystal Veronie, University of Southern Mississippi

Trying to See the Mind: The Promise and Problem of Narrated Vision
Evan Chaloupka, Franklin-Urbana University

I Love Dick and the Power of the Female Spectacle
Madeleine Disner, Columbia University

D4. Multiple Perspectives in Narrative

Poydras

Chair: Susan Lanser, Brandeis University

"A Whole Connected Narrative": Multiple Narrators in Bram Stoker's *Dracula* and Richard Marsh's *The Beetle*
Alexandra Valint, University of Southern Mississippi

Of Perspective Structures and the Structure of Perspectives: Multiperspectival Fiction and How to Study It
Lukas Klik, University of Vienna

National Belonging and Polyvocality in Marlon James' *A Brief History of Seven Killings*
Steve Beaulieu, University of Maryland, College Park

D5. Critical Responses to Jesmyn Ward in the Tradition of the *Xavier Review*

Frenchmen 1

Chair: Oliver Hennessey, Xavier University of Louisiana

Fictionalizing African American Males in the Rural Deep South: Reviewing Ward's *Where the Line Bleeds*
David W. Robinson-Morris, Xavier University of Louisiana

A Straight Story: Narrative Imperfection in Jesmyn Ward's *Sing, Unburied, Sing*
Jason Todd, Xavier University of Louisiana

The Joys of Reading Jesmyn Ward: Thinking Through Critical Perspectives
Robin G. Vander, Xavier University of Louisiana

Jesmyn Ward's *Bois Sauvage*, Her Own Yoknapatawpha
Thomas Bonner Jr., Xavier University of Louisiana

D6. Issues in Rhetorical Narrative Theory

La Salle C

Chair: Katra Byram, Ohio State University

Narrative Ethics in Angela Carter's "Bristol Trilogy"
Jie Wu, Shanghai Jiaotong University

Narrative as Social Action: What Rhetorical Narrative Theory Might Gain by Thinking about Genre
Katra Byram, Ohio State University

Rhetorical Poetics and the Theory of Narrative
Roger Edholm, Mid Sweden University

The Rhetoric of Religious Narratives: Towards a Catalogue of Veracity Mechanisms
Markus Davidsen, Leiden University

D7. Form and Data in Narrative Film

Pelican 1

Chair: Grzegorz Maziarczyk, John Paul II Catholic University of Lublin

The Road Not Taken: Narrativity and Database Logic in Interactive Digital Film
Grzegorz Maziarczyk, John Paul II Catholic University of Lublin

The Video Essay: The Future of Academic Film and Narrative Criticism?
Ran Wei, Washington University in St. Louis

Digital Narratives: A Gesturality Specific to the Digital?
Serge Bouchardon, Université de technologie de Compiègne, Sorbonne University

D8. Are we running out of time? Ailing Bodies and an Ailing World

Frenchmen 2

Chair: Alison Gibbons, Sheffield Hallam University

Eco- and Auto-fictionality in the Anthropocene: Selves and Biohazards at the End of Times
Alison Gibbons, Sheffield Hallam University

Time Talking Body Talk in Graphic Medicine
Nancy Pedri, Memorial University of Newfoundland

The Opioid Epidemic Novel
Alexander Jones, Vanderbilt University

D9. Narrating Development: The Use of Narrative to Study Socioculturally Embedded Human Development

Acadian 2

Chair: Svetlana Jovic, State University of New York, Old Westbury

Digital Narratives of Resilience at an Urban Commuter School
Philip Kreniske, HIV Center for Clinical and Behavioral Studies, Columbia University

Passion and Privilege: Narratives of Youth Development in the College Admissions Essay
Ralitsa Todorova, Lehman College, CUNY

"I'm a 21st Century Feminist Girl": Youth Identity Negotiation and Resistance through Narration
Shannon Audley, Smith College

Personal Stories, Impersonal Accounts: Limitations and Affordances of Autobiographical v. Fictional Narrating
Svetlana Jovic, State University of New York, Old Westbury

"He Has a Story": Positioning Students as Agents of Change in College Access Work
Tara Bahl, Stella and Charles Guttman Community College, CUNY

D10. Narrative Feeling

La Salle B

Chair: Tara MacDonald, University of Idaho

Affect and Narrative Boredom
Tara MacDonald, University of Idaho

The Omniscient Narrator and The Overstory: Affect Meets Econarratology
Katie Khran, University of Idaho

Identifying with Style
Arielle Zibrak, University of Wyoming

Charles Chesnutt, Unreliable Focalization, and the Weaponizing of Sympathy
Faye Halpern, University of Calgary

Friday, March 6

Friday Overview

8:00 - 8:30 AM Le Salon
Coffee and Registration

8:30 - 10:00 AM La Salle Ballroom A
Contemporary Narrative Theory II
Chair: Jan Alber

"The Bluest Eye at 50: The F(r)iction of Distance in
the Age of Trump."
Herman Beavers, University of Pennsylvania

"Do Multi-Focal Narrative Structures Promote Racial
Literacy?"
Paula Moya, Stanford University

"The Story of Fictional Truth"
Paul Dawson, University of New South Wales

10:15 - 11:45 AM
Concurrent Session E (see pages 34-35)

12:00-1:00 PM Frenchmen
Town Hall Lunch

Join us to discuss the society's ongoing initiatives,
and to make new suggestions for the ISSN's Executive
Committee. Current initiatives involve diversifying the
society membership, the environmental sustainability of
the conference, and support and mentorship for graduate
students.

Lunch will be provided.

Friday, March 6

1:15 - 2:45 PM
Concurrent Session F (see pages 36-37)

3:00 - 4:30 PM
Concurrent Session G (see pages 38-39)

4:45 - 6:15 PM
Concurrent Session H (see pages 40-41)

Session E, Friday 10:15 – 11:45

E1. "We" Narration and Authority

La Salle C

Chair: Dorothy J. Hale, University of California, Berkeley

Problematizing the Concept of Voice in Workplace "We" Narratives
Anke Sharma, Free University of Berlin

Says Who?: Orality, Subalternity, and "We"-Narration
Maia Del Valle, University of California, Berkeley

"We knew everything": We-Narration and/as the "Return of Omniscience" in 21st-century U.S. Fiction
Michaela Beck, Dresden University of Technology

Respondent

Brian Richardson, University of Maryland

E2. Narrative Cartographies

Frenchmen 2

Chair: Dina Smith, Drake University

Scripts and Emplotment: A Theoretical Approach to Narrative in Urban Planning
Elisabeth Haefs, University of Duisburg-Essen, Germany

Projecting Narratives for Change: Postindustrial Monuments as Media
Juliane Borosch, University of Duisburg-Essen

Modernist Slapstick Comedy: Buster Keaton
Ruth D. Johnston, Pace University-NYC

E3. Unlikely and Overlooked Genres

Pelican 1

Chair: Sheila Teahan, Michigan State University

Narrative Anecdotes and Common Ground in the Letters of Rosalie Stier Calvert
Jennifer Harding, Washington & Jefferson College

Storied Nature: John Burroughs and the Rise of the Nonfiction Nature Sketch
Scott Ellis, Southern Connecticut State University

The Literariness of Henry James's Travel Writing
Sheila Teahan, Michigan State University

Lexicography's Long Narrative: How Modernists Rewrote the Dictionary
Emily James, University of St. Thomas

E4. Narrative Typologies

Pelican 2

Chair: Olga Levitski, Propp centre for humanities-based research, St. Petersburg

Universal Motifs as Plot-Generating Units - *The Human Stain* by Philip Roth
Olga Levitski, Propp centre for humanities-based research, St. Petersburg

Fractals, Narrative, and Consciousness
Richard Rosenbaum, York University, Toronto

Narrative Function and Trends in the Jesus-Novel
Tony Kapolka, Wilkes University

E5. Knowledge, Well-Being, and Narrative: Cognitive Perspectives

Poydras

Chair: Nancy Easterlin, University of New Orleans

"He felt the part he played": Philip Sidney's *Énégeia* and Narrative Consciousness
Daniel T. Lochman, Texas State University

"Our Animal Selves Have Devised Another Way": The Neuroscience of Well-Being in a Romance Novel of Ideas
Kathleen Hart, Vassar College

Race, Self, and Environment: Percival Everett's *Watershed* and Western Violence,
Nancy Easterlin, University of New Orleans

E6. Metafiction after the Fall

Frenchmen 1

Chair: Alison Gibbons, Sheffield Hallam University

Metafiction and Cultural Appropriation: Self-Referential Literature between the War on Terror and MeToo
Georgiana Banita, University of Bamberg

(Meta)fictional Masculinity in Quentin Tarantino's *Once Upon a Time... In Hollywood*
Josh Toth, MacEwan University

From Metafiction to Metareading: Making Moral Readers
Matthew Mullins, Southeastern Baptist Theological Seminary

Respondents

Jaz Ramage, MacEwan University
Courtney Krentz, MacEwan University

E7. Reading, Viewing and Listening to Slowness I : Sustained Attention

Algiers

Chair: Ella Mingazova, University of Liège and University of Leuven

Repeat-Repeat: Slowing Down the Narrative in Minimalist Operas by Philip Glass
Carolien Van Nerom, Vrije Universiteit Brussel / FWO (Belgium)

Claude Lanzmann's Long Slow Distance Films on the Holocaust
Gary Weissman, University of Cincinnati

A Good Man Takes the Long Road: Processing Historical Change in *Parade's End* (1924-1928)
Janina Levin, University of the Sciences in Philadelphia

The Historical Impact of New ICTs on the Pace of Life and Art over the Past Forty Years
Stephen Kern, Ohio State University

E8. Remaking Television: Experiments in Character and Form

Acadian 2

Chair: Sean O'Sullivan, Ohio State University

David Lynch's *On the Air*, or The Revenge of Non-Narrative TV
Elizabeth Alsop, City University of New York

Female Collectivity and Feminist Fantasy in Hulu's *The Handmaid's Tale*
Madeline Ullrich, University of Rochester

Realism, the Season, and Serial Form
Sean O'Sullivan, Ohio State University

E9. Classic Rabbinic Narrative – Genre, Cultural Context and Hermeneutical Function

Acadian 1

Chair: Natalie Polzer, University of Louisville

Myth and Anti-Myth: The Tragedy of Resh Laqish and Rabbi Yoḥanan at b.Baba Meṣiah 84a
Dov Kahane, Jewish Theological Seminary

"A Story About a Story, About a Story": The Mashal in Rabbinic Hermeneutics
Kristen Lindbeck, Florida Atlantic University

Discourse, Place and Time: a Bakhtinian Reading of the Narrative of the Destruction of the Second Temple in Avot de Rabbi Natan B
Natalie Polzer, University of Louisville

E10. Roundtable on Navigating the Profession

La Salle B

Chair: Sue Kim, University of Massachusetts Lowell

Participants

Frederick Luis Aldama, The Ohio State University
Katra Byram, The Ohio State University
Malcah Efron, Massachusetts Institute of Technology
Christopher González, Utah State University
James Phelan, The Ohio State University

Session F, Friday 1:15 – 2:45

F1. Challenging the Audience

Pelican 2

Chair: Lisa Sternlieb, Penn State University

Narratives of the Holocaust in Popular Video Games: Meaning and Messaging

Kirsten Bartels, Louisiana Scholars' College of Northwestern State University
Jacob Bartels, Louisiana Scholars' College of Northwestern State University

Exploring Consent Beyond the Bedroom in Dystopian Young Adult Novels: A User's Guide for Adults

Kristy Smith, York University

I Know Why the Caged Bird Cannot Read: Learning to Love Literature Again

Lisa Sternlieb, Penn State University

"I need you to understand how ordinary it all was": Revisiting the Civil Rights Movement in *The Queen of Palmyra*

Shirley (Holly) Stave, Louisiana Scholars' College of Northwestern State University

F2. Cultural Narratives II

La Salle B

Chair: Alan Nadel, University of Kentucky

Indigeneity, Americanness, Nathaniel Hawthorne's Romance with Settler Colonial Capitalism

Donald Pease, Dartmouth College

"Tell Me a Story": Sexual Harassment as Cultural Narrative

Michelle A. Massé, Louisiana State University

"The Drone Queen": Gender and State Allegory in the Obama Era

Timothy Melley, Miami University

F3. Characters, Objects, and Narration

Frenchmen 2

Chair: W. Michelle Wang, Nanyang Technological University

The Direct Object: How Inanimate Objects Convey Narrative Text in Speculative Fiction

April Gilbert, Independent Scholar

The Humanizing Power of First-Person Narration: The Case of Aunt Lydia in Margaret Atwood's *The Testaments*

Magali Michael, University of South Florida St. Petersburg

Delayed Disclosures: Narrator Functions and Shifting Subjectivities

W. Michelle Wang, Nanyang Technological University

Toward a Rhetoric of Dramatic Poetry: The Case of Sarah Piatt's "Mock Diamonds"

Matthew Martello, University of Virginia

F4. National Narratives

Acadian 2

Chair: Nicholas Beckmann, Freie Universität Berlin

Narrating Nationality: German/American Automobile Advertising in Print and TV

Florian Deckers, University of Duisburg-Essen

The Deconstruction and Reconstruction of the Zionist Mother-Narrative

Smadar Shiffman, Tel Aviv University

The Wind that Shakes Danielstown: Narrating the Fight for Freedom in *The Last September*

Sofia Gilmore-Montero, University of New Orleans

Global North/Global South: Narrating National Identity and Geographical Boundaries in Eriks Ešenvalds and Cesar Aira's Cultural Productions

Stephanie Saunders, Capital University
Dina Lentsner, Capital University

F5. Metricized Storytelling: Towards a Platform Narratology

Pelican 1

Chair: Stefan Iversen, Aarhus University

Measuring and Narrating the Disrupted Self on Instagram

Carsten Stage, Aarhus University

Spotlight Speech: Negotiating Tellability, Credibility and Clickability in Mummy Vlogging

Mikka Lene Pers, King's College London

Making Memes Count: Platformed Rallying on Reddit

Stefan Iversen, Aarhus University

F6. Speculative Fiction as Narrative Theory

La Salle C

Chair: Brian McHale, The Ohio State University

Alien Words: Speculative Fiction and the Origin of Narrative

Elana Gomel, Tel Aviv University

Embedded Narratives and Irreproducible Results in Victorian Science Fiction

Monique Morgan, Indiana University

The Fractal Imaginary Revisited: Beginning with Speculative Fiction

Brian McHale, The Ohio State University

Discussant

Carl Freedman, Louisiana State University

F7. Unlikely Legacies

Algiers

Chair: Ty Hawkins, University of Central Arkansas

Different Narratives on the Black South: Richard Wright and Margaret Walker

Donald Brown, Harvard University

The Medium in the Mirror: Metafiction and the Materiality of Narrative Form in Ruth Ozeki's *A Tale for the Time Being*

Karl Manis, University of Toronto

Faulkner's Vision Revised: The Metamodernism of Edward P. Jones's *The Known World*

Shelby Sleevi, Loyola University Chicago

When the Sun Sets in the East and Rises in New Orleans: American Manhood and War after Vietnam

Ty Hawkins, University of Central Arkansas

F8. Narrative Form and Ambiguity in Econarratology

Poydras

Chair: Eric Morel, University of Washington

Radioactive Time Scales in the Fiction of Antoine Volodine

Ben Streeter, George Washington University

The Imaginary Anthropocene

David Rodriguez, Hofstra University

Dispersed Narrative in Citizen Science: Narrative Medicine's Potential for Environmental Sciences

Eric Morel, University of Washington

"I Know It when I Feel It": The Anthropocene as Weird Narrative

Gry Ulstein, Ghent University

F9. Reading, Viewing and Listening to Slowness II : Boredom

Frenchmen 1

Chair: Ella Mingazova, University of Liège and University of Leuven

Boredom and Slowness in Late Modernist Art Cinema

Barry A. Spence, University of Massachusetts Amherst

Narrative Slowness: Readability as Norm

Ella Mingazova, University of Liège and University of Leuven

Slowness in Comics: How Deceleration Affects Narrative Tension

Geice Schneider, Universidade Federal de Sergipe

Andy Warhol's Filmic Embrace of Slowness

Peggy Phelan, Stanford University

Session G, Friday 3:00 – 4:30

G1. Narrative and Ecology

Acadian 1

Chair: Samuli Björninen, Tampere University

"The feeling of myself, as of some plant": Parahuman Time in Herman Melville's *Pierre; or, the Ambiguities*

Katherine Bondy, University of California, Berkeley

Historical Facts, Future Facts, and Factual Speculation in Nonfictional Climate Crisis Writing

Samuli Björninen, Tampere University

"I is Nothing in Itself": Reading Karl Ove Knausgård's *The Season's Quartet* through Indigenous Ontologies

Justin Stec, University of Virginia

G2. Theorizing Issues in Film

Pelican 2

Chair: Tero Eljas Vanhanen, University of Helsinki

Racial Triangulation Meets Hackneyed Representation: On *Get Out's* Lone Asian Character

Lynette Chiu, Columbia University

The Mind's Eye: Focalization in Postmodern Films

Robert Galletly, California Lutheran University

Plotting for Pleasure: Aristotle and the Art of Crafting Popular Film Narratives

Tero Eljas Vanhanen, University of Helsinki

G3. Colonial and Postcolonial Narratives

Pelican 1

Chair: Eric Smith, University of Alabama in Huntsville

The Seeds of Destruction: Naturalism, Hysteria, and the Beautiful Soul in Lewis Nkosi's *Mating Birds*

Eric Smith, University of Alabama in Huntsville

Empire, Settler Colonialism and Energy Futures: From Jules Verne to Waubgeshig Rice

Reuben Martens, KU Leuven & UCLA

Rethinking the "Postcolonial" in "Postcolonial Narratology"

Siddharth Srikanth, The Ohio State University

Toward a Narratology of Contemporary Art

Wyatt Sarafin, Harvard University

G4. Postmodern Narrative Styles

Acadian 2

Chair: Marjorie Worthington, Eastern Illinois University

Postmodernity, Atomization, and Cognitive Mapping: Reading Jameson Reading Deleuze and Guattari

Devon Hawkins, Duquesne University

Choosing Sides: American Autofiction by Nonwhite Writers

Marjorie Worthington, Eastern Illinois University

Interzone and Internet: *Naked Lunch* and the Current Digiverse

Matthew Little, Mississippi State University

Maas En Abyeme: The Abyss of Meaning in Postmodern Paranoia

Oliver F. Sanderson, Tulane University

G5. Strange Temporalities

Frenchmen 1

Chair: Ellen Peel, San Francisco State University

Narrative Simultaneity in Doug Dorst and J. J. Abrams's *S.*

Andrew Todd, University of Tennessee

Frankenstein as Failed Romance

Ellen Peel, San Francisco State University

Trauma Narrative in Twelfth-Century England: Geoffrey of Monmouth's *Life of Merlin*

Karen Winstead, The Ohio State University

Ring Composition and Narrative Architecture

Matthew Clark, York University, Toronto

G6. Exploring Style

Frenchmen 2

Chair: Christopher White, Governors State University

"Men out of time": Punctuating Racial Temporality in Ralph Ellison's *Invisible Man*

Maite Urcalegui, University of California, Santa Barbara

A Kinaesthetic Reading of David Foster Wallace's *Infinite Jest*

Christopher White, Governors State University

Re-Reading for the Plot: James's Late Style and the Grammar of Knowledge

Lizzie Mundell-Perkins, Yale University

Speech Trends in the Nineteenth-Century British Novel

Tara K. Menon, Harvard University

G7. Collectivity in Narration (@2020)

Poydras

Chair: Claudia Breger, Columbia University

The Echo Beyond the Book: Thoughts on the Polyvocal Novel

Lindsey Drager, University of Utah

A Case for Collaborative Authorship: Ruth Ozeki's *A Tale for the Time Being*

Jaelyn Partyka, Rowan University

The "Quasselstimmen" as Dialogical Narrative Device: Multivocality as Collectivity and Holocaust Remembrance in German Jewish Author Edgar Hilsenrath's *Jossel Wassermanns Heimkehr*

Corey Twitchell, Southern Utah University

"A Larger Ensemble of Intimate Acts": Archive, Voice, and Agency in Saidiya Hartman's *Wayward Lives, Beautiful Experiments* (2019)

Claudia Breger, Columbia University

G8. Multi-Narrative Round-Table: Juxtaposition and Coherence in Contemporary Narrative

Algiers

Chair: Evan Van Tassell, The Ohio State University

Introduction to Multi-Narrative

André Schwarck, Christian-Albrechts-University of Kiel

Multinarrative Storyworlds: Alan Moore and the "Solid Block with Four Dimensions"

Cord-Christian Casper, Justus-Liebig University of Gießen

The Stakes of Incommensurability: Using the Braided Narrative to Read Erdrich and Faulkner

Corinne Bancroft, University of Victoria

Defining "Narrative Units": Multiplicity in the Work of Steve Tomasula

Evan Van Tassell, The Ohio State University

Respondent

Peter Rabinowitz, Hamilton College

G9. Race and Speculative Fiction

La Salle C

Chair: James Donahue, SUNY Potsdam

Reading Fiction Speculatively, Reading Speculative Fiction: Charles Chesnutt and Octavia Butler Across Time and Space

Anne Langendorfer, University of Tennessee, Knoxville

Running the Gauntlet of Marginalization in Speculative Fiction: Narrative Permissibility in Sabrina Vourvoulias's *Ink*

Christopher González, Utah State University

The Horrors of the Continuous Present: The Post-Apocalyptic Historical Nightmare of Reservation Schools in Cherie Dimaline's *The Marrow Thieves*

James Donahue, SUNY Potsdam

Reading *Black Leopard, Red Wolf* as Immersive Fantasy

Shaun Morgan, Tennessee Wesleyan University

G10. Rhetorical Narrative Ethics

La Salle B

Chair: Sarah Copland, MacEwan University

Narrative Audience and Rhetorical Narrative Ethics: Ian McEwan's *Nutshell Hyesu Park*, Bellevue College

The Ethics of Local Fictionality within Global Nonfiction: Tom Wolfe's *The Right Stuff*

James Phelan, The Ohio State University

Narrative Ethics, Form, and Politics: Joseph Boyden's *Wenjack*

Sarah Copland, MacEwan University

Session H, Friday 4:45 – 6:15

H1. Adaptations

Pelican 2

Chair: Victoria de Zwaan, Trent University, Peterborough

Writing and Adapting the Diary: The Function of the Diary Form in Helen Fielding's *Bridget Jones Series*

Karleigh Kimbrell, Mississippi State University

Remixed Narratives: The Dichotomy of Cinematic Adaptations

Kimaya Thakur, University of Kentucky

Experimental Narrative in Adaptation(s): the Case of Virginia Woolf's *Mrs Dalloway*

Victoria de Zwaan, Trent University, Peterborough

Harry Potter Fan Fiction: Cocreation in a Transmedia Universe

Camille Nicol, Université du Québec à Montréal

H2. Agency and Female Characters

Acadian 1

Chair: Dorothee Birke, NTNU Trondheim

Duress of the d'Urbervilles: Agency through Ineffability in *Tess of the d'Urbervilles*

Kevin Thomason, University of Southern Mississippi

Narrative Power, Inner Strength, and the Fight for Free Will in Muriel Spark's *The Comforters*

Morgan Brewer, University of Southern Mississippi

A Roman Marriage Plot? Constructing Character and/as Stereotype in the Augustan Marriage Legislation

Rebecca Shaw, University of Bristol

H3. Second-Person Narratives

Poydras

Chair: Pia Masiero, Ca' Foscari University of Venice

Your Fault: Negative Affect and the Second-Person Narrative in Contemporary Literature

Denise Wong, Queen Mary University of London

Patterns of Readerly Engagement in David Foster Wallace's "Good Old Neon": Diegetic and Extradiegetic "Yous"

Pia Masiero, Ca' Foscari University of Venice

Zigzag Narration, Intrusion of Second-Person Narration and Free Direct/Indirect Style: An Analysis of the Prominent Narrative Features of Selma Lagerlöf's *The Story of a Country House (or, The Tale of a Manor)*

Shan Ruan, The Ohio State University

H4. Varieties of Temporal Ordering

Frenchmen 1

Chair: Lindsay Holmgren, McGill University

Leaving Punxsutawney Behind: Evolution of the Involuntary Time Loop Narrative

Wibke Schniedermann, Giessen University

This Will Have Happened: Event Structure and Time Paradox in the Metal Gear Solid Series

Jonathan Kincade, University of Maryland

Narrative Order in Faulkner

William Nelles, University of Massachusetts Dartmouth

After the Novel: Emmanuel Carrère and the Temporality of the Oeuvre

Vincenzo Torromacco, Queen Mary University of London

H5. Unnatural Narratology: Extensions, Revisions, and Challenges

La Salle B

Chair: Jan Alber, RWTH Aachen University

Unnatural Characters and the Crossroads of Current Narrative Theory

Brian Richardson, University of Maryland

(Un)natural Connections: Feminist Experimentation and Unnatural Narratology,

Catherine Romagnolo, Lebanon Valley College

Unnatural Autography: The Drawn Line and the Act of Narration

Christopher Kilgore, University of Tennessee, Knoxville

Respondent

Sylvie Patron, Université de Paris

H6. Complexity in Narrative: Emergence, Knots, and Fractal Plots

Pelican 1

Chair: Toon Staes, University of Tartu

When Daniel Dennett Quotes Thomas Pynchon: Two Narrative Models of Emergence

Toon Staes, University of Tartu

Why Narrative Is a System and Why It Matters

Yonina Hoffman, The Ohio State University

If On a Winter's Night a Traveler: Calvino, Complexity, and Fractal Plots

Marzia Beltrami, Sorbonne Nouvelle – Paris 3

H7. Improbable Narrative: Objects, Routines, and Serial Remixes in Speculative Fiction

Frenchmen 2

Chair: Brian McHale, The Ohio State University

Narrative Objects

Brynn Fitzsimmons, University of Kansas

Afro-Asian Interactions in *Westworld*

Milt Moise, University of Florida

Principles of Fantasy Seriality

Thomas Johnson, University of Florida

H8. Narrative and Selfhood

La Salle C

Chair: Richard Walsh, University of York

Autobiographical Storytelling: Constructing Relatively Stable Narrative Selfhood During Terminal Illness

Deborah de Muijnck, RWTH Aachen University

Negotiating Experience and Selfhood: Second Person Narration in Cecil Bødker's Autobiographical Work *The Salt Trader's House*

Pernille Meyer Christensen, Aarhus Universitet

Knowing Oneself "by Proxy": Implications of W. G. Sebald's Autobiographical Narrators for the Author's Sense of Selfhood

Mengchen Lang, University of York

Narrative Self and Others in Altruistic Rescue Narratives of the Holocaust

Yu Wang, University of Toronto

H9. Rhetorical Narrative Theory and Social Justice

Algiers

Chair: Joanne Lipson Freed, Oakland University

Why Should We Care about Bigger? Narrative Theory, Intersectional Analysis and Richard Wright's *Native Son* (1940)

Danielle Glassmeyer, Bradley University

Phantasia, Fictionality, and Fear-Mongering: Imagining an Immigrant Invasion

James (Randy) Fromm, New Mexico State University

Through the Gaps Between My Teeth: Narratability in the Era of #metoo

Joanne Lipson Freed, Oakland University

Respondent

Sue Kim, University of Massachusetts Lowell

Saturday, March 7

Saturday Overview

8:00 - 8:30 AM
Coffee and Registration

La Salon

8:30 - 10:00 AM
Concurrent Session I (see pages 44-45)

10:15 - 11:45 AM
Concurrent Session J (see pages 46-47)

12:00 - 1:30 PM
Awards Lunch

La Salle Ballroom A

Please join us for a lunch celebrating the accomplishments of the ISSN, its members, and the wider field of narrative scholarship. In addition to providing general updates about the society and future conferences, we will also award the Booth Lifetime Achievement Award, the Perkins Prize for the best book in the field, the Nadel Award for the best graduate student paper from last year's conference, and the Phelan Prize for the best essay in the journal *Narrative*. We will also have an appreciation for past-president and long-time ISSN supporter Emma Kafalenos, who passed away in December.

For this lunch you must have signed up at the time of registration; if so, you will have a red sticker on the back of your badge.

1:45 - 3:15 PM
Second Plenary Lecture

La Salle Ballroom A

Introduction: Nancy Easterlin, University of New Orleans

"'A Woman Is A Sometime Thing': Black Feminist Sound and Fury in the Porgy & Bess Archives"
Daphne Brooks, Yale University

Saturday, March 7

3:30 - 5:00 PM
Concurrent Session K (see pages 48-49)

5:15 - 6:45 PM
Concurrent Session L (see pages 50-51)

9:00 PM - 12:00 AM
Narrative Party and Dance

La Salle Ballroom A

Please join us for the famous Narrative Dance, including drinks and light snacks. Music provided by 985 DJs.

Session I, Saturday 8:30 – 10:00

11. Memoir, Biography, and Autobiography

Algiers

Chair: Flavia Fulco, Tohoku University

Acting Up: Talking Heterobiography and the Channelling of Joseph Conrad

Kate Burling, University of Cape Town

"Memoir in Real Time": Instagram Captions and the Autobiographical Pact

Kimberly Hall, Wofford College

Post-disaster Storytelling in Japan: From Personal Oral and Written Narratives to Collective Memory

Flavia Fulco, Tohoku University

Revisiting Future Self Narratives Written by At Risk Adolescents

Sofia Brotons, University of Navarra

12. How Narratives Shape and Are Shaped By the Legal System

Acadian 2

Chair: Stephen Paskey, University at Buffalo School of Law

Rhetoric Versus the Robots II: The Ethics and Constitutionality of Algorithmic Unreliability

Aaron McKain, North Central University

"Lottery in June": Ritualistic Collapse of Mimetic Temporality in 1940s Law and Literature

Emily Naser-Hall, University of Kentucky

Judging Refugee Stories: Truth, Verisimilitude, & Narrative Form in Legal Adjudication

Stephen Paskey, University at Buffalo School of Law

13. Narrative Temporality: Gaps, Closure, and Contradiction

Poydras

Chair: Marina Ludwigs, Stockholm University

Retrospection as Consolidation: The Unconscious Side of Narrative Thinking

Marina Ludwigs, Stockholm University

Mind the Gap: Omissions and the Relationship between Narrative Time and Human Experience in Woolf, McGuire, McEwan, and Jenkins

Annjeanette Wiese, University of Colorado, Boulder

Metafiction and the Case for Closure: A Narrative Reading of J.R.R. Tolkien's "The Tale of Aragorn and Arwen"

Bryana Fern, The University of Southern Mississippi

The Contradictory Sense of Ending in Anna Kavan's *Ice*

Tung-An Wei, University of Maryland

14. Knowing Everything / Knowing Nothing: Detective Narrators

Frenchmen 2

Chair: Antoine Dechéne, Independent Scholar

Not Knowing That They Don't Know: Narrators and Readers in Poe's Detective Fiction

John Gruesser, Sam Houston State University

Narrators of Metacognitive Mystery Tales

Antoine Dechéne, Independent Scholar

Forensic Science and the Limits of the Knowable: Patricia Cornwell's *Chaos*

Nicole Kenley, Baylor University

15. Dos and Don'ts of the Theater of the Mind

La Salle B

Chair: Lisa Zunshine, University of Kentucky

Death, Design, and the Hard Problem

H. Porter Abbott, University of California, Santa Barbara

Critical Thinking and Social Cognition

Lisa Zunshine, University of Kentucky

Mimesis vs. Diegesis: Cognitive Implications and Innovative Combinations

Marie-Laure Ryan, Independent Scholar

16. Performing Medicine

Acadian 1

Chair: Lauren Mitchell, TCU and UNT School of Medicine

Re-humanizing Medicine through Narrative Authority

Fahmida Hossain, Duquesne University

"More to the Story:" Using Portrait Photography in Palliative Care

Lauren Kascah, Geisel School of Medicine at Dartmouth

Viewpoints: Cultural Humility, Embodiment, and Autotheory

Chase Crossno, TCU and UNT School of Medicine

Brechtian Regard and the Productive Purpose of Discomfort

Lauren Mitchell, TCU and UNT School of Medicine

17. Slowness in Narrative Theory

La Salle C

Chair: Marco Caracciolo, Ghent University

The Slow Novel: Towards an Archimedean Perspective

Roy Sommer, University of Wuppertal

A Case for Slow Telling and Slow Reading: Negotiating Slowness in the Present-Tense Novel

Carolin Gebauer, University of Wuppertal

Multilingual Theatre and Transculturality: A Transmedial Approach to Slow Fiction

Janine Hauthal, Vrije Universiteit Brussel

18. Voice and Narrative in Radio Drama Adaptations

Pelican 2

Chair: Jarmila Mildorf, University of Paderborn

The Voice of the Bard: Milton's *Paradise Lost* on Radio

Jarmila Mildorf, University of Paderborn

Sounding the "Double Blind": Voice and the Poetics of Suspense in Radio Drama and Television Adaptations

Caroline Kita, Washington University in St. Louis

Voice and Vision in Pinter's Early (Radio) Drama

Pim Verhulst, University of Antwerp

19. Fact, Counterfact, and Fiction

Frenchmen 1

Chair: Oliver Buckton, Florida Atlantic University

Facticity and the Fantasmatic Citation

Charlotte Lindemann, Stanford University

"You Could Invent Them Too, Mr Wormold:" The Influence of Wartime Deception on Counterfeit Spy Narratives

Oliver Buckton, Florida Atlantic University

Temporalities of Trauma in Comic Form: Counterfactual Narrative in *Hot Tub Time Machine* (2010)

Sarah Allison, Loyola University New Orleans

110. From Stank Matter to Fishy Tales—Queer Narratives of Fragmented Identity

Pelican 1

Chair: Cody Mejeur, University at Buffalo

Playing with "Myselfs": the Queer Potentials of Fragmented Narrative Identity in Video Games

Cody Mejeur, University at Buffalo

Telling Tales Out of School: Queer Narrative Forms in Smocynska's *The Lure*

Ellen McCallum, Michigan State University

Funking Disability: Stank Matter in *Fledgling* and "The Evening and the Morning and the Night"

Nicole McCleese, Michigan State University

Session J, Saturday 10:15 – 11:45

J1. Power Negotiations in Popular Media

Frenchmen 1

Chair: Nicole Pizarro, The Ohio State University

Is Miles Spiderman? The Negotiation of Brown Power in *Spiderman: Into the Spider-Verse*

Cristina Rivera, The Ohio State University

Judgements in the Making: Character-Character Dialogue in Medical Drama

Nathan Richards, The Ohio State University

Shaking and Stirring Continuously: Accessing 007's Power Dynamics Through Paratexts

Nick Bollinger, The Ohio State University

A Modern-Day Frankenstein? Cyborgian Black Men and Masculinity

Nicole Pizarro, The Ohio State University

J2. Becoming Part of the Narrative: Readers' Authority in Books and Games

Poydras

Chair: Paul Wake, Manchester Metropolitan University

How'd You Know That?: Gerard Genette, Clickable Words, and the 21st Century Novel

Alexander Catchings, University of California, Berkeley

Print Novels for the Digital Age

Anna Douglass, University of New South Wales

Narrative Games: *Black Mirror's "Bandersnatch"*

Emily Anderson, Knox College

Mapping Print and Digital Fictions: *Deathtrap Dungeon's* Dark Twisting Labyrinths

Paul Wake, Manchester Metropolitan University

J3. Documenting History and Personal Life

Algiers

Chair: Joshua Michael Parker, University of Salzburg

The Magic of Narrative: Genre, Form, and Hope in *The Amazing Johnathan Documentary*

Ashleigh Hardin, University of Saint Francis

Reflecting on All That We Are: Living in Our Own Stories

Lynne-Marie Shea, Suffolk University

Configuring Kommos: The Narrative Vessel

Sadia Mir, Virginia Commonwealth University-Qatar

Law Alsobrook, Virginia Commonwealth University-Qatar

Diane Derr, Virginia Commonwealth University-Qatar

J4. Narratives of Fairy Tales

Frenchean 2

Chair: Zoltán Abádi-Nagy, University of Debrecen

Character Mediation of Plot Structure: Toward a Psychological Model of Narrative

Carmen Tu, McMaster University

Unnatural Fairy Tales: What They Are and What to Do with Them

Francesca Arnavas, University of Tartu

The Reversal as a Catastrophe: On the Substrate-Neutrality of Narrative Morphology

Ravi Chakraborty, Indian Institute of Technology Delhi

J5. Panel in Honor of Sue Lanser

Chair: Daniel Punday, Mississippi State University

Susan Lanser and Narratology

Gerald Prince, University of Pennsylvania

Lanser and a Tale of Two Narratologies

Robyn Warhol, The Ohio State University

Amy Shuman, The Ohio State University

Matrilineages of Contemporary Narrative Theory

Sue Kim, University of Massachusetts Lowell

Sue Lanser and Revolution

Yoon Sun Lee, Wellesley College

Respondent

Susan Lanser, Brandeis University

La Salle C

Session K, Saturday 3:30 – 5:00

K1. Nineteenth-Century Literature

Frenchmen 2

Chair: Lindsay Holmgren, McGill University

On the Epistemology of Henry James's Self-Acknowledged Unreliable Narrators

José A. Álvarez-Amorós, University of Alicante

U.S. Racial Uplift Ideology: Pauline Hopkins' Narrative Redefinition in *Contending Forces*

Blair Reynolds, Tulane University

Or, The Modern God: Biblical Allusions in Mary Shelley's *Frankenstein*

Robert Kawashima, University of Florida

Fragment Heaps: George Eliot's Epigraphs

Anna Torvaldsen, McGill University

K2. Narrative Depictions of Social Groups

Pelican 2

Chair: Jolivette Anderson-Douning, Purdue University

What's the Story on Contemporary Ozark Literature and Culture?

Dina Smith, Drake University

In Search of the "Progenic Voice": Using Narrative Inquiry and Currere Process to Conjure and D. Cipher Voices on the Black Cultural Continuum

Jolivette Anderson-Douning, Purdue University

The Lion's Story: The Power of Narrative in Tomi Adeyemi's *Children of Blood and Bone*

RaShell Smith-Spears, Jackson State University

Narrative and Anthology: Intersecting Micro and Macro Structures in Austrian Refugee Narrative Poetry

Joshua Michael Parker, University of Salzburg

K3. Cultural Narratives III

La Salle C

Chair: Alan Nadel, University of Kentucky

Cultural Narrative and African American Identity in the Age of Memory and Remix

DaMaris B. Hill, University of Kentucky

Precarity in Narrativizing the Socio-Cultural in Kerouac's Writing, 1943-1950

Richard Ellis, University of Chichester

Personal Austerity, Respectability Politics, and The Black Literary Imagination

Sandy Alexandre, Massachusetts Institute of Technology

K4. Fictional Characters and Readers: A Cognitive Perspective

Algiers

Chair: Dan Irving, United States Merchant Marine Academy

A Cognitive Analysis of Highly Intelligent Female Characters

Jessica Jumpertz, RWTH Aachen University

Why Do We Care about Podcast Hosts?

Dan Irving, United States Merchant Marine Academy

Revisiting Hypothetical Focalization from the Standpoint of Storyworld Possible Selves Theory and Interactional Cognitive Linguistics

María-Angeles Martínez, Complutense University of Madrid

Identity Modifications, Boundary Expansions, and Storyworld Possible Selves

Jan Alber, RWTH Aachen University

K5. Narrating Epistemological Standpoint in Comics and Graphic Narratives

Pelican 1

Chair: Maite Urcaregui, University of California, Santa Barbara

LetMe Live: Sequential Subjectivities and Sutured Identities in Comics

Jeannie Ludlow, Eastern Illinois University

Documenting Invisible Communities with Comics

Lale Stefkova, University of California, Santa Barbara

Narratives of Transformation in Native American and First Nations Women's Comics

Nicole Dib, University of California, Santa Barbara

K6. Narratives of Death: Dostoevsky, Tolstoy, and Morrison

Acadian 2

Chair: Deborah Martinsen, Columbia University

Competing Narratives? Tolstoy's Ivan Ilyich versus Dostoevsky's Ippolit Terentyev

Amy Ronner, St. Thomas University School of Law

Shame and Guilt in Dostoevsky's *Crime and Punishment* and Toni Morrison's *Beloved*

Deborah Martinsen, Columbia University

K7. New Areas of Fictionality – Sex, Murder and other Ideas

La Salle B

Chair: Henrik Skov Nielsen, Aarhus University

Imagine that Sex is What You Think

Henrik Skov Nielsen, Aarhus University

Fictionality and Reenactments

Louise Brix Jacobsen, Aalborg University

Character Assassinations in Contemporary Literature

Rikke Andersen Kraglund, Aarhus University

Fiction and Fictionality in Philosophy

Simona Zetterberg Gjerlevsen, Aarhus University

K8. Reader(s) and Reception

Poydras

Chair: Dorothee Birke, NTNU Trondheim

Fictional and Factual Modes of Reading: An Integrated Theoretical and Empirical Approach

Alexandra Effe, University of Oslo

Reading on Screen: Using Digital Stories to Capture the Experiences of Readers in the Digital Age

Bronwen Thomas, Bournemouth University

Putting the Social into the Reader? Approaching Book Culture Online

Dorothee Birke, NTNU Trondheim

An Empirical Study of Teenage Readers' Narrative Interest for Teen Fiction

Federico Pianzola, University of Milano-Bicocca/Sogang University

K9. Situated Minds: Affective Relationships between Readers and Characters

Frenchmen 1

Chair: Jessica Van Gilder, University of Kentucky

Global Barn Burning: Empathy Across Cultures and Media

Aili Pettersson Peeker, University of California, Santa Barbara

The Deadly Spectrum of Mind Misreading in *Clarissa*

Jessica Van Gilder, University of Kentucky

"Terror had exterminated all the sentiments of nature": Affect and Citizenship in Charles Brockden Brown's *Arthur Mervyn*

Adam Quinn, University of Kentucky

Session L, Saturday 5:15 – 6:45

L1. Conceptions of Character

Algiers

Chair: John Young, Marshall University

Works, Texts, and Characters

John Young, Marshall University

The Situation of the Subject: Character, Emergence, and Identity

Mike Benveniste, University of Puget Sound

"The Genius and the Wonder of the Thing": Intelligence and Mind in Sherlock Holmes

Naomi Michalowicz, Columbia University

L2. Counternarratives

Poydras

Chair: Clive Muir, ThinkCraftSolve

Paths to Freedom: Anti-Narratives of Slavery in Colson Whitehead's

The Underground Railroad

Carra Glatt, Bar Ilan University

Co(unter)-Narration: Applying a "Short Stories" Analytical Perspective on Museums' and Museumgoers' Narratives

Chaim Noy, Bar Ilan University

Counternarratives to Watermelon Stereotypes

Clive Muir, ThinkCraftSolve

"A Story of the Present Time": Re-reading "Song of Myself" as an Anti-narrative

John Berner, Independent Scholar

L3. Narratives About Illness, Health, and Medicine

Frenchmen 1

Chair: Danielle Spencer, Columbia University

Metafictional Diagnosis

Danielle Spencer, Columbia University

Epidemic Epistemologies: Infection and Form in Martineau's *Deerbrook*

Darby Walters, University of Southern California

Narrativity and Pathology: Bildungsroman and the Postwar African American Subject

Frederick Whiting, University of Alabama

The Concept of Deviance: Toward an Interdisciplinary Theory of Complex Film

Melanie Kreidler, Graduate Center for the Study of Culture

L4. Narrative and the Rhetoric of the

La Salle C

Present Moment

Chair: David Richter, Queens College and CUNY Graduate Center

Just Don't Call it Brex-Lit: Ali Smith's *Seasonal Quartet* and the Pressure of the Now

Courtney Hopf, New York University London

"The least said, soonest mended": Temporal Instability and Etiquette in *The Way We Live Now*

Jody Griffith, Penn State University Scranton

Backlash / Backslide: Narrative Discourse, Ethics and the Rhetoric of the Present Moment

Odine Maria de Guzman, University of the Philippines

Reading Scriptural Narrative as a Political Act: Isaiah, Cyrus the Great and Donald Trump

David Richter, Queens College and CUNY Graduate Center

L5. Narrative Between Human and Material Agency

La Salle B

Chair: Marco Caracciolo, Ghent University

Landscape Narrativity: Ecology, Scale, and Topographic Form

Brian J. McAllister, American University of Sharjah

Reading Narratives in the Digital Age

Erin James, University of Idaho

Digressions into Materiality and Non-Narrative Sense-Making

Laura Oulanne, University of Helsinki / Johns Hopkins University

On the Narramorphism of Matter

Marco Caracciolo, Ghent University

L6. Secure Attachment: Louisa May Alcott, Jane Austen, Simone de Beauvoir— And Elena Ferrante

Frenchmen 2

Chair: Kay Young, University of California, Santa Barbara

"By a Lady": Anonym/ Pseudonym and the Claim of Authority of Jane Austen and Elena Ferrante

Kay Young, University of California, Santa Barbara

"Homesick even in Heaven": Beth, Jo, and Where We Learned to Love Writing

Summer J. Star, San Francisco State University

L7. The Listification of Narrative and the Narrativity of Lists

Acadian 2

Chair: Roman Alexander Barton, Freiburg University

Lists and Aestheticism: Dorian's Collections and Art's (Thwarted) Mutiny Against Narrative Sense Making

Anne Rueggemeier, Freiburg University

Blank Lists and the Practice of Labelling: The Death of Plot in Ellis's *American Psycho*

Julia Boeckling, Freiburg University

Enumerative Storytelling and the Modernist Crisis of Narrative

Roman Alexander Barton, Freiburg University

Let's Play: Ludic Lists in Dennis Wheatley's *Murder Dossiers*

Sarah Link, Freiburg University

L8. Uses of Strange Stories

Pelican 1

Chair: Samuli Björninen, Tampere University

Speculative Master Narratives: Playing with Profound Truths in the Post-Ironic Age

Elise Kraatila, Tampere University

"It's not romantic. It's rapey": Renegotiating Romance in Contemporary Harry Potter Fanfiction

Helena Mäntyniemi, Tampere University

Paratextual Narratives – Who Decides what *Game of Thrones* Means?

Markus Laukkanen, Tampere University

Different Functions of Post-Apocalyptic Worlds

Mikko Mäntyniemi, Tampere University

L9. Fictionality, Fraud, and Fake News

Pelican 2

Chair: Pedro Ponce, St. Lawrence University

I Saw the Sign(posts): Reconciling Rhetorical and Signpost Approaches to Fictionality through Fictionalization

Jeffrey Saerys-Foy, Quinnipiac University

Frauds and Faux-calizers: A Narratology of the Fictional Artifact

Pedro Ponce, St. Lawrence University

Biographies of the Rich and Famous: Between Fact and Fiction

Elizabeth Nixon, The Ohio State University

Paris Centre for Narrative Matters

Centre et réseau de recherches dédiés à l'étude
des pratiques et des théories du récit
Awardee of the IdEx Université de Paris 2019 Call for Projects Dy-
namique Recherche

OUR HISTORY

The project to create a Paris Centre for Narrative Matters is the result of a collaborative effort carried out over nearly three years between Sylvie Patron, maîtresse de conférences habilitée à diriger des recherches at the Université Paris Diderot, now Université de Paris, and Brian Schiff, professor and chair of the Department of Psychology at the American University of Paris, involving the conception, organization, and publication of two international conferences:

1. Narrative Matters 2012: Life and Narrative, American University of Paris, May 29th–June 1st, 2012;
2. Narrative Matters 2014: Narrative Knowing/Récit et Savoir, Université Paris Diderot/Université de Paris, June 23rd–27th, 2014.

The project will be based on the members of the scientific committees of these conferences, who will draw up an activity program, and on the network formed by the conference participants, who will develop and perpetuate these activities on the international level. The goal is to exploit the research potential revealed by the success of these events by drawing together currently dispersed energies and competencies.

The Paris Centre for Narrative Matters was created in September 2014, and its work began in the form of a seminar organized alternately by the Université Paris Diderot/Université de Paris and the American University of Paris. It was consolidated by the signing of a convention for student exchanges between the two institutions, and three project submissions, including the Dynamique Recherche Call for Projects of the IdEx Université de Paris.

OUR AXES OF RESEARCH

The major thematic axes that will be developed in the Centre in the first instance, arise out of the work of the Narrative Matters 2012 and Narrative Matters 2014 conferences:

- Interactions between life and narrative
- Relationship between narrative and knowledge
- Narrative identity
- Narrative care, narrative medicine
- Narrative hermeneutics
- History of knowledge and epistemology

The Centre will welcome all initiatives to create workshops, conferences and other activities pertaining to these themes.

OUR AMBITION

Over the past decades in the English-speaking world, but also in Germany, Austria, Nordic countries, and so on, there has been a renewal of studies and research on narrative, in all its forms and all the varieties of its functions:

1. What has been called in the English-speaking world the “narrative turn,” which has placed the issue of narrative at the center not only of historical, anthropological, psychological and psychoanalytical thought, but also juridical and even medical thought;
2. The revival of narratology (the theory of literary narrative) in a plural and diversified form, which earned it the name of “narratologies” or “postclassical narratology.”

The proliferation of works and papers in the field of narrative research raises a certain number of questions, including the following: Is the meeting between the disciplines of the narrative turn and postclassical narratology

purely circumstantial, or is it able to produce true interdisciplinary interactions?

Today, the Paris Centre for Narrative Matters wants to go beyond the state of the art:

- by promoting dialogue between narratology and narrative inquiry, and more generally between the social sciences and the humanities on narrative matters;
- by practicing an active and proactive interdisciplinarity, but one which is also attentive to disciplinary specificities and history;
- by considering Anglophone and Francophone authors together, encouraging bilingual projects, translations, and the international mobility of researchers;
- by creating relationships between research and other professions concerned with issues of narrative (psychological support, social work, teaching, etc.).

OUR OBJECTIVES

- to develop and disseminate research work based on the interaction between the disciplines of the narrative turn and postclassical narratology;
- to bring together young researchers and experienced ones, for example through an invitation program for researchers;
- to offer assistance to these researchers in preparing research projects, whether French or European;
- to ensure the coordination of their research work, and the dissemination of results through its activities and publications;
- to compare the pedagogical experiences, to facilitate and intensify the exchanges between the partner institutions on the educational level;
- to organize activities among various audiences.

The centre will constitute both a place for scientific exchange and a space for developing projects, in order to become a key player in the field of narrative practices and theories.



Project Narrative also annually hosts a small group of visiting scholars, and in Fall 2020 we will welcome applications for the 2021—22 academic year. For more information about this program and others, go to <https://projectnarrative.osu.edu/programs/visiting-scholars>

Project Narrative (PN) <https://projectnarrative.osu.edu> is a cluster of faculty, visiting scholars, and graduate students at the Ohio State University dedicated to producing and promoting state-of-the-art research and teaching in narrative studies. Project Narrative has eleven core faculty across five departments: Frederick Aldama (English and Spanish and Portuguese), Katra Byram (German), Angus Fletcher (English), Jared Gardner (English), Sarah Johnston (Classics and Comparative Studies), Brian McHale (English), Sean O’Sullivan (English), James Phelan (English), Amy Shuman (English), Robyn Warhol (English), and Julia Watson (Comparative Studies). Collectively, this group has expertise in:

- Narrative in fiction, lifewriting, poetry, and drama
- Cognitive, rhetorical, formalist, feminist and queer, historicist, and other approaches to narrative

- comics and graphic narrative
- television narrative
- film narrative
- human rights and narrative
- narrative and ethics
- race, gender, sexuality, nationality and narrative
- disability and narrative
- narrative and medicine
- everyday narratives
- narrative and postmodernism

Prospective graduate students interested in focusing on narrative studies are invited to write to the current Director, James Phelan Phelan.1@osu.edu, or any of the core faculty (e-mail addresses readily available at projectnarrative.osu.edu/findpeople)

Project Narrative annually offers a Summer Institute, and we are currently accepting applications for the 2020 program on Narrative, Medicine, and Disability, June 22 to July 2, co-directed by James Phelan and Amy Shuman. The Institute will explore the connections--and tensions—among narrative theory, narrative medicine, and disability studies and the discourses about them. For more information, go to <https://projectnarrative.osu.edu/programs/summer-institute-2020>

September 10-12, 2020, we are hosting a conference on “The Uses of Narrative Theory: Perspectives from the Project Narrative Summer Institute, 2010-2020” in which alums of PNSI will offer presentations responding to the prompt, “how do I use narrative theory in my teaching, research, and/or outreach?” The conference will be free and open to the public. For more information, write to Antonio Ferraro <Ferraro.48@osu.edu>

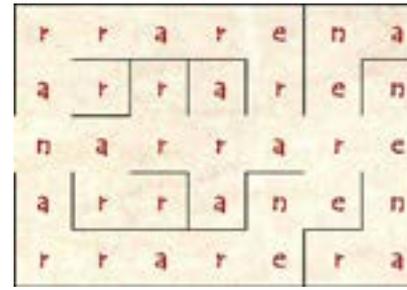
The English department at the University of Maryland is a vibrant and innovative place to study media, writing, and literature, and is an especially excellent place to explore narrative, the history of the novel, twentieth century fiction, and narrative theory.

Our historic strengths, as shown by national rankings, are in areas of African American literature, Early Modern literature, early American literature, and Digital Humanities. Students also specialize in eighteenth century fiction; nineteenth century U.S. narratives; British modernism; postmodernism; Asian American and Latinx fiction; postcolonial literature and theory; language, writing, and rhetoric; and digital studies.

A brief sampling of recent books by our twentieth and twenty-first century scholars includes:

- GerShun Avilez, *Radical Aesthetics and Modern Black Nationalism*
- Matthew Kirschenbaum, *Track Changes: A Literary History of Word Processing*
- Lee Konstantinou, *Cool Characters: Irony and American Fiction*
- Peter Mallios, *Our Conrad: Constituting American Modernity*
- Zita Nunes, *Cannibal Democracy: Race and Representation in the Literature of the Americas*
- Randy Ontiveros, *In the Spirit of a New People: The Cultural Politics of the Chicano Movement*
- Sangeeta Ray, *Engendering India: Woman and Nation in Colonial and Postcolonial Narratives*
- Brian Richardson, *A Poetics of Plot for the Twenty-First Century: Theorizing Unruly Narratives*
- Christina Walter, *Optical Impersonality: Science, Images, and Literary Modernism*
- Mary Helen Washington, *The Other Blacklist: The African American Literary and Cultural Left of the 1950s*

For a complete listing of faculty publications, see <http://www.english.umd.edu/people/directory?type=Faculty>



Narrare: Centre for Interdisciplinary Narrative Studies (2014–) at Tampere University advances the internationally renowned and interdisciplinary work that our team in literary studies and social sciences has been doing for more than two decades. Narrare brings together researchers in literary studies, social sciences, game studies, media and journalism, history, philosophy, education, psychology, health sciences, information systems research, political science and administrative studies. The centre's essential aim is to develop consistent narrative-theoretical methodology for all disciplines working with narrative.

Our central research areas are:

- interdisciplinary narrative theory and analysis
- convention and invention in narratives
- narrative agency and positioning
- narrative, well-being, and dangers of storytelling.

Recent collaborative publications include special issues “Real Fictions: Fictionality, factuality and narrative strategies in contemporary storytelling” *Narrative Inquiry* 29:2 (eds. Sam Browse, Alice Gibbons & Mari Hatavara), Forum: “Narrating Selves from the Bible to Social Media” *Partial Answers* 17(1) (eds. Matti Hyvärinen, Mari Hatavara & Jarmila Mildorf), “Narrating Selves in Everyday Contexts: Art, the Literary and Life Experience” *Style* 51 (3) (eds. Mari Hatavara, Matti Hyvärinen & Jarmila Mildorf)

Ongoing calls:

Poetics Today special issue “Engaging Narrative Theory: Critical Approaches to the Storytelling Boom”, guest editors Maria Mäkelä & Hanna Meretoja, deadline for abstracts March 15, 2020.

<https://instrumentalnarratives.wordpress.com/cfps/>

Colleagues are also invited to propose entries to the Instrumental Narratives blog, hosted by the consortium project Instrumental Narratives: The Limits of Storytelling and New Story-Critical Narrative Theory (Pis Maria Mäkelä, Hanna Meretoja & Merja Polvinen):

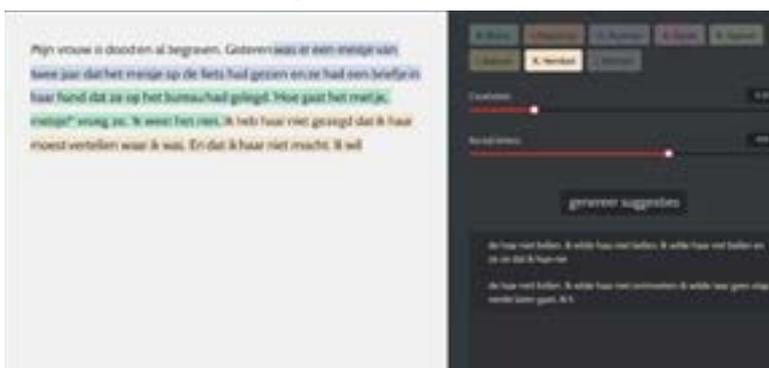
<https://instrumentalnarratives.wordpress.com/blog-guidelines/>

More information: Director of Narrare Mari Hatavara (mari.hatavara@tuni.fi), Vice Director of Narrare Matti Hyvärinen, Coordinator Helena Mäntyniemi (helena.mantyniemi@tuni.fi)

Contact: <https://research.tuni.fi/narrare/>

<https://www.facebook.com/narrarecentre/>

The Department of Literature at the University of Antwerp unites researchers studying literature in Dutch, English, French, German and Spanish, as well as scholars in Theatre and Film Studies. Members offer courses in the BA and MA programmes in Literature and Linguistics. In addition, the Department of Literature hosts three research groups: the Antwerp Centre for Digital Humanities and Literary Criticism (ACDC), the Institute for the Study of Literature in the Low Countries (ISLN) and Visual Poetics. Several members have additional affiliations with, amongst others, the Institute of Jewish Studies, the Ruusbroec Institute and the Urban Studies Institute at the University of Antwerp.



Top to bottom: Asibot uses stylometry to automatically generate text, 14th-century Middle Dutch fragment, magic lantern slides

The **Antwerp Centre for Digital humanities** and literary Criticism builds on a long tradition of literary research at the University of Antwerp, while taking the field's more recent developments into account by applying digital tools and methodologies to humanities research. Current research projects include the genetic study of manuscripts by James Joyce and Samuel Beckett with digital tools, narratological research on "tellability" and storyworld construction, stylometric analyses of medieval Dutch texts and manuscripts, and digital approaches to the study of age in children's literature.

uantwerpen.be/digitalhumanities

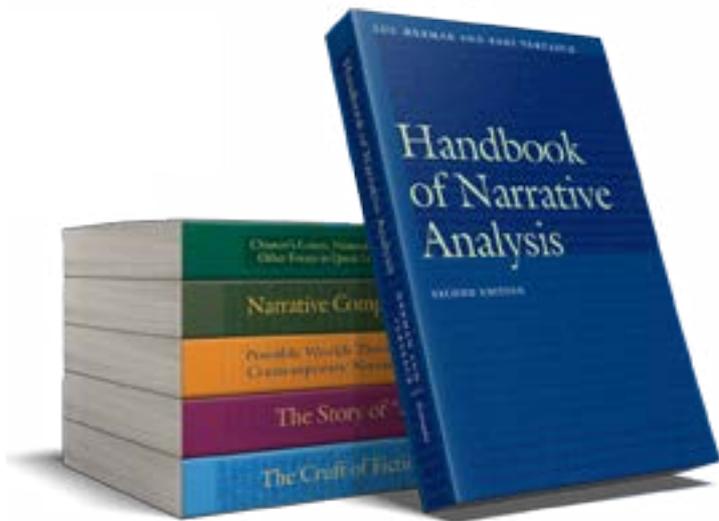
The **Institute for the Study of Literature in the Low Countries** analyses Dutch-language literature from the Middle Ages, the early modern period and the present, with a particular focus on book history, multilingual literature and the social context of literary production. It hosts collections on the canonical Flemish authors Louis Paul Boon and Hugo Claus and has established collaborations with several literary heritage institutions located in and around Antwerp. Current projects include the study of fragments of literary manuscripts, the representation of scientists in fictional and nonfictional children's literature and some impressive edition projects.

uantwerpen.be/isln

Visual Poetics is a research group in theatre, film and related artistic media, covering four lines of research: performative, intermedial, artist's and textual poetics. It approaches the poetics of an artistic medium by studying the artwork as the result of a process of construction. It reveals, more specifically, the inextricable weaving together of representation and discourse, the imbrication of visual and verbal experience at the core of performance and cinema. Current research projects include B-Magic, a study of "The Magic Lantern and its Cultural Impact as a Visual Mass Medium in Belgium."

uantwerpen.be/visualpoetics

The *Frontiers of Narrative Series* features interdisciplinary scholarship on narrative as it appears in a range of media. Studies in this series highlight the role of narrative across a variety of cultural and historical settings and outline new methods for investigating storytelling in all of its many guises.



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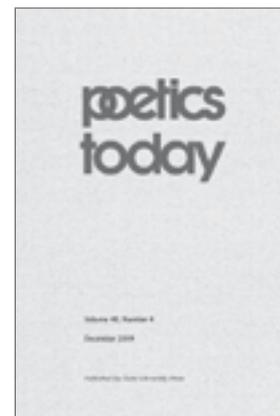
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Novel
A Forum on Fiction
Nancy Armstrong, editor

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Poetics Today
Millette Shamir and
Irene Tucker, editors

Poetics Today brings together scholars from throughout the world who are concerned with developing systematic approaches to the study of literature and with applying such approaches to the interpretation of literary works. The journal presents a remarkable diversity of methodologies and examines a wide range of literary and critical topics.

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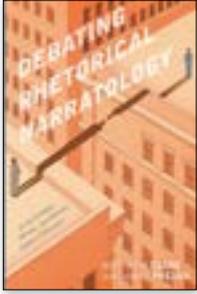
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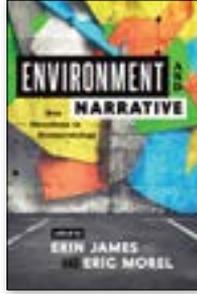
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MATTHEW CLARK AND JAMES PHELAN



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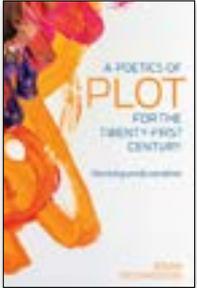
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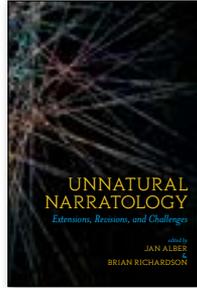
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A Poetics of Plot for the Twenty-First Century

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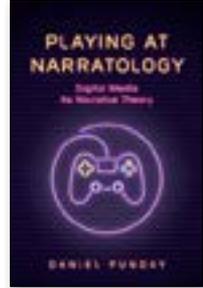
BRIAN RICHARDSON



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Extensions, Revisions, and Challenges

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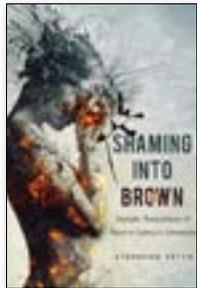
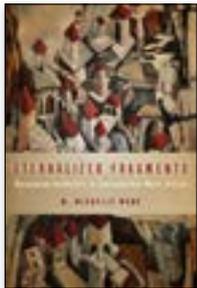
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