



Manchester
Metropolitan
University



International Conference on Narrative

June 27th – 29th 2013

On behalf of The Institute of Humanities and Social Science Research and the Department of English at Manchester Metropolitan University, we are delighted to welcome all delegates to the 2013 International Conference on Narrative. We hope you'll enjoy what promises to be a rich and exciting programme of presentations and look forward to meeting you all.

Ginette Carpenter
Paul Wake



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The International Society for the Study of Narrative

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

'Narrative' for us is a category that includes 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 The Ohio State University in 1986, and in subsequent years, the meeting has been held at sites across North America and Europe. At each conference, approximately 300 speakers address issues of narrative from a variety of positions and perspectives.

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

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Best Graduate Student Paper: Call For Nominations

All graduate students who present papers at the conference are invited to compete for the prize for the best graduate student paper. The winner will receive a copy of a Perkins Prize-winning book of his or her choice and will be encouraged to expand the winning paper for consideration by *Narrative*. In addition, the 2013 award winner will be eligible for \$500 toward expenses to attend the 2014 conference.

Submit papers electronically as attachments (in Word or pdf) to both of the judges: Liesbeth Korthals Altes <e.j.korthals.altes@rug.nl> and Frederick Aldama <aldama.1@osu.edu>. The deadline for submissions is Thursday, August 1. Papers must be unrevised conference presentations. While formatting changes, correction of typos, and the addition of a Works Cited page are acceptable, changes to the substance of the argument are not.

Keynote Speakers

CATHERINE BELSEY

Catherine Belsey is Professor of English at Swansea University. Her most recent book is *A Future for Criticism* (2011) Published in the Blackwell Manifesto series, this book puts forward the case for an increased attention to the pleasures of fiction and the way it engages readers. Her other books include *Critical Practice* (1980, 2002), *Poststructuralism: A Very Short Introduction* (2002), *Shakespeare in Theory and Practice* (2008), *Why Shakespeare?* (2007), *Culture and the Real* (2005), *Shakespeare and the Loss of Eden* (1999), *Desire: Love Stories in Western Culture* (1994), *John Milton: Language, Gender, Power* (1988) and *The Subject of Tragedy* (1985).



‘Narrative Magic’

Narrative has a special power to enlist the desire of the reader or auditor. But because the story must end, it also issues in sadness, a regret that we must eventually relinquish the world we have seemed to inhabit. In the meantime, fictional narrative shows what the magic of the signifier can do to allay desire when language is set free from responsibility to reality. Since it is explicitly ungrounded, fiction is entitled to denominate worlds beyond reach, unfamiliar, uncertain, unaccountable, alternatives to what we know: stories name possibilities, aspirations and fears. Fictional narratives can in consequence throw into relief the limitations of orthodoxy — or historical orthodoxies.

Keynote Speakers

DIANE NEGRA



Diane Negra is Professor of Film Studies and Screen Culture and Head of Film Studies at University College Dublin. She is the author, editor or co-editor of seven books: *Off-White Hollywood: American Culture and Ethnic Female Stardom* (2001), *A Feminist Reader in Early Cinema* (2002); *The Irish in Us: Irishness, Performativity and Popular Culture* (2006); *Interrogating Postfeminism: Gender and the Politics of Popular Culture* (2007); *What a Girl Wants?: Fantasizing the Reclamation of Self in Postfeminism* (2008); *Old and New Media After Katrina* (2010); and *In the Limelight and Under the Microscope: Forms and Functions of Female Celebrity* (2011).

‘Gendering the Recession’

After a decade and a half of frenetic economic activity in the West now often remembered as a boom period, the semi-collapse of the global financial system in 2007–2008 inaugurated a set of profound cultural shifts. While we may identify particular trends, the post-boom period is a complex one, involving competing discourses of anger, nostalgia, denial and loss. These discourses are in turn complexly gendered, mediating shifting patterns of male employment through longstanding associations between consumption, mass culture and femininity. The conjunction of women’s increasing legal, educational and economic assertiveness on one hand, and the availability of cheap female labor on the other ensures that economic change is repeatedly framed in terms of shifting gender norms. Standard accounts of economic decline frequently privilege male subjectivity (through such buzzwords as ‘mancession,’ invitations to ‘man up,’ and laments about ‘the end of men’) and it is instructive to consider how recession renews long-established tropes of masculinity in ‘crisis’ (of which feminist scholars have rightly been sceptical).

In this talk I turn to some of the most taken-for-granted popular culture forms to root an analysis of everyday recessionary culture and a preliminary mapping of what cultural geographer Ruth Wilson Gilmore would term an ‘infrastructure of feeling.’ I examine how patterns of intense wealth concentration and the transfer of risk from cultural and financial elites to the public at large (and particularly to those at lower income levels) interact with and impact cultural conceptualizations of both femininity and masculinity. Examining media forms as diverse as reality television, financial journalism, lifestyle blogs, popular cinema and advertising, I sketch a mediascape dominated by forms that trade in the repression of the socially destructive aspects of global capitalism, bid for affective normalcy, and commit themselves to strained fantasies of rejuvenated individualist enterprise, in particular demonstrating an inability to meaningfully critique the privileged male.

Keynote Speakers

NICHOLAS ROYLE

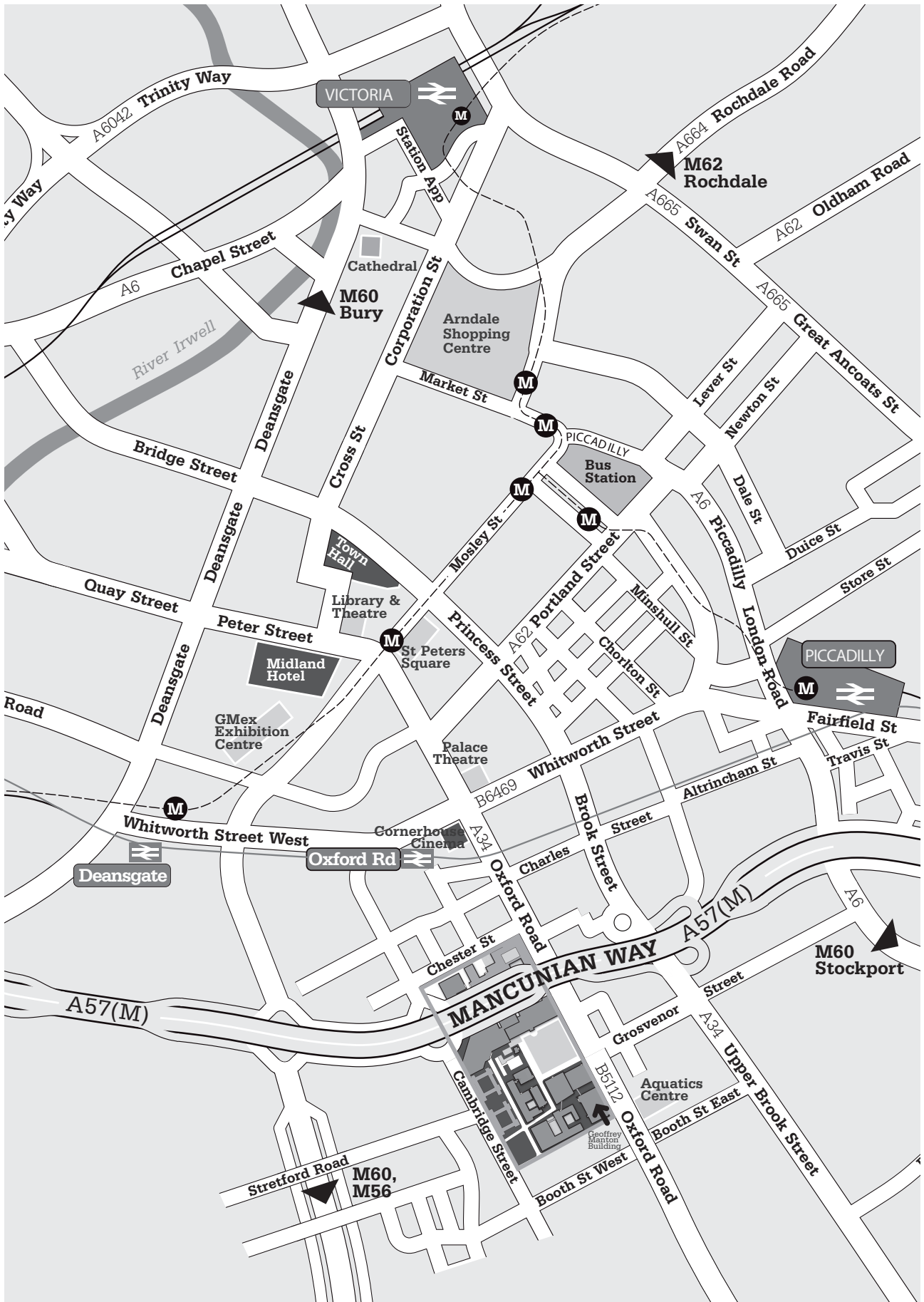
Nicholas Royle is Professor of English at the University of Sussex. He is the author of many books, including *Veering: A Theory of Literature* (2011), *How to Read Shakespeare* (2005), *The Uncanny* (2003), *E. M. Forster* (1999) and *Telepathy and Literature* (1990). He is co-author (with Andrew Bennett) of *Elizabeth Bowen and the Dissolution of the Novel* (1995) and the academic bestseller, *Introduction to Literature, Criticism and Theory* (4th edition, 2009). He has also published a novel, *Quilt* (2010).



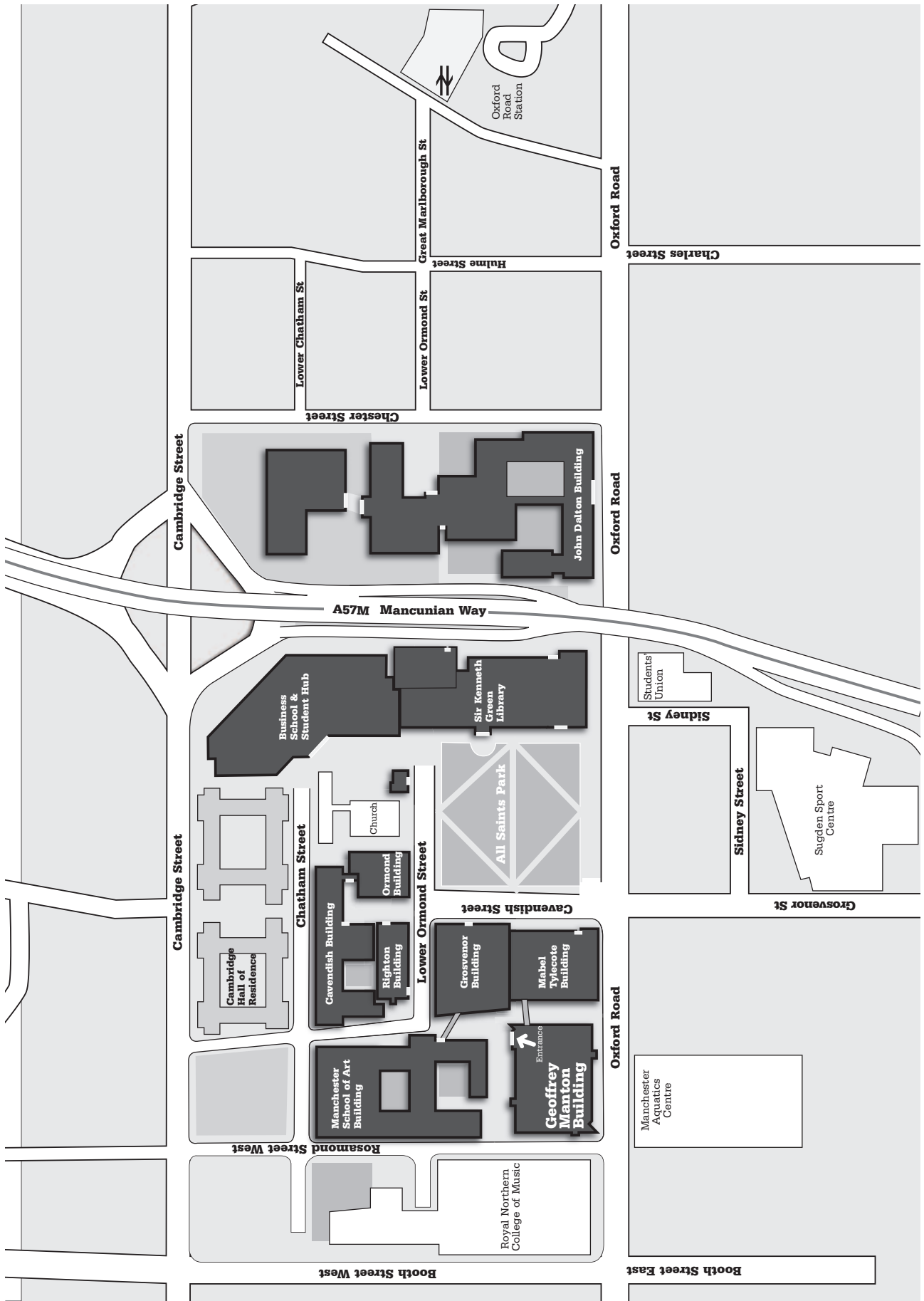
‘Even the Title: On the State of Narrative Theory Today’

Nicholas Royle considers the state of narrative theory today, drawing on work by Jonathan Culler, Mark Currie, Brian Richardson and Lisa Zunshine, and exploring a range of literary narratives, from Joseph Conrad to contemporary writers such as Hélène Cixous, Jon McGregor, Ali Smith and David Foster Wallace. Seeking to respond to other aspects of the contemporary world (climate change, the ‘animal question’, nanotechnology and so on), he casts new light on a range of traditional terms and concepts, including point of view, omniscience, focalization, frame narrative, and voice. Royle elaborates on notions of telepathy and magical thinking, veering and the literary turn, nanotext and quick fiction, in an attempt to argue for a different way of going about narrative studies.

Manchester Map



MMU All Saints Campus Map



Programme Overview

Wednesday, June 26, 2013

- 17:00 – 19:00 Registration (Midland Hotel, Derby Suite)
- 19:00 – 21:00 Pre-Conference Drinks Reception (Midland Hotel, Derby Suite)
- 19:30 – 20:30 Poetry Reading (Midland Hotel, Derby Suite)

Thursday, June 27, 2013

- 07:30 – 18:00 Registration (Geoffrey Manton Atrium)
- 08:30 – 10:15 Narrative Theory I
- 10:30 – 12:00 Session A
- 12:00 – 13:00 Lunch (Geoffrey Manton Atrium)
- 13:00 – 14:30 Session B
- 14:45 – 16:15 Session C
- 16:30 – 18:00 Session D
- 18:00 – 18:30 Tea and cake
- 18:30 – 20:00 Keynote I: Diane Negra
- 20:00 Newcomers' Dinner
- 20:00 – 23:00 Opening Reception (Cornerhouse)

Friday, June 28, 2013

- 07:00 – 18:00 Registration (Geoffrey Manton Atrium)
- 08:30 – 10:15 Narrative Theory II
- 10:30 – 12:00 Session E
- 12:00 – 13:00 Lunch on your own/Pedagogy Session
- 13:00 – 14:30 Session F
- 14:45 – 16:15 Session G
- 16:30 – 18:00 Session H
- 18:20 – 19:00 Afternoon Tea (Manchester Town Hall)
- 19:00 – 20:30 Keynote II: Catherine Belsey (Manchester Town Hall)
- 20:30 – 22:30 Reception and Hot Buffet (Manchester Town Hall)

Saturday, June 29, 2013

- 07:00 – 18:00 Registration (Geoffrey Manton Atrium)
- 08:30 – 10:00 Session I
- 10:15 – 11:45 Session J
- 12:00 – 13:30 Society Business Lunch (Business School Restaurant)
- 13:30 – 15:00 Session K
- 15.15 – 16:45 Session L
- 17:00 – 18:30 Session M
- 18:30 – 19:00 Afternoon Tea
- 19:00 – 20:30 Keynote III: Nicholas Royle
- 21:00 – 01:00 Narrative Society Dance and Cash Bar (Midland Hotel, Derby Suite)

Sunday, June 30, 2013

- 9:00 – 11:00 Morning Coffee/Literary walking tour of Manchester (Midland Hotel, Wyvern)
-

Programme Overview (Details)

Pre-Conference Drinks Reception and Poetry Reading (Midland Hotel, Derby Suite)

19:00–21:00, Wednesday, June 26, 2013

Please join us at the pre-conference drinks reception. For those who registered for the poetry reading, Adam O' Riordan, Michael Symmons Roberts and Jean Sprackland will be reading from their recent work between 19:30 and 20:30. Any returned tickets will be redistributed on a first-come-first-served basis. Registration packs will be available between 17:00 and 19:00.

Newcomers' Dinner

20:00, Thursday, June 27, 2013

Those interested in the Newcomers' Dinner should meet in the Geoffrey Manton Atrium to organize into groups. If you are attending your first or second narrative Conference, you are cordially invited to join us. If you are veteran of more than two conferences and would like to help welcome newcomers you are also invited to join us. Please note that this is not a catered event, you will be paying for your own food and drink

Informal Reception (Cornerhouse)

20:00–23:00, Thursday, June 27, 2013

Immediately following the first plenary session, a reception will be held at the Cornerhouse on Oxford Road. All conference participants are welcome. A light snack buffet and a cash bar will be available. Please join us for informal conversation and an opportunity to meet and reconnect with other delegates.

Pedagogy Session (GM230)

12:00–13:00, Friday, June 28, 2013

Moderator: Irene Kacandes, Dartmouth College.

All delegates are invited to attend this informal session that will include brief presentations and general discussion on matters of narrative theory and pedagogy. Food will be available in the room.

Keynote II and Formal Conference Reception (Manchester Town Hall)

18:20–22:30, Friday 28th June, 2013

Friday's keynote session will take place at Manchester Town Hall. Transport to Manchester Town Hall will be provided with coaches arriving at Lower Ormond Street at 18:10. Those who wish to walk to the venue should allow approximately 20 minutes. Afternoon tea will be served from 18:20. The Keynote session (19:00–20:30) will be followed by a hot buffet reception.

Programme Overview (Details)

Society Business Lunch (MMU Business School Restaurant)

12:00–13.30, Saturday, June 29, 2013

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

Narrative Society Dance and Cash Bar (Midland Hotel, Derby Suite)

21:00–01:00, Saturday, June 29, 2013

Please join us at the Midland Hotel for the annual Society dance.

Morning Coffee/Literary Walking Tour of Manchester (Midland Hotel, Wyvern)

09:00–11:00, Sunday 30th June, 2013

We would like to invite all delegates who are still in Manchester on Sunday morning to join us for coffee and pastries at the Midland Hotel. Those who have registered for the walking tour will depart from the Midland Hotel at 10:00 and 10:45.

PROGRAMME

WEDNESDAY 26TH JUNE

Pre-Conference Drinks Reception
19:00 – 21:00

Registration 17:00 – 19:00

Midland Hotel, Derby Suite

Thursday 27th June

7:30–18:00 Registration

Geoffrey Manton Atrium

8:30–10:15 Contemporary Narrative Theory

Contemporary Narrative Theory 1 (LT3)

Chair: Per Krogh Hansen, University of Southern Denmark

1. **Jan Christoph Meister**, University of Hamburg, 'How to Study Narratives by Computer: Crowdsourcing Narrative Analysis via the Web'
2. **Richard Walsh**, University of York, 'Some Commonsensical and Uncontentious Theses on Narrative and Spatiality, Leavened by a Perverse Reading of Robbe-Grillet's *Jealousy*'
3. **Ruth Page**, University of Leicester, Counter Narratives and controversial Crimes: The Wikipedia Article for the 'Murder of Meredith Kercher'

10:30–12:00 Concurrent Session A

A1. Traumatic Memory: The Self and Others (LT4)

Chair: David Miller, Manchester Metropolitan University

1. **Marina Lambrou**, Kingston University, 'Narrative Beginnings: 9/11 Trauma Narratives and the Construction and Contextualisation of the Self and Others'
2. **Natalaya Bekhta**, Justus Liebig University, Giessen, 'Sharing the Pain of Boyhood: The Collective Narration of Personal Trauma'
3. **Megan Henesy**, University of Southampton, 'Ghost Alzheimer's' and Memory in Ali Smith's *Hotel World* and Hilary Mantel's *Beyond Black*'

A2. Democracy and Terror (GM104)

Chair: Greta Olson, University of Giessen

1. **Timothy Melley**, Miami University, 'Zero Dark Democracy: Terrorism and the Representation of Covert Action'
2. **Tessa Liburd**, University of Manchester, "'Well, That's The Official Story": Alternative Discourses and Conspiracism in Context'
3. **Keith Scott**, De Montfort University, Leicester, '*Pan narrans* and the War on Terror: Toward the Weaponizing of Narrative'

Thursday 27th June

10:30–12:00

A3. Posthumanism (LT6)

Chair: Jennifer Bowes, Leeds Metropolitan University

1. **Erin Edwards**, Miami University, 'Narration from a Posthuman Perspective in *Absalom, Absalom!*'
2. **Jon Hegglund**, Washington State University, 'Stories Without People: Theorizing Nonhuman Narrative Agency'
3. **Courtney Hopf**, Brunel University, 'Narrativising Machines: David Mitchell's *Ghostwritten* and Hari Kunzru's *Gods Without Men*'
4. **Jennifer Bowes**, Leeds Metropolitan University, 'Re-Materialising *Oryx*: Suggesting Post-human Agency in Margaret Atwood's *Oryx and Crake*'

A4. Border Crossing (LT3)

Chair: Emma Kafalenos, Washington University in St. Louis

1. **Amin Malak**, MacEwan University, 'Lingering in the Liminal: Michael Ondaatje's *The Cat's Table* and Breaching Bildungsroman's Boundaries'
2. **Sheila Teahan**, Michigan State University, 'Aporetic Arrivals'
3. **Shlomith Rimmon-Kenan**, Hebrew University of Jerusalem, 'Boundary Crossings: Anton Shammas' *Arabesques*'

A5. Rethinking Empathy I: Difficult and Failed Empathy (GM107)

Chair: Sue J. Kim, University of Massachusetts-Lowell

1. **Rebecca Mitchell**, University of Texas-Pan American, 'Empathy and the Unlikeable Character'
2. **Eric Leake**, University of Denver, 'The Humanity of the Inhumane: Difficult Empathy and Depictions of Death Row'
3. **Suzanne Marie Hopcroft**, Yale University, 'Conformist Culture and the Failures of Empathy: Reading James Baldwin and Patricia Highsmith'

A6. Telling Stories on TV (LT7)

Chair: Linnie Blake, Manchester Metropolitan University

1. **Radha O'Meara**, Massey University, Aotearoa, 'Television Series: Repetition, Variation and Evolution'
2. **Tamás Csönge**, University of Pécs, 'Pushing the Audience's Buttons: Complex, Ambiguous and Unreliable Narration in *Lost*'
3. **María-Ángeles Martínez**, Universidad Complutense de Madrid, 'Multimodal Narrativity in TV ads'

Thursday 27th June

10:30–12:00

A7. It Shall Have Become: Time and Presentness in Narratives of Digital Process (LT5)

Chair: Greg Buchanan, King's College London

1. **Rob Gallagher**, London Consortium, 'Disembedding Narrative: Play as Plotting in Contemporary Video Games'
2. **Zara Dinnen**, Birkbeck, 'A Grammar of Code: Narrativising Programming in the Films of David Fincher'
3. **Daniel Rourke**, Goldsmiths, 'Narrating Digital Things for Posthuman Ends'
4. **Simon Clark**, Goldsmiths, 'Digital Undeadliness: Performative Narratives of Speculative Obsolescence'

A8. Embodied Writing in Victorian and Neo-Victorian Narratives (GM233)

Chair: Molly O'Donnell, University of Nevada

1. **Tara MacDonald**, University of Amsterdam, 'Composition and Consumption in Rhoda Broughton's *Cometh Up as a Flower*'
2. **Michael Parrish Lee**, Leeds Metropolitan University, 'Writing Parasites in George Gissing's *New Grub Street*'
3. **Gregory Brophy**, Bishop's University, "'A weight of nerves without a mind": Mediums and Messages in A.S. Byatt's *The Conjugal Angel*'

12:00–13:00

Lunch

Geoffrey Manton Atrium

13:00–14:30

Concurrent Session B

B1. The Literary Fin de Siècle (LT4)

Chair: Angelica Michelis, Manchester Metropolitan University

1. **Samir Elbarbary**, Dammam University, 'Glimmerings of the Postmodern in Hardy's *Jude the Obscure*'
2. **Sean O'Toole**, City University of New York, 'Painted Betrayals: Magical Portraits Before Wilde'
3. **Nathalie Saudo-Welby**, Université de Picardie, 'Narratorial authority in Sarah Grand's *The Beth Book* (1897)'

B2. Ian McEwan (LT5)

Chair: David Malcolm, University of Gdańsk

1. **Markku Lehtimäki**, University of Eastern Finland, 'A Comedy of Survival: Ian McEwan's *Solar* and the Rhetoric of Climate Change'
2. **Magali Michael**, Duquesne University, 'Narrative, Narrative Everywhere: Ian McEwan's *Sweet Tooth*'
3. **Daniel Irving**, Stony Brook University, 'There's Always This, There's Only This: Cognitive Bias and Breakdown in Ian McEwan's *Saturday*'

13:00–14:30

B3. The Nouveau Roman (GM107)

Chair: Ed Smyth, Manchester Metropolitan University

1. **Monika Szuba**, University of Gdańsk, 'Le Berger Extravagant: G. and the Experimental Novel'
2. **CFS. Creasy**, University of California, Berkeley, 'How Can We Tell *Watt* from *Watt*?'
3. **Ed Smyth**, Manchester Metropolitan University, 'Narratology and the *Nouveau Roman*'

B4. Narrative Theory and Ideology I: Postcolonial Theory and Cognitive Approaches (LT6)

Chair: Divya Dwivedi, Indian Institute of Technology Delhi

1. **Frederick Luis Aldama**, Ohio State University, 'What Might Narratology and the Brain Sciences Say About Postcolonial Theory?'
2. **Jarmila Mildorf**, Universität Paderborn, 'Communicative and Cultural Memories in Anita Rau Badami's *Can You Hear the Nightbird Call?*'
3. **Martin Löschnigg**, University of Graz, 'No Centre and No Margins: Narrativizing Postcolonial Migration and Travel in Works by Michael Ondaatje, Rohinton Mistry, and M. G. Vassanji'

B5. Film Narratives I (LT3)

Chair: Linnie Blake, Manchester Metropolitan University

1. **Ben Tyrer**, University of York, 'Narrative Tuché: Lacan, Vernet and *Double Indemnity*'
2. **Guy Barefoot**, University of Leicester, 'Between the Train Crash and the Octopus Tank: The Hollywood Serial, Chapter Two'
3. **Meyrav Koren-Kuik**, Tel-Aviv University, 'Vanishing Novum, Fading Idea: The Inevitable Failure of Cinematic Adaptations of Short Science Fiction Narratives'

B6. Unnatural Narratology: Expanded Consciousness, Telepathy, and Metalepsis (GM104)

Chair: Stefan Iversen, Aarhus University

1. **Jan Alber**, University of Freiburg, 'Pre-Postmodernist Manifestations of the Unnatural: Instances of Expanded Consciousness in Omniscient Narration and Reflector-Mode Narratives'
2. **Lindsay Holmgren**, McGill University, 'Telepathy after Royle'
3. **Daniel Punday**, Purdue University Calumet, 'Mournful Metalepses'

Thursday 27th June

13:00–14:30

B7. The Short Story (GM233)

Chair: Emma Liggins, Manchester Metropolitan University

1. **Molly O'Donnell**, University of Nevada, 'Wandering and the Nineteenth-Century Tales Novel: *Pickwick* and *Yellowplush*'
2. **Valerie O'Riordan**, Manchester University, 'Composite Fictions and Fragmentation: Analysing David Vann's *Legend of a Suicide*'
3. **Miłosz Wojtyna**, University of Gdańsk, 'A Poetics of Commonplace and the Short Story'

B8. Contemporary Francophone Narratology 1 (LT7)

Chair: Sylvie Patron, Université Paris Diderot-Paris 7

1. **Olivier Caira**, IUT, Evry / CRAL (CNRS) Paris, 'Gardens of Barely Forging Paths: Interactive Fiction Beyond the Borgesian Metaphor'
2. **Philippe Roussin**, CNRS, Paris / Maison Française d'Oxford, 'What Does a Character do in Narrative?'
3. **Raphaël Baroni**, Université de Lausanne, 'Dynamic and Rhetorical Conceptions of Narrative Sequence in French Narratology and Textual Linguistics'

14:45–16:15

Concurrent Session C

C1. Second-Generation Cognitive Approaches to Narrative 1 (LT4)

Chair: Karin Kukkonen, University of Oxford

1. **Marco Caracciolo**, University of Groningen, 'Interpretation for the Bodies: The Constraint Argument'
2. **Emily Troscianko**, University of Oxford, 'Starving Body and Mind: First-Person and Second-Generation Perspectives'
3. **Sabine Mueller**, University of Oxford, 'Intimate Space in the Films of the Berlin School'
4. **Marco Bernini**, Durham University, 'Supersizing Narrative Theory: On Intention, Material Agency, and Extended Mind-Workers'

C2. Modes of Reading (GM107)

Chair: Torsten Pettersson, Uppsala University

1. **Torsten Pettersson**, Uppsala University, 'The Progress of Proficiency: An Empirical Study of How Narrative is Processed by Experienced and Inexperienced Readers'
2. **Maria Wennerstrom Wohrne**, Uppsala University, 'Affective and Intellectual Approaches to Literary Narrative: An Empirical Study of Three Types of Readers'
3. **Skans Kersti Nilsson**, University of Borås, 'Using Fiction in Cognition of the World'

14:45–16:15

C3. Narrative Rhetoric: Ethics and Aesthetics (LT5)

Chair: Ruth Schuldiner, University of Oxford

1. **Zoltan Abádi-Nagy**, University of Debrecen, ‘Narrato-Rhetorheme: On the Rhetorical Function of Culture in Fictional Narrative’
2. **Ali Chetwynd**, University of Michigan, ‘The Rhetorical Mechanics of Fictional Ontology: Worldless and World-Dependent Implication in William Gass’
3. **Frank Carrigan**, Macquarie Law School, ‘The Storybook of the Courtroom’
4. **Andrea Macrae**, Oxford Brookes University, ‘The Ethics of You’

C4. Go-Betweens: Hybrid Forms in the Spectrum of Factual and Fictional Narrative (LT6)

Chair: Silke Lahn, Universität Hamburg, and Stephanie Neu, Universität Mannheim

1. **Silke Lahn**, Universität Hamburg, and Stephanie Neu, Universität Mannheim, ‘Towards a Non-Dichotomic Understanding of Factual and Fictional Narrative: A Case Study of Recent European TV-Series’
2. **Per Krogh Hansen**, University of Southern Denmark, ‘“Of course it is true. But it may not have happened!” On the Dynamics of Narrative, Fact and Fiction in Karl Ove Knausgård’s Autofictional Novel *Min Kamp*’
3. **Johanne Helbo Bøndergaard**, Aarhus University, ‘Forensic Literature: Evidence and Fictionality in Contemporary Memory Narratives’
4. **Inke Gunia**, Universität Hamburg, ‘On Evidence Regarding to Factuality and Fictionality. Analysis on the Basis of an Example From the Performing Arts’

C5. Supporting Narrative: Examples, Encounters, and Evidence (GM233)

Chair: Malcah Effron, Case Western Reserve University

1. **Kurt Koenigsberger**, Case Western Reserve University, ‘Bad Taxidermy and Botched Exemplarity’
2. **Kimberly Emmons**, Case Western Reserve University, ‘Rhetorical Facts: Reflecting on Patient Exemplars in Narrative Medicine’
3. **Malcah Effron**, Case Western Reserve University, ‘The Case of the Red Herring: Evidence and Narrative Coherence’

C6. Narrative and Identity (LT7)

Chair: Rüdiger Heinze, Technische Universität Braunschweig

1. **Nicole Frey Büchel**, University of Zurich, ‘Realizing the “Surplus of Humanness”: Narrative Performance and Identity in Willa Cather’s *My Ántonia*’
2. **Dunja Plazonja**, University of Zagreb, ‘Constituting a Narrative Identity: Margaret Atwood’s *The Blind Assassin*’
3. **Oliver Buckton**, Florida Atlantic University, ‘“My Name is...Palmer?”: Narration and Identity in Spy Fiction by Ian Fleming and Len Deighton’

Thursday 27th June

14:45–16:15

C7. Holocaust Literatures: Autobiography, Postmemory and Historiographic Metafiction (LT3)

Chair: David Miller, Manchester Metropolitan University

1. **Philippe Carrard**, University of Vermont, 'Historiographic Metafiction, French Style'
2. **Irene Kacandes**, Dartmouth College, 'Filling in the Silence: Strategies of Authentication in Writing by Offspring of Holocaust Survivors and Nazi Perpetrators'
3. **Rebekah Slodounik**, University of Virginia, "'Impossible to know": Postmemorial Autobiography in Daniel Mendelsohn's *The Lost: A Search for Six of Six Million*'

C8. Tel-Aviv Poetics: Narrative Alternatives and Ambiguities (GM104)

Chair: Meir Sternberg, Tel-Aviv University

1. **Tamar Yacobi**, Tel-Aviv University, 'The Dynamics of Figurative (Self-) Characterization'
2. **Eyal Segal**, Tel-Aviv University, 'Time Travel Stories as a Challenge to Narratology: The Case of *The Time Traveler's Wife*'
3. **Meir Sternberg**, Tel-Aviv University, 'Perspectival Montage'

16:30–18:00

Concurrent Session D

D1. 'I Lied to You and I Lied to Me': Narrativity in Toni Morrison's *Home* (GM107)

Chair: Shirley (Holly) Stave, Louisiana Scholars' College at Northwestern State University

1. **Jean Wyatt**, Occidental College, 'The Happy ending of Morrison's *Home*: Love, Home and Medical History'
2. **Jennifer Terry**, University of Durham, "'He's no Dr. Frankenstein": Race, Medicine and Narratives of Disorder in Toni Morrison's *Home*'
3. **Shirley (Holly) Stave**, Louisiana Scholars' College at Northwestern State University, 'He Said, She Said: Gendering the Narrative in Toni Morrison's *Home*'

D2. Emotions, Temporalities, Narrative (LT4)

Chair: Jerry Määttä, Uppsala University

1. **Jerry Määttä**, Uppsala University, 'Beginning the End of the World: Temporality and Exposition in Post-Apocalyptic Narratives'
2. **Tomas Axelson**, Dalarna University, 'Emotional Condensation and Moments of Narrative Impact in Fiction Film'
3. **Katarina Eriksson Barajas**, Linköping University, 'Pace as a Measure of Emotional Value'
4. **Lina Sjöberg**, Uppsala University, 'Intensification as a Stylistic Device in Creation of Emotional/Existential Drama in Hebrew Bible Narratives'

Thursday 27th June

16:30–18:00 **D3. Three Approaches to Narrative Theory: A Dialogue in Two Rounds (LT3)**

Chair: Brian Richardson, University of Maryland

Round One:

1. **James Phelan**, The Ohio State University and Peter J. Rabinowitz, Hamilton College, 'A Rhetorical Approach to Plot and Progression'
2. **Robyn Warhol**, The Ohio State University, 'A Feminist Approach to Plot and Progression'
3. **Brian Richardson**, University of Maryland, 'An Antimimetic Approach to Plot and Progression'

Round Two:

Objections and Responses: Phelan and Rabinowitz; Warhol; Richardson

D4. Gaming: Digital Narratives (LT5)

Chair: Anthony Smith, University of Nottingham

1. **Blanca Estela Lopez Perez**, Universidad Autónoma Metropolitana, 'Origami Fiction: Psychological Horror in Interactive Narrative'
2. **Greg Buchanan**, King's College London, "'How far would (you) go to save (the one) (you) love?'" – Multiple Reader Allegiances with Characters in *Heavy Rain*'
3. **Martin Hennig**, University of Passau, 'Batman in the Digital Age – Narrative Transformation in the Superhero Genre'

D5. Narrating Gender (LT6)

Chair: Emma Young, Salford University

1. **Heidi Bostic**, Baylor University, 'Irigaray's Narrative I'
2. **Lotta Kähkönen**, University of Turku, 'Gender-crossing Life Story and Potentials of Narrating Gender'
3. **Angelica Michelis**, Manchester Metropolitan University, 'Man-eaters: Confessional Food Writing as narratives of Masculinity'

D6. Narrative, Absence and Fracture: Emerging Issues in Theatre Practices (GM104)

Chair: Claudia Breger, Indiana University

1. **John Deeney**, Manchester Metropolitan University, 'Location, Location, Location: Narrative and 'Blankness' in Recent British Drama'
2. **Shane Kinghorn**, Manchester Metropolitan University, 'Telling Tales: Narrative, Authenticity and 'the Dramatic' in Contemporary Verbatim Theatre'
3. **Jane Turner**, Manchester Metropolitan University, 'Autobiographer and the Technological Sublime'

Thursday 27th June

16:30–18:00

D7. Narrative Endings: Execution, Death, Grace (GM233)

Chair: Johannah Rodgers, New York City College of Technology

1. **Eugenia Kelbert**, Yale University, 'Expecting Execution: the Man Who Had to Swing as a Narrative Topos'
2. **Molly Hite**, Cornell University, 'Freitag's Triangle, Mortality's Arc: The Narrative Structure of Virginia Woolf's *The Waves*'
3. **Thomas Haddox**, University of Tennessee, 'Toward a Narrative Theory of Grace'

D8. Fictionality Studies Today 1 (LT7)

Chair: Henrik Skov Nielsen, Aarhus University

1. **Louise Brix Jacobsen**, Aarhus University, 'Fictionalization as Performative Self-Fashioning Strategy: The case of Michael J. Fox in *Curb Your Enthusiasm*'
2. **Simona Zetterberg Gjerlevsen**, Aarhus University, 'Fictionality in Terms of Speech Act Theory'
3. **Stefan Kjerkegaard**, Aarhus University, 'Philip Roth's use of Fictionality in *Operation Shylock*'

18:00–18:30

Tea and Cake

Geoffrey Manton Atrium

18:30–20:00

Keynote I

Diane Negra, University College Dublin, 'Gendering the Recession' (LT1)

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

20:00–23:00

Newcomers' Dinner and Informal Reception

Newcomers' Dinner: Convene Geoffrey Manton Atrium

Informal Reception: Cornerhouse, Oxford Road

Friday 28th June

7:00–18:00 Registration

Geoffrey Manton Atrium

8:30–10:15 Contemporary Narrative Theory

Contemporary Narrative Theory 2 (LT3)

Chair: Suzanne Keen, Washington and Lee University

1. **Torben Grodal**, University of Copenhagen, ‘Brain, Narrative and Emotion: The PECMA Flow Model of Narrative’
2. **Greta Olson**, University of Giessen, ‘Taking the “Narrow” out of Narratology – Towards the Integration of Critical, Culturalist Narratologies’
3. **Liesbeth Korthals Altes**, University of Groningen, ‘Narratology, Meta-hermeneutics, and the Rhetoric of Reliability’

10:30–12:00 Concurrent Session E

E1. Cognitive Approaches to Narrative: New Directions (LT3)

Chair: Lisa Zunshine, University of Kentucky

1. **Lisa Zunshine**, University of Kentucky, ‘Real Mindblindness; or, I Was Wrong’
2. **Ralph Savarese**, Grinnell College, ‘The Body’s Narrative: Classical Autism and Synesthetic Response’
3. **Alan Palmer**, Independent Scholar, ‘“Listen to the Stories!”: Narrative, Cognition and Country and Western Music’
4. **Porter Abbott**, UC Santa Barbara, ‘How Crazy is That?’

Please note that the music discussed in Alan Palmer’s talk will be played in LT3 before and after the session

E2. Graphic Narratives 1 (LT4)

Chair: Genie Giaimo, Northeastern University, Boston,

1. **Ellen Goldner**, College of Staten Island, City University of New York, ‘(Re)Working the Icons of Cultural Memory: Queer Narratives and Images of the Civil Rights Movement in Howard Cruse’s *Stuck Rubber Baby*.’
2. **Nancy Pedri**, Memorial University of Newfoundland, ‘Thinking and Seeing in Graphic Memoir’
3. **Geert Vandermeersche**, Ghent University, ‘Unwritten Narratives: Framing Literature in Graphic Novels’
4. **Alison Sagara**, Ohio State University, ‘Toward a Graphic Narrative Theory: Reexamining Possible Worlds in Alan Moore’s *Watchmen*’

10:30–12:00

E3. Contemporary Francophone Narratology 2 (LT5)

Chair: John Pier, Université François Rabelais de Tours / CRAL (CNRS), Paris

1. **Richard St Gelais**, Université Laval, Québec, 'Narration Outside Narrative'
2. **Sylvie Patron**, Université Paris Diderot-Paris 7, 'No-Narrator Theories/Optional-Narrator Theories: A Survey of Recent Proposals'
3. **Françoise Revaz**, Université de Fribourg, 'Suspended Narrative: For a Theory of a Neglected Narrative Genre'

E4. Narrative Theory: Hermeneutics, Narrativity, Hypothesis and Invention (GM104)

Chair: Anna Borisenkova, National Research University Higher School of Economics

1. **Nick Davis**, University of Liverpool, 'Propositions about Narrativity'
2. **Julian Hanebeck**, Bergische Universität Wuppertal, 'Narratology and Hermeneutics: the Dialectic of Belonging and Distanciation'
3. **Michael Lewis**, Indiana University, 'The Responsible Interpretation of Lies: Material Disregard and Fictional Violence'

E5. Rethinking Empathy II: New Horizons of Literary Empathy (LT6)

Chair: Nathan Shank, University of Kentucky

1. **Nathan Shank**, University of Kentucky, 'Irony as Empathy in Cognitive Narrative Studies'
2. **Sigrun Meinig**, Frankfurt University, 'Empathising With Action and Cultural Change: Reflections on Contemporary Literary Texts on Work'
3. **Eleonore De Felip**, University of Innsbruck, '"Hearing the Speechless": Empathy with Animals in Contemporary German Lyric Poetry'
4. **Lewis Ward**, Independent scholar, 'Compassionate Surveillance in Traumatized American Suburbia: Empathy and the First-person Plural in Jeffrey Eugenides' *The Virgin Suicides* (1993)'

E6. Victorian Literature: Brontë, Collins, Dickens, Reynolds (GM107)

Chair: Emma Liggins, Manchester Metropolitan University

1. **Joyce Goggin**, University of Amsterdam, 'Dickens from Balloons to Voice Overs'
2. **Luke Terlaak Poot**, University of California, Berkeley, 'The Cliffhanger in Nineteenth-Century British Fiction'
3. **Anna Gibson**, Duke University, '"A sensation, for which I can find no name": Detection and Sensation in Victorian Fiction'

Friday 28th June

10:30–12:00 **E7. Narrative Ethics in Fiction and Film (LT7)**

Chair: Bonnie Million, The Savannah College of Art and Design

1. **Bonnie Million**, The Savannah College of Art and Design, 'Ethics and the Biographical Film: A Consideration of Clint Eastwood's *J. Edgar*'
2. **Nessa Collinge O'Connor**, University College Dublin, 'Dialogue and Divagation: Narrative Ethics in Contemporary British Literature'
3. **Matthew Reese**, University of Tennessee Knoxville, 'Moral Development in Virtue Theory and The Role of Narrative'
4. **Matthew Poland**, The Ohio State University, 'Beyond the Frame: Narrative Ambiguity and Ethical Response in Michael Haneke's *Cache*'

E8. Reading the Unwritten and the Inconsequential (GM233)

Chair: Ruth Schuldiner, University of Oxford

1. **Sarah Whitehead**, Kingston University, 'Filling the Gaps: A Material History of the Ellipsis Points'
2. **David Malcolm**, University of Gdańsk, 'An Elliptical and Inconsequential Lady: Muriel Spark and the Texte Contestant'
3. **Olivia Santovetti**, University of Leeds, '"The Written and the Unwritten World": Italo Calvino's Flexible Approach to Narratology'

12:00–13:00 Lunch on your own/Pedagogy Session

Pedagogy Session: GM230

Moderator: Irene Kacandes, Dartmouth College

13:00–14:30 Concurrent Session F

F1. Representations of Subjectivity across Media (LT4)

Chair: Marco Caracciolo, University of Groningen

1. **Maïke Sarah Reinert**, University of Hamburg, 'Representations of Subjectivity'
2. **Silke Horstkotte**, University of Leipzig, 'Graphic Representations of Subjectivity'
3. **Markus Kuhn**, University of Hamburg, 'Audiovisual Representations of Subjectivity'
4. **Jan-Noël Thon**, University of Tübingen, 'Interactive Representations of Subjectivity'

13:00–14:30

F2. The Author (LT5)

Chair: Molly Hite, Cornell University

1. **Hannah Courtney**, University of New South Wales, ‘The Undead Author: Readerly Aversion to the Author, Authorial Intrusion in Trickeries, and Ian McEwan’s *Sweet Tooth*’
2. **Lisa Rourke**, University of Brandeis, ‘Narrative, Art and Authors’
3. **Adriano Schwartz**, São Paulo University, ‘*Diary of a Bad Year* and an Unlikely Implied Author’

F3. Unnatural Narratologies?: Omniscience, Collectivity, Telepathy and Ghosts (LT3)

Chair: Bruce Clarke, Texas Tech University

1. **Maximilian Alders**, University of Freiburg, ‘Omniscient as Unnatural Narration Revisited: Collective Minds in *Sons and Lovers*’
2. **Bruce Clarke**, Texas Tech University, ‘Telepathy, Narrative, and Communication’
3. **Noelle Hewetson**, University College Dublin, ‘The Noncorpum as an Avatar for the Impersonal Voice of the Narrative in David Mitchell’s *Ghostwritten*’

F4. Early Modern Narratives (LT6)

Chair: Nick Davis, University of Liverpool

1. **Emily King**, Vanderbilt University, ‘Dirty Jokes: Comedy and the Pornographic Narrative in Thomas Nashe’s *The Unfortunate Traveller*’
2. **Ursula Lutzky**, Birmingham City University, ‘Early Modern English Witness Depositions - a Narrative Analysis’
3. **Sharon Nell**, St Edwards University, ‘Words on the Market: Secret Messages, Codes and Spaces in the Scudérian Narrative’
4. **Alexander Wille**, Washington University in St. Louis, ‘“Rhetoric, Authority, and the Self: Construction of a Literary Persona in the Marginal Commentary of Seventeenth Century Chinese Fiction”’

F5. Intermedial Narrative Minds I (LT7)

Chair: Mari Hatavara, University of Tampere

1. **Marina Grishakova**, University of Tartu, ‘Naturally Complex Narrative Minds: Literature, Mimesis and Media’
2. **Maria Poulaki**, University of Amsterdam, ‘Complex Texts for Complex Minds’
3. **Miklós Kiss**, University of Groningen, ‘Narrative Minds: The Challenge of Riddle Films’

13:00–14:30

F6. Lighting Fires: Narrative and Metaphor in Education (GM104)

Chair: Olivia Sagan, Bishop Grosseteste University

1. **Michael Sinding** and **Gerard Steen**, Metaphor Lab, VU University, Amsterdam, 'Framing Fables: Narrative and Metaphor in the Learning Mind'
2. **Mike Hanne**, University of Auckland, 'Look Both Ways: Narrative and Metaphor in Educational Research'
3. **Michael Baynham**, University of Leeds, 'Metaphor in Narratives of Migration, Professional Learning and Coming Out'
4. **Alice Deignan**, University of Leeds, 'Metaphors, Metaphorical Stories and Evaluation in Education'

F7. Fictionality Studies Today 2 (GM107)

Chair: Richard Walsh, York University

1. **Stine Grumsen**, Aarhus University, 'Fictionalizations in Political Satire'
2. **Anna Myrup Munk**, Aarhus University, 'Fictionality and Politics in Zadie Smith's *On Beauty*'
3. **Rikke Andersen Kraglund**, Aarhus University, 'How Can Fictionality Be Used to Engage with Reality in Generic Fiction'

F8. European Modernism: Conrad, O'Brien and Breton (GM233)

Chair: Kurt Koenigsberger, Case Western Reserve University

1. **Balázs Csizmadia**, Royal Holloway, University of London, 'Violations of Mimetic Epistemology as Fault-Lines in Joseph Conrad's *Chance*'
2. **Erik Strobl**, Washington University in St. Louis, 'Colonialism, Scale, and Joseph Conrad's Revisionary Modernism'
3. **Cécile Guédon**, University of Groningen, 'Street-views. From Breton's Surrealist anti-novel *Nadja* (1928) to Brassai's photographic storytelling *Paris de Nuit* (1933)'
4. **Jared Klemp**, Washington University in Saint Louis, "'Creating only when they failed to find a suitable existing puppet": Flann O'Brien's Recontextualized Characters'

F9. Postcolonial Narratives 1: Voicing and Silencing (GM238)

Chair: Eleanor Byrne, Manchester Metropolitan University

1. **Karen D'Souza**, Edge Hill University, 'Crafting Silence in Narratives of Voice: Locating the Subaltern Voice'
2. **Cara Murray**, University of Houston-Downtown, 'Tricked into Form: Picaro Plottings of the Bengali Novel'
3. **Ignatius Chukwumah**, Federal University, Wukari, 'Complicating Conventional Nigerian Narratives: The Poetics of the Language of Ben Okri's Narratives'
4. **Elizabeth Covington**, Vanderbilt University, 'Narrative Mothering in Leonard Woolf's *The Village in the Jungle*'

14:45–16:15 Concurrent Session G

G1. Second-Generation Cognitive Approaches to Narrative 2 (LT3)

Chair: Marco Caracciolo, University of Groningen

1. **Karin Kukkonen**, University of Oxford, 'Presence and Predictions: Embodying Iser's Implied Reader'
2. **Lars Bernaerts**, Free University of Brussels and Ghent University/FWO, Belgium, 'Fictional Minds and Narrative Games in B. S. Johnson's *House Mother Normal*'
3. **Arnaud Schmitt**, University of Bordeaux, 'Connectivity and Degrees of Separation in Multi-Diegetic Novels'
4. **Merja Polvinen**, University of Helsinki, 'Affect, Artifice and Joint Attention'

G2. British Women Writers: Lessing, Comyns, Bowen (LT4)

Chair: Emma Liggins, Manchester Metropolitan University

1. **Wyatt Bonikowski**, Suffolk University, Boston, 'Lightness of Voice and the Levitating Narratives of Barbara Comyns'
2. **Shu-Ming Hung**, National Quemoy University, 'Imagining through the Naked Eye and Eye of the Hearts: Surrealism in Doris Lessing's *The Four-Gated City*'
3. **Olena Lytovka**, Maria Curie-Sklodowska University, 'The Uncanny and the Reflection of Crisis in Elizabeth Bowen's Fiction'

G3. Cultural Narratives I (LT5)

Chair: Alan Nadel, University of Kentucky

1. **Daniel Grausam**, Durham University, 'Remaking the Cold War'
2. **Jane Elliott**, King's College London, 'Game Theory of Thrones: Fantasy, Destiny, Neoliberalism'
3. **Liam Kennedy**, University College Dublin, 'The Elusive Enemy: *Zero Dark Thirty* and the American Worldview'

G4. Touch and Intrusion: The Narrative Interruptions of Jean-Luc Nancy (LT6)

Chair: Joanna Hodge, Manchester Metropolitan University

1. **Eileen Pollard**, Manchester Metropolitan University, '"We are truly missing something": If Jean-Luc Nancy Read *Bring Up the Bodies*'
2. **Nick Aldridge**, Manchester Metropolitan University, 'A Stranger Comes to Town: Ecotechnics and Intrusion in Cameron's *Avatar*'
3. **Leda Channer**, Manchester Metropolitan University, 'Tales of the Interrupted: Jean-Luc Nancy on Myth'
4. **Martin Kratz**, Manchester Metropolitan University, '"Perhaps There's Only Ever an Opening by Way of a Touching": Beginnings in Michael Symmons-Roberts and Werner Herzog'

Friday 28th June

14:45–16:15

G5. Metalepsis: Hierarchy, Intervention and Immersion (LT7)

Chair: John Pier, Université François Rabelais de Tours / CRAL (CNRS), Paris

1. **Erika Fulop**, University of Oxford, 'Crossing Borders? Metalepsis, Immersion, and the Metafictional Pact'
2. **Dai Xiaoli**, Chongqing University of Posts & Telecommunications, 'More Than a Chinese Box: Hierarchy Mode in Multi-Narrative Structure of *Absalom, Absalom!*'
3. **Alexandra Dumont**, University of California, Berkeley, 'In Which the Story Pauses a Little: Metalepsis in *Adam Bede*'

G6. Narrating The Two Cultures (GM104)

Chair: Renate Brosch, Stuttgart University

1. **Natalie Roxburgh**, University of Oldenburg, 'The Varieties of Narrative in David Lodge's *Thinks*'
2. **Anton Kirchhofer**, University of Oldenburg, 'Narrating the Two Cultures in Ian McEwan's *Solar*'
3. **Anna Auguscik**, University of Oldenburg, 'Reviewing the Two Cultures: Discussing Contemporary Fiction in Nature'

G7. Narrative Theory and Ideology II: Interrogating Narratological Distinctions (GM107)

Chair: Richard Walsh, University of York

1. **Henrik Skov Nielsen**, Aarhus University, 'The Politics of Fictionality'
2. **Divya Dwivedi**, Indian Institute of Technology Delhi, 'Pedagogy and Narratological Laity: The Crisis of Teaching in the Novels of O. V. Vijayan'
3. **Sarah Copland**, Grant MacEwan University, 'Protection and Patronage? Hijacking and Interception? Preface-Text and Author-Reader Relations in Mulk Raj Anand's *Untouchable* and E. M. Forster's *Preface*'
4. **Marion Gymnich**, University of Bonn, 'Narrative Voices and the Negotiation of Power Structures in Indra Singh's Novels *The Death of Mr Love* and *Animal's People*'

G8. The Post and Post-Postmodern Novel (GM233)

Chair: Andrea Pérez Mukdsi, State University of New York at Buffalo

1. **Gerd Bayer**, University of Erlangen, 'Making the Postmodern English Novel: John Fowles's Unpublished "Tesseract"'
2. **Lawrence Stanley**, Brown University, 'Palimpsest Narrative: Reading Robert Coover's *Noir*'
3. **Claudia Breger**, Indiana University, Bloomington, 'Complex Affectscapes: Critically Cosmopolitan Worldmaking in Teju Cole's *Open City* (2011)'
4. **Kelly Marsh**, Mississippi State University, 'Reading Intertexts Vertically and Horizontally in *Waterland* and *A Prayer for Owen Meany*'

14:45–16:15

G9. Exploration of Second Person Narrative in Modern Asian Writing Contexts (GM238)

Chair: Hilary Chung, University of Auckland

1. **Hilary Chung**, University of Auckland, 'Second Person Narrative Voice in the Poetic Prose of Poet Yang Lian'
2. **Jung-hsuan Chen**, Takming University of Science and Technology, 'Second Person Narrative Voice in the Writing of Zhu Tianxin'
3. **Barbara Hartley**, University of Tasmania, 'The Traumatic ambivalence of the intermediate subject in Takeda Taijun's *Shanghai no hotaru* (Shanghai Firefly)'

16:30–18:00

Concurrent Session H

H1. Gendered Identities in Women's Writing (LT4)

Chair: Jamie Barlowe, University of Toledo

1. **Catherine Romagnolo**, Lebanon Valley College, "'[Un]Natural Connections: Feminist Experimentation and the Unnatural'"
2. **Emma Young**, Salford University, 'Moments of Masculinity: History, Crisis and Identity in Rose Tremain's Short Stories'
3. **Caleb Sivyer**, University of Cardiff, 'Subjects Sutured with Images: Gender and the Visual in Angela Carter's *The Passion of New Eve*'

H2. Empathy and Immersion (LT5)

Chair: Lewis Ward, Independent scholar

1. **Cornelia Klecker**, University of Innsbruck, 'Empathy for the Serial Killer in Dexter'
2. **Marta Figlerowicz**, University of California, Berkeley, 'Roomfuls of Feeling in James Baldwin's *Giovanni's Room*'
3. **Pia Masiero**, University of Venice, Ca' Foscari, 'Empathy, Deixis and the Body: A Modest Proposal'
4. **Richard Talbot**, University of Salford, 'Immersion for me/Immersion for you – Dialogic Narrative and Immersive Performance Practices'

H3. Inoperative Narrativity: on Jean-Luc Nancy (LT6)

Chair: Leda Channer, Manchester Metropolitan University

1. **Linnell Secomb**, University of Greenwich, 'The Pain of Community: L'Douleur and the Moods of Sociality'
2. **Joanna Hodge**, Manchester Metropolitan University, 'Allegory Disrupting Mythic Unity: Rendering Narrative Inoperative with Nancy and Benjamin'
3. **Tina Chanter**, DePaul Chicago and UWE, 'Beyond Community: Rancière, Art and Politics'

16:30–18:00

H4. Narrating History/ies (LT7)

Chair: Ignatius Chukwumah, Federal University, Wukari

1. **Joseph Drury**, Villanova University, 'Causality, Necessity and Enlightenment Narrative Theory'
2. **Marie Pantojan**, Northwestern University, 'Narrative in the Age of Revolution'
3. **Eva Perez**, University of the Balearic Islands, 'Madrid before and after the Spanish Civil War: A View of Disaster in Eduardo Mendoza's *Catfight* and C. J. Sansom's *Winter in Madrid*'
4. **Emily Wing Rohrbach**, Northwestern University, 'From the French Revolution to the "Spirit of the Age": Anticipating Future Memories in Non-Fiction Prose'

H5. Narrating Slavery: Past and Present (GM104)

Chair: Eleanor Byrne, Manchester Metropolitan University

1. **Margaret Cullen**, Ohio Northern University, "'[D]eep and mighty undercurrent": The Hybrid Narrative of Zilpha Elaw'
2. **Susan Winnett**, Heinrich-Heine-Universität Düsseldorf, "'A sound that he had always heard": The Present of the Slave Past in the African American Conversion Narrative'
3. **Diego Millan**, Tufts University, 'Narrative Unchained: Twenty-first Century Representations of Nineteenth-Century Race Relations'

H6. Identity: Postmemory, Migration and Diaspora (GM107)

Chair: Lotta Kähkönen, University of Turku

1. **Stacy Burton**, University of Nevada, Reno, 'Writing Oneself Home: Travel Narrative and Displacement'
2. **Tony Murray**, London Metropolitan University, 'The Narrativization of Identity in Second Generation Migrant Memoir'
3. **Ben Miller**, University College Dublin, "'Trujillo with a different mask": Narrating the Violence of Diasporic History in Díaz's *The Brief Wondrous Life of Oscar Wao*'

H7. Gerald Prince's Contributions to Narratology: A Celebration (LT3)

Chair: Emma Kafalenos, Washington University in St. Louis

1. **Susan S. Lanser**, Brandeis University, 'A Prince for All Seasons'
2. **Thomas Pavel**, University of Chicago, 'Gerald Prince on Narrative and Action'
3. **Hilary Dannenberg**, University of Trier, 'Gerald Prince and the Fascination of Narrative'

Friday 28th June

16:30–18:00 **H8. Reading Pictures: Narrative and the Visual (QM233)**

Chair: Jane Elliott, Kings College London

1. **Astrid Bracke**, Radboud University Nijmegen, 'The Unseen Photograph in Contemporary British Fiction'
2. **Jesse Matz**, Kenyon College 'Impressionism as Narrative Painting (After All)'
3. **Renate Brosch**, Stuttgart University, 'Narrativity and Visualisation: Narrative Beginnings as Attention'
4. **Danuta Fjellestad**, Uppsala University, 'Making Sense of Graphic Elements in Fictional Narratives'

18:00–19:00 **Transit time/Afternoon Tea at Manchester Town Hall**

Transport to Manchester Town Hall will be provided with coaches arriving at Lower Ormond Street at 18:10. Those who wish to walk to the venue should allow approximately 20 minutes. Afternoon tea will be served at Manchester Town Hall from 18:20.

19:00–20:30 **Keynote II**

Catherine Belsey, Swansea University, 'Narrative Magic' (Manchester Town Hall)

Respondent: **Berthold Schoene**, Manchester Metropolitan University

20:30–22:30 **Reception**

Manchester Town Hall

Saturday 29th June

7:00–18:00 Registration

Geoffrey Manton Atrium

8:30–10:00 Concurrent Session I

11. Contemporary American Writing: Delillo, Foster Wallace, Vollman, Yamashita (LT3)

Chair: Graham Foster, Manchester Metropolitan University

1. **Mike Benveniste**, University of Puget Sound, 'A Formal History of the Contemporary: Cultural Poetics, Parataxis and Synchronic Narrative in DeLillo and Yamashita'
2. **Brian Chappell**, The Catholic University of America, 'William Vollmann's Paratextual Histories'
3. **Michael Leigh Hoyer**, "'To be lords of our tiny skull-sized kingdoms": Heads in David Foster Wallace's *Infinite Jest*'
4. **Nath Aldalala'a**, American University Emirates/Dubai, 'Subjective Temporality: Focalising History in Don DeLillo's *Falling Man*'

12. Political Narratives (LT4)

Chair: Sue J. Kim, University of Massachusetts-Lowell

1. **Alexander Beaumont**, University of York, 'China Miéville, the Post-Cultural Metropolis and the Post-Culturalist Left'
2. **Verlaine McDonald**, Berea College, 'Democracy in a Kimono: The Kiyosato Education Experiment Project as Burkean Comic Corrective'
3. **Dan Wood**, Villanova University, 'Marxian Displacements in Bachir Hadj Ali's Narrative of Algerian Liberation'
4. **Michael O'Bryan**, Washington University in St. Louis, 'In Defense of *Vineland*: Thomas Pynchon, Anarchism, and the New Left'

13. Graphic Narratives 2: Alison Bechdel (LT5)

Chair: Eleanor Byrne, Manchester Metropolitan University

1. **Genie Giaimo**, Northeastern University, Boston, 'Psychological Diffusions: The Cognitive Turn in Alison Bechdel's *Are You My Mother?* A Comic Drama'
2. **Linda Raphael**, The George Washington University, 'I Remember Mama: Graphic Texts and the Question of Memory'
3. **Emily Fridlund**, The University of Southern California, "'Too many strands": Simultaneity in Alison Bechdel's *Fun Home* and *Are You My Mother?*'

8:30–10:00

14. Character and Identity in Contemporary Narrative Performance Practice (GM104)

Chair: Tom Maguire, University of Ulster

1. **Tom Maguire**, University of Ulster, 'Disintegration, Focalisation and the Politics of Mega-identity in the Performances of Marie Jones's *A Night in November* and Anna Deavere Smith's *Let Me Down Easy*'
2. **Tracy Erin Smith**, Ryerson University, "Come as you aren't": Cross-playing and Characterisation in Solo Performance Practice.'
3. **Lisa Fitzpatrick**, University of Ulster, 'Narrating Bodily Trauma in Monologue Performances of Sexual Violence.'

15. Fact, Fiction and Paratext (LT6)

Chair: Kurt Koenigsberger, Case Western Reserve University

1. **Gunther Martens**, Ghent University, 'From documentary literature to data-driven storytelling'
2. **Annjeanette Wiese**, University of Colorado at Boulder, 'Blurring Narrative Truth: Truthiness and Fictional Truths in Hybrid (Non-)Fiction'
3. **Lykara Ryder**, University of Sheffield, 'The Place of Author-Created Languages in Literature – Where Does "All The Pronunciation Stuff" Go?'
4. **Rhona Trauvitch**, University of Massachusetts Amherst, 'How Narratology and Speech Act Theory Decipher Quidditch, Klingon, and Kwik-E-Mart'

16. Narrative in Enterprise: Oscillations, Contradictions and Paradoxes (GM238)

Chair: Lorraine Warren, University of Southampton

1. **Susan Baines**, Manchester Metropolitan University, 'Narratives of Transitions from "Social" to "Enterprise"'
2. **Lorraine Warren**, University of Southampton, 'Hero or Villain? Ethical Paradoxes and Uneasy Truces for Rags-Riches Entrepreneurs'
3. **Jonathan Lawson**, Manchester Metropolitan University, 'Plotting a Course: Collaborative Journey into Enterprise Narratives'

17. Narratives of Gendered Violence and Disease (GM233)

Chair: Priscilla Walton, Carleton University

1. **Jamie Barlowe**, University of Toledo, "Back to the Future": Retro-Active Narratives of Gendered Violence'
2. **Priscilla Walton**, Carleton University, Ottawa, 'Go Ask Alice!: Authorizing Illness in the Nineteenth Century'
3. **Carol Colatrella**, Georgia Tech, 'Narrative Jurisdiction: Love, Justice, and Transgression in Louise Erdrich's *The Round House*'

Saturday 29th June

8:30–10:00

18. Reading Digital Media (LT7)

Chair: Bronwen Thomas, University of Bournemouth

1. **Jeroen Bourgonjon, Joachim Vlieghe and Geert Vandermeersche**, Ghent University, “How Literature and Gaming Can Change Your Life”: Comparing Narratives of Transformation across Media’
2. **Johannah Rodgers**, New York City College of Technology, ‘Worlds Without Beginning or End: Exploring the Roles, Relationships, and Implications of Multiple Storyworlds in Interactive Digital Fiction’
3. **Bronwen Thomas**, University of Bournemouth ‘Reading Fictional Dialogue’

19. New Perspectives on the Author-reader Relationship (GM104)

Chair: Edward Maloney, Georgetown University

1. **Edward Maloney**, Georgetown University, ‘Who Wrote That? Paratexts and Narrative Voice’
2. **Margarida McMurry**, University of Oslo, ‘How Assumptions Brought You and Me Here: The Role of Assumptions in Author- Reader Relationship(s)’
3. **Virginia Pignagnoli**, University of Venice, ‘The Interrelation of Paratext 2.0 and Authorial Ethos’

10:15-11:45

Concurrent Session J

J1. The Bewildering, the Boring and the Obscure (LT4)

Chair: Berthold Schoene, Manchester Metropolitan University

1. **Krista Kauffmann**, California Polytechnic State University, “A Fascination for Obscure Detail”: W.G. Sebald’s *The Rings of Saturn* and the Aesthetics of Obscurity’
2. **Bede Scott**, Nanyang Technological University, “The Bewildering and the Boring”: Literature, Entropy, and the Indian Administrative Service’
3. **Alice Bennett**, Liverpool Hope University, ‘The Medium of Tedium: Boring Events in Tom McCarthy’s *Remainder* and Lee Rourke’s *The Canal*’

J2. Dance and Narrative: Space, Movement, Intertextuality (LT5)

Chair: Andrea Pérez Mukdsi, State University of New York at Buffalo

1. **Astrid Bernkopf**, Middlesex University, ‘Narrative Transformations: Matthew Bourne’s Transformations of *The Sleeping Beauty*’
2. **Thomas van Duuren and Bram van Leuven**, University of Groningen, ‘Narratives-In-The-Making: Towards a Gradient Understanding Of Narrativity in Contemporary Performance’
3. **Ji-Eun Lee**, University of Surrey, ‘An Investigation into the Process of Forming Narrative Using Movement Phrase’

10:15-11:45

J3. Contemporary Francophone Narratology 3 (LT3)

Chair: Philippe Roussin, CNRS, Paris / Maison française d'Oxford

1. **Françoise Lavocat**, Université Paris-3 / University of Chicago, 'From Narratology to the Theory of "Storytelling": Stakes of a Change of Paradigm for Differentiating Fact and Fiction'
2. **John Pier**, Université François Rabelais de Tours / CRAL (CNRS), Paris, 'Discourse Analysis and Narrative Theory: The French Perspective'
3. **Gerald Prince**, University of Pennsylvania, 'Narratology and Translation'

J4. Film Narratives II (LT6)

Chair: Linnie Blake, Manchester Metropolitan University

1. **David Richter**, Queens College and City University of New York Graduate Center, 'Making Pictures Move: Emplotted Paintings within Cinematic Narrative'
2. **Steffi Krause**, University of Passau, 'Creating Sense Through Discontinuity. *Inception*, *Cloud Atlas* and the Creation of a New Narrativity'
3. **Meera Perampalam**, Sorbonne Nouvelle, Paris 3, 'Surveillance Narratives: A Cinematographic Look on Big Brother's Gaze'
4. **Andrea Virginás**, Sapientia the Hungarian University of Transylvania, 'First Films and Generic Allegories: On the Role of Complex Narrative Designs in Films by Natali, Aronofsky, Tykwer and Nolan'

J5. Life-Writing: Biography, Autobiography, Autobiography (GM233)

Chair: Rosalia Baena, University of Navarra

1. **Lorna Martens**, University of Virginia, 'The Differences of Autobiography'
2. **Amy Parish**, The University of New South Wales, 'Confessing at a Distance: Unreliability and 'Autobiography' in J.M. Coetzee, Philip Roth and Paul Auster'
3. **Anna Borisenkova**, National Research University Higher School of Economics, 'Narrative and the Study of Personal Identity'

J6. Narrative Minds, Narrative Worlds (GM104)

Chair: Scott Ruston, Arizona State University

1. **Hanna Meretoja**, University of Tampere and University of Turku, 'For and Against Narrative: On the Philosophical Assumptions Underlying the Debate'
2. **Jennifer Burwell**, Ryerson University, Toronto, 'Parables of Time and Space: Arthur Eddington's The Nature of the Physical World and the Limits of Metaphor'
3. **Jeremy Scott**, University of Kent, 'Writers Do Play Dice: Quantum Mechanics, Uncertainty and the Creation of Fictional Worlds'
4. **Scott Ruston**, Arizona State University, 'Challenging Narrative theory and Narrative Comprehension with Advanced Neuroimaging'

Saturday 29th June

10:15-11:45

J7. Nineteenth Century Liminalities: The *Roman à Clef*, gossip and blushing (GM107)

Chair: Adam Grener, John Hopkins University

1. **Ruth Schuldiner**, University of Oxford, 'The Use of the Blush in Wood's *East Lynne*'
2. **Maha Jafri**, Northwestern University, "'Ugly Passions Incarnate": Gossip, Pleasure, and Punishment in *Middlemarch*'
3. **Lauren McCoy**, Washington University in St. Louis, 'Fact and Fiction: *Glenarvon* as *Roman à Clef*'

J8. Epistolary Narratives (GM238)

Chair: Gerd Bayer, University of Erlangen

1. **Joe Bray**, Sheffield University, 'Epistolary Narrative and Point of View' Epistolary Narratives
2. **Anne Byrne**, National University of Ireland, 'Writing to Leonard (1943-1968): The Exemplary Significance of Writing a Woman's Life in Letters' Epistolary Narratives
3. **Victoria Pérez**, Benemérita Universidad Autónoma de Puebla, 'Representation of Individualized War Experience in Letters from the Front'

12:00-13:30

Society Business Lunch

Business School Restaurant

13:30-15:00

Concurrent Session K

K1. Interdisciplinary Narratology: Theory and Practice (LT3)

Chair: Paul Dawson, University of New South Wales

1. **Paul Dawson**, University of New South Wales, 'Telling Stories about Storytelling: Narratology and the Interdisciplinary Rhetoric of the Narrative Turn'
2. **Sanna Bruun**, University of Tampere, 'Faking Interdisciplinarity? Literary Studies and the Contest over Narrative'
3. **Claire Jamieson**, Royal College of Art, 'Architectural Narrativity: NATØ 1983-1987'
4. **Bartosz Lutostański**, University of Gdańsk, 'An Introduction to the Narratological Analysis of Radio Plays'

Saturday 29th June

13:30-15:00

K2. Intermedial Narrative Minds II (LT4)

Chair: Marina Grishakova, University of Tartu

1. **Mari Hatavara**, University of Tampere, 'Reading Past Minds through Intermedial and Perspectival Frames'
2. **Teemu Ikonen**, University of Tampere, 'Posthumous Narration and its Media in Contemporary Anglo-American Fiction and Film'
3. **Tytti Rantanen**, University of Tampere, 'Ghostly Minds Speaking from the Ruins: Incorporeal Narrative Minds in Marguerite Duras's *India Song* and *Son nom de Venise dans Calcutta désert*'

K3. Narrative and Poetry (LT5)

Chair: Martin Kratz, Manchester Metropolitan University

1. **Linda Weste**, University of Melbourne, 'Simultaneous narration and the presentation of mind'
2. **Niloofer Davidson**, University of Canberra, 'Exploring Theories of Narrative Perception in Relation to Poetry'
3. **Lasse Gammelgaard**, Aarhus University, 'Lyricality in Beckett's Late Prose Fiction'
4. **Anne Paivarinta**, University of Tampere, 'Figurative Minds: Lyric Narration in Dylan Thomas's Short Stories'

K4. Narrative and Temporality (LT6)

Chair: Nick Aldridge, Manchester Metropolitan University

1. **Mika Hallila**, University of Jyväskylä, 'The Experience of Time in Narrative: Lukács, Bakhtin, and Ricoeur'
2. **Christopher Madden**, Independent Scholar, 'The Time of Psychiatry: Will Self's *Umbrella* and the Present Continuous'
3. **Sean O'Brien**, Loyola University Chicago, '"Both masters and victims of their times": Engaging Aporetic Time in *Midnight's Children*'
4. **Owojecho Omoha**, University of Abuja, 'Creating Story, Creating Time: The Unreality of Time in Narrative'

K5. Modes of Authoring in Fan Fiction and Game Narratives (LT7)

Chair: Maria Lindgren Leavenworth, Umeå University

1. **Maria Lindgren Leavenworth**, Umeå University, 'Paratextual Thresholds in Fan Fiction'
2. **Malin Isaksson**, Umeå University, 'Use of Fan Fiction: Hypotext, Narrative Perspective and Prosumer Creations'
3. **Jonas Linderöth**, University of Gothenburg, 'Why Games Tell Some Stories: An Ecological Approach to the Relation between Players and Protagonists'

Saturday 29th June

13:30-15:00

K6. The Nineteenth Century British Novel: Narrative Innovations (GM104)

Chair: Samir Elbarbary, Dammam University

1. **Matthew Fellion**, St. Francis Xavier University, 'Walter Scott and Desultory Quotation'
2. **Adam Grener**, Johns Hopkins University, 'Probability and Particularity in Austen's Plots'
3. **Ken Ireland**, Open University, 'By Sword or by Crook: Narrative Cross-Plotting and Technical Innovations in Thomas Hardy's *Far From the Madding Crowd*'
4. **Heidi Pennington**, Washington University in St. Louis, "'But why should readers be made to feel...': The Affective Effects of Disnarration in Trollope'

K7. Narratives of Disability (GM107)

Chair: Lucy Burke, Manchester Metropolitan University

1. **Jocelyn Angus**, Victoria University, Melbourne, 'Centering the Person Living with Dementia in Narrative: An Integrative Methodological Analysis of Disability Narrative'
2. **Lydia Ogden**, Lehman College, City University of New York, 'My Life as it is Has Value': Narrating Schizophrenia in Later Life'
3. **Olivia Sagan**, Bishop Grosseteste University, 'Disordered borders: Narratives of Borderline Personality Disorder and Artistic Practice'

K8. Tellability: New Perspectives (GM233)

Chair: Sue J. Kim, University of Massachusetts-Lowell

1. **Cindie Maagaard**, University of Southern Denmark, 'Tellability and Authenticity in Corporate Employee Narratives'
2. **Taira Amin**, Lancaster University, 'The Structure of Quranic narratives: A Closer Look at the Narrative of Mary from a Labovian Perspective'
3. **Roy Sommer**, University of Wuppertal 'Tellability Revisited'

15:15-16:45

Concurrent Session L

L1. The Politics of Narrative in the Contemporary Globalized World: Precarity, Personhood, and Place (LT3)

Chair: Berthold Schoene, Manchester Metropolitan University

1. **Liam Connell**, University of Winchester, 'Flexible Labour and the Narrative Aesthetic'
2. **Alison Gibbons**, De Montfort University, 'Itinerant Identity and Narrative Style in Shanghai Dancing'
3. **Philip Leonard**, Nottingham Trent University, 'Global Catastrophe'

Saturday 29th June

15:15-16:45

L2. A Trialogue in/of Translation: The use of Narrative Inquiry in Cross-Cultural Research (LT4)

Chair: Anne Byrne, National University of Ireland

1. **Tanja Kovacic**, National University of Ireland, 'Autoethnographic and Cultural Narratives of Resilience: How to Translate Untranslatable Across Cultures?'
2. **Aura Lounasmaa**, National University of Ireland, 'The power of language and translation in the multilingual field'
3. **Emma Brännlund**, National University of Ireland, 'Analysing Women's In/Security Narratives: Meaning-making and Broken Translations'

L3. Cultural Narratives II (LT5)

Chair: Daniel Grausam, Durham University

1. **Alan Nadel**, University of Kentucky, "'I Want to Be In America?': Cultural Utopia, Racial Invisibility and *West Side Story*'
2. **Donatella Izzo**, L'Orientale University Naples, 'The Bourne Allegory: Secret Agency, the Grid, and the Global Positioning of the Subject of Postmodernity'
3. **Hamilton Carroll**, University of Leeds, 'Reading the Market: Recession-era Fictions of Financial Crisis'

L4. Narrative Features of Early Modern Narrative (LT6)

Chair: Monika Fludernik, Albert Ludwigs University of Freiburg and Gerd Bayer, University of Erlangen

1. **Rahel Orgis**, University of Geneva, "'he retournes to th[e exe=]cution of this storie": The "Authority" and Gender of Early Modern Narrators'
2. **Tommi Kakko**, University of Tampere, 'The Standard of Lucidity in the Marprelate Tracts and Thomas Nashe'
3. **Sarah Herbe**, University of Salzburg, 'Narrative Features in Biographical Introductions to Seventeenth-Century Poetry Collections'
4. **Eva von Contzen**, Bochum University, 'Narrative Listing: Techniques, and Recipes'

L5. Postcolonial Narratives 2: Beyond the Postcolonial Paradigm (GM107)

Chair: Eleanor Byrne, Manchester Metropolitan University

1. **Janine Hauthal**, Bergische Universität Wuppertal, 'Imagining Europe Beyond the Postcolonial Paradigm: A Transcultural Approach to "Nation and Narration" in Tim Parks' *Europa* (1999)'
2. **Sara Upstone**, Kingston University, 'Representations of Cultural Identity in the Contemporary British Novel: Utopian Realist Narratives'
3. **Effie Yiannopoulou**, Aristotle University of Thessaloniki, 'The Impossible Narratives of Andrea Levy's Multicultural Utopias'

15:15-16:45

L6. Post-Palmer, Phelan and Print (GM104)

Chair: Brian McHale, Ohio State University

1. **Matthew Bolton**, Concordia College-New York, 'The Minds of Minors and Monsters: Genre, Consciousness, and Ethics in the Lolita Adaptations'
2. **John Zuern**, University of Hawai'i at Mānoa, 'Minds and Messages in Multimedia Narrative: Inanimate Alice Between Cognitive and Rhetorical Paradigms'
3. **David Ciccoricco**, University of Otago, 'Dangerously Unreliable Narration in the Gameworld of BioShock'

L7. Seriality and Expectations (LT7)

Chair: Sean O'Sullivan, The Ohio State University

1. **Sean O'Sullivan**, The Ohio State University, 'Television and the Palindromic Claim'
2. **Anthony Smith**, University of Nottingham, 'History Left Unsaid: Implied Continuity in Contemporary Superhero Comic-Book Narratives'
3. **Matthew Hills**, Aberystwyth University, '"From (Series 3) Boom to (Series 4) Bust: *Torchwood* and Scholarly/Fan Expectations'

L8. Narrative Optics: Authority and Focalization (GM233)

Chair: Angelica Michelis, Manchester Metropolitan University

1. **Nils Gunder**, Hansen, University of Southern Denmark, 'The narrative frame of remembrance and the interplay of human intentions in Henry James's *The Aspern Papers*'
2. **Jody Rosen**, New York City College of Technology, 'Focalization as Narrative Power in James's *The Spoils of Poynton*'
3. **Helen H. Davis**, Wilkes University, PA, 'First-Person Focalization in *Jane Eyre*'

L9. Representing Disability (GM238)

Chair: Lucy Burke, Manchester Metropolitan University

1. **Rosalía Baena**, University of Navarra, 'Narrative Empathy in Illness Memoirs: Arthur Frank's *At the Will of the Body* and Kathlyn Conway's *Ordinary Life*'
2. **James McGrath**, Leeds Metropolitan University, '"Chance and the Naming of Autism": Being There, Passing, and Subjectivities of Impairment'
3. **Lucy Burke**, Manchester Metropolitan University, 'Beyond Narrative: Dementia and Storytelling at the Limits of Life'

Saturday 29th June

17:00–18:30 Concurrent Session M

M1. Reading the Narrator (LT4)

Chair: Shirley (Holly) Stave, Louisiana Scholars' College at Northwestern State University

1. **Helen Day**, University of Central Lancashire, 'Exploring Unreliable and Lying Narrators in Labalestier's Young-Adult Novel *Liar*'
2. **Clara Mallier**, University of Bordeaux 3, 'The Effacement of the Narratee and the Reader's Identification with the Narrator in Ernest Hemingway's *The Sun Also Rises*'
3. **Wanlin Li**, The Ohio State University, 'Edgar Allan Poe and the Uses of Ambiguity: Multiple Possible Worlds and Authorial Control in "Ligeia"'
4. **Brigitte Rath**, Innsbruck University, 'Transmigration as a Metanarrative Trope'

M2. Narrative Ethics in the Short Story: Conrad, Malamud, Gordimer (LT5)

Chair: Linda Raphael, George Washington University

1. **Jakob Lothe**, University of Oslo, 'Irony and Distance: Variants of Narrative and Imperialist Critique in Conrad's "An Outpost of Progress"'
2. **Dana Lande**, University of Oslo, 'Telling, Remembering, and Fictional Documentation: Nadine Gordimer's "Oral History"'
3. **Howard Sklar**, University of Helsinki, Finland, 'Sympathy, Ethics and the Representation of Intellectual Disability in Malamud's "Idiots First"'

M3. From Text to Screen (LT6)

Chair: Linnie Blake, Manchester Metropolitan University

1. **Christiana Gregoriou**, University of Leeds, 'We Need to Talk about Kevin Some More'
2. **Andrew Gay**, University of Central Florida, '"THE CAMERA IS JEAN-DOMINIQUE BAUBY": Narration and Focalization in the Motion Picture Screenplay'
3. **Emily Anderson**, Knox College, 'Media, Discourse, Meaning: An Intersection of Rhetorical and Cognitive Approaches'

M4. Music and Narrative (LT7)

Chair: Bruce Clarke, Texas Tech University

1. **Birgit Breidenbach**, University of Warwick, '"The Story Is in the Soil, Keep Your Ear to the Ground" – Narrative in Contemporary Popular Music'
2. **Andrea Pérez Mukdsi**, State University of New York at Buffalo, '"I know I will hear what I heard before:" The Role of Music in Narrative Progression'
3. **Alan Taylor**, Central School of Speech and Drama, University of London, 'Hunting for the Narrator in Abstract Western Art Music'
4. **Kieran Fenby-Hulse**, University of Brighton, 'Musical Temporality and the Dramatic Tableaux: Gluck's Overture to *Iphigénie en Aulide*'

Saturday 29th June

17:00–18:30

M5. Repetition, Modernism, and the ‘New Novel’ (GM107)

Chair: Berthold Schoene, Manchester Metropolitan University

1. **Ulla Haselstein**, John F. Kennedy Institute, Freie Universitaet Berlin, ‘Serial Narration in Gertrude Stein’s *The Making of Americans*’
2. **Nathalia King**, Reed College, ‘If a Thing is Really Existing There Can Be No Repetition’
3. **Luc Monin**, Reed College, ‘Beckett’s “ressassement”’
4. **Marion Geiger**, California State University San Marcos, ‘Repetition in the Mind of the Beholder’

M6. The Poetics of Unnatural Narrative: A Roundtable (LT3)

Chair: Brian Richardson, University of Maryland

1. **Maria Mäkelä**, University of Tampere
2. **Alice Bell**, Sheffield Hallam University
3. **Rüdiger Heinze**, Technische Universität Braunschweig
4. **Stefan Iversen**, Aarhus University
5. **Brian McHale**, Ohio State University

18:30–19:00

Afternoon Tea

Geoffrey Manton Atrium

19:00-20:30

Keynote III

Nicholas Royle, University of Sussex, ‘Even the Title: On the State of Narrative Theory Today’ (LT1)

Respondent: **Nicholas Royle**, Manchester Metropolitan University

21:00-1:00

Narrative Society Dance and Cash Bar

Midland Hotel, Stanley Suite

Sunday 30th June

9:00–11:00 Morning Coffee/Literary walking tour of Manchester
Midland Hotel, Wyvern

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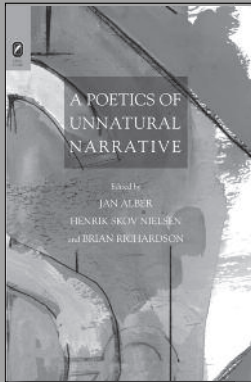
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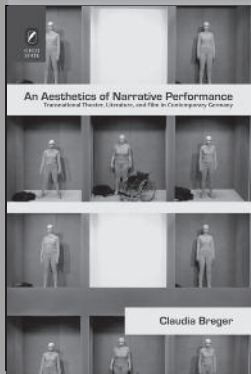
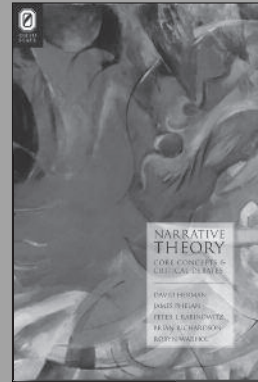
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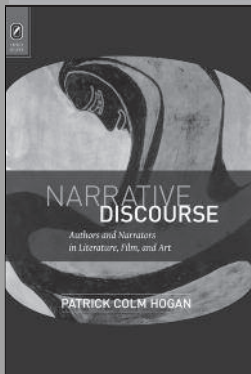
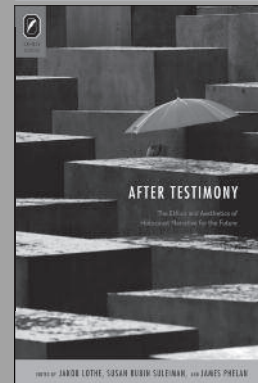
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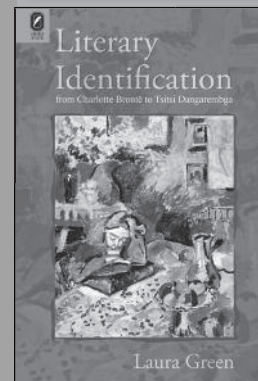
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James Phelan, Peter J. Rabinowitz, and Robyn Warhol, Series Editors

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