

Brian Richardson

Curriculum Vitae

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Education:

Ph.D. in English, University of Washington, 1988.
M.A. in English, University of Washington, 1984.
B.A. in English, Philosophy, University of Washington, 1982.

Current Position

Professor, English Department, University of Maryland
Core Faculty, Comparative Literature Program, UM
Affiliate Faculty: American Studies, Performance Studies PhD Program, UM
Clara and Robert Vambery Distinguished Professor of Comparative Studies, 2019-20.

Publications, Books:

Conrad's Narrative: Modernist Poetics and Postmodern Swerves. In progress; 60,000 words.

Books, Sex, Catastrophe: The Fate of Misreading in Modern Fiction from Conrad to Calvino (nearing completion). 335 ms pp.

Essays on Narrative and Fictionality: Reassessing Nine Central Concepts, Cambridge Scholars, 2021. 168 + xii pp.

A Poetics of Plot for the Twenty-first Century: Theorizing Unruly Narratives, Ohio State University Press, Theory and Interpretation of Narrative series, 2019. 198 + xiv pp.

Unnatural Narrative: Theory, History, and Practice. Ohio State University Press, Theory and Interpretation of Narrative series (2015) 197 + xviii pp.
Paperback edition, 2016.

Chinese translation, edited by Tan Junqiang, in preparation.

Narrative Theory: Core Concepts and Critical Debates, with David Herman, James Phelan and Peter Rabinowitz, and Robyn Warhol. Conceived by Brian Richardson. Ohio State University Press, Theory and Interpretation of Narrative series (2012). 266 pp. Selected an Outstanding Academic Title by *Choice*.

Chinese translation, *Xushi Lilun: Hexin Gainian yu Pipingxing Bianxi*, published by Beijing Normal University Press, 2016. Translated by Wang Hao, Chen Fang, Shu Linghong, Jiang Hongyan and Xie Xuemei.

Arabic translation, *النظرية السردية: مفاهيم أساسية ومناظرات نقدية* published by King Saud Press, 1441 Hijri (2020), translated by Ahmed N. Almansour.
<http://ksupress.ksu.edu.sa/Ar/Pages/BookDetails.aspx?BookID=1877>.

Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction; Ohio State University Press, Theory and Interpretation of Narrative series (2006), 166 pp. Winner of the Perkins Prize for the best book in narrative studies in 2006.

Unlikely Stories: Causality and the Nature of Modern Narrative. Newark and London: University of Delaware Press (1997) 219 pp.

Monograph: *Teorie nepřirozeného narativu (Selected Writings on Narrative Theory in Czech)*, Czech Academy of Sciences, Prague, 2020, 128 pp.

Books Edited:

Unnatural Narratology: Extensions, Revisions, and Challenges, co-edited with Jan Alber. Ohio State UP, 2020. Contributors include Sylvie Patron, Daniel Punday, Catherine Romagnolo, Roy Sommer, Chris Kilgore, Raphael Baroni, and Paul Wake.

A Poetics of Unnatural Narrative, co-edited with Jan Alber and Henrik Skov Nielsen. Ohio State UP, 2013. 280 pp. Contributors include Alice Bell, Rüdiger Heinze, Stefan Iversen, Maria Mäkelä, Brian McHale, Jim Phelan, Werner Wolf.

Paperback edition, 2015.

Narrative Beginnings: Theories and Practices. Lincoln: University of Nebraska Press, Frontiers of Narrative series (2009). 281 pp. Essays by Oliver Buckton, Tita Chico, Melba Cuddy-Keane, Patrick Colm Hogan, Armine Kotin Mortimer, Gaura Narayan, Carlos Riobo, James Phelan, Susan Winnett, and others.

Narrative Dynamics: Essays on Time, Plot, Closure, and Frames. Columbus OH: Ohio State UP (2002). 399 pp.

Journal “Target” Issue:

Special issue of *Style* on Unnatural Narrative Theory; I wrote the target essay on the field, helped select the 17 respondents, and replied to their comments. *Style* 50.4 (2016).

Other Edited Volumes:

Contributing Co-Editor, *A Dictionary of Unnatural Narratology*
www.nordisk.au.dk/forskningscentre/nrl/undictionary

Guest editor, journal special issue: Unnatural Narratives and Their Theories, *Frontiers of Narrative Studies* 4.1 (spring 2018) 1-126.

Guest editor, journal special issue: Experimental Literature and Narrative Theory, *Frontiers of Narrative Studies* 3.2 (November 2017) 203-318.

Guest editor, journal special section, Feminism and Unnatural Narrative Theory, *Storyworlds* 8.2 (2016) 73-160.

Guest editor, journal special issue: The Implied Author, *Style* 45.1 (Spring 2011) 1-160.

Guest editor, journal special issue: Conrad and the Reader, *Conradiana: A Journal of Joseph Conrad Studies* 35:1 (Spring 2003) 1-74.

Guest editor, journal special issue: Concepts of Narrative, *Style* 34.2 (Summer 2000) 168-349.

Text and Presentation: The Journal of the Comparative Drama Conference. Vols. XIII & XIV. Edited by Karelisa Hartigan and Brian Richardson. Gainesville FL: Maupin House, 1993, 1994.

Articles and Essays:

“Vicious Circles: On the Poetics of Time Loop Narratives,” *Poetics Today*, forthcoming.

“Towards a Poetics of Multiversion Narratives,” *Impossible Fictions*, in *Fabula*, forthcoming.

“The Dubious Narratives of Joyce’s ‘The Dead’: Misreading Text, Self, and Other” under submission.

“The Use and Abuse of Narrative in Conrad’s Fiction,” *The Conradian*, forthcoming.

"Theories of Narrative Temporality and Fabricated Time in Shakespeare," *Shakespeare and Narrative*, edited by Hannibal Hamlin, forthcoming.

“Unnatural Characters” in *Characters and Figures: Conceptual and Critical Approaches*, edited by Carlos Reis and Sara Grünhagen. University of Coimbra Press, 2021, 41-57.

“The New Formalism and *Heart of Darkness*: Ideological and Aesthetic Parallels, Oppositions, and Symmetries,” *The Literary Imagination* 23.2 (2021) 161-69.

“Introduction” and “Afterward” (with Jan Alber), (1-12, 209-19) and “Unnatural Characters in Fiction, Drama, and Popular Culture: Beyond Humanist and Cognitive Models” (135-63) in *Unnatural Narratives: Extensions, Revisions, and Challenges*, eds. Jan Alber and Brian Richardson, Ohio State UP, 2020.

"Nonfictional Drama: Autobiography in Performance," *Factual and Fictional Narration II*:

Diachronic and Intermedial Perspectives/ Faktuales und fiktionales Erzählen II: Diachrone und intermediale Perspektiven. Edited by Hanna Häger, Julian Menninger, and Dustin Breitenwischer. Ergon Verlag, 2020, 105-17.

“Recent Work in Unnatural Narrative Studies,” *Word and Text: A Journal of Literary Studies and Linguistics*, 9 (2019) 37-46.

“Unnatural Narratology: An Overview” (in Chinese), *English Studies (China)*, spr. 2019, 154-64.

“‘All His Life Seemed to Rush into That Hand’: The Poetics and Erotics of Touch in Conrad’s Fiction,” *Conradiana* 50.2 (2018) 159-74.

“Denarráció. A permeabilis narrátor,” *Helikon (Hungary)*, 2018. 2, 143-155

“‘Books Were Not in Their Line’: The Material Book and the Deceptive Scene of Reading in *To the Lighthouse*,” *Virginia Woolf and the World of Books*, Edited by. Claire Battershill and Nicola Wilson. Clemson UP, 2018, 149-54.

“Unnatural Endings in Fiction and Drama,” *Edinburgh Companion to Contemporary Narrative Theories*, eds. Zara Dinnen and Robyn Warhol, Edinburgh University Press, 2018. 332-45.

“Dangerous Reading in Mansfield’s Stories and Woolf’s ‘The Fisherman and His Wife,’” *Katherine Mansfield and Virginia Woolf*, eds. Christine Froula, Gerri Kimber, and Todd Martin. *Katherine Mansfield Studies* Edinburgh University Press, 2018, 117-27.

“Unnatural Narratives: Theories and Practices” *Frontiers of Narrative Studies* 4.1 (Spring 2018) 1-5.

“Fictional Minds: Coming to Terms with the Unnatural,” with Lars Bernaerts, *Poetics Today* 39.3 (2018) 523-42.

“Postscript: Unusual Voices and Multiple Identities,” *Pronouns in Literature*, edited by Alison Gibbons and Andrea Macrae. Palgrave (2018), 235-44.

“De la narratologie non naturelle,” *Introduction à la narratologie postclassique: Les nouvelles directions de la recherche sur le récit*, edited by Sylvie Patron. Villeneuve d’Asq: Presses Universitaires du Septentrion, 2018, 167-81.

“Reale und implizite Autoren” [‘Real and Implied Authors’],” *Grundthemen der Literaturwissenschaft: Erzählen*, edited by Martin Huber and Wolf Schmid, W. de Gruyter, Berlin (2018) 117-26.

“Siradişi Sesler” (“Unusual Voices,” in Turkish, translated by Meliha Dikici), *Yalnız Salnat* 4 (2017) 34-41.

“The Status of Historical Characters in Drama: Ontological, Aesthetic, Verisimilar,” *Letras de Hoje* 52.2 (2017) 110-14. <http://revistaseletronicas.pucrs.br/ojs/index.php/fale/issue/view/1182>

“The Paradoxical Paradigm of Unnatural Narrative Theory,” in *Emerging Vectors of Narratology*, eds. Per Krogh Hansen, John Pier, Philippe Roussin, and Wolf Schmid, Berlin: de Gruyter, 2017, 193-205.

“The Difference of Fiction,” in *Life and Narrative: The Risks and Responsibilities of Storying Experience*, eds. Brian Schiff, A. Elizabeth McKim, and Sylvie Patron. Oxford (2017) 253-58.

“Negotiating the Problem of Closure in *Victory* and Postcolonial Rewritings of *The Tempest*,” *Conradiana* 39.2-3 (2016) 245-55.

“Feminist Fiction and Unnatural Narrative Theory,” *Storyworlds* 8.2 (2016) 75-80.

“Unnatural Narrative Theory” and “Rejoinders to Respondents” in *Style* 50.4 (2016) 385-405 and 495-513.

“Modern Fiction, the Poetics of Lists, and the Boundaries of Narrative,” *Style* 50.3 (2016) 327-41.

“Unusual and Unnatural Narrative Sequences,” *Narrative Sequence in Contemporary Narratology*, eds. Françoise Revaz and Raphaël Baroni, Ohio State UP, 2016. 163-75.

“Social Minds, Natural and Unnatural: “We” and “They” Narratives in Fiction and Nonfiction,” *Narrative* 23.2 (2015) 200-212.

“The Use and Abuse of Reading in *Lolita*,” *Nabokov Studies* 13 (2014-15) 195-202.

“Silence, Progression, and Narrative Collapse in Conrad’s Plots,” *Conradiana*, 46.1-2 (2014) 109-21. Finalist for J. H. Stape award for the year’s best essay in *Conradiana*.

“Unnatural Narratology Today,” *Frontiers of Narrative Studies* 1.1 (2014) 35-40.

“Fictional Minds: Natural and Unnatural,” Proceedings of the 7th Narrative Matters Conference: Narrative Knowing/*Actes du 7e Congrès: Récit et Savoir* 2014. https://hal-univ-diderot.archives-ouvertes.fr/NARRATIVE_MATTERS/hal-01111077

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“Introduction” 1-25 (with Jan Alber, Stefan Iversen, and Henrik Skov Nielsen) and “Unnatural Stories and Sequences” (26-48) in *A Poetics of Unnatural Narrative*, edited by Jan Alber, Henrik

Skov Nielsen, and Brian Richardson, Ohio State Univ Press, 2013.

Russian translation of “Unnatural Stories and Sequences” in *Narratorium* 12 (2018)
<http://narratorium.rggu.ru/>.

“What Really Is an Unnatural Narrative? A Response to Tobias Klauk and Tilmann Köppe’s ‘Reassessing Unnatural Narratology: Problems and Prospects,’” (with Jan Alber, Stefan Iversen, and Henrik Skov Nielsen) *Storyworlds* 5 (2013) 101-18.

“Narrations non naturelles, théorie non naturelle” (online; August 2013)
<http://narratologie.ehess.fr/index.php?760>

“Unnatural Narratology: Basic Concepts and Recent Work,” *DIEGESIS. Interdisziplinäres E-Journal für Erzählforschung*. I.1 (2012) 95-102. www.diegesis.uni-wuppertal.de 3,800 words.

“Unnatural Voices,” (with Jan Alber and Henrik Skov Nielsen), *The Routledge Companion to Experimental Literature*, edited by Joe Bray, Alison Gibbons, and Brian McHale. New Brunswick: Rutgers UP, 2012, 351-67.

“What is Unnatural about Unnatural Narratology? A Response to Monika Fludernik” (with Jan Alber, Stefan Iversen, and Henrik Skov Nielsen) *Narrative* 20.3 (2012) 371-82.

“The Implied Author: Back From the Grave or Simply Dead Again?” Introduction to special issue. *Style* 44.1 (2011) 1-10.

“Unnatural Voices in *Ulysses*: Joyce’s Postmodern Modes of Narration,” *Strange Voices in Narrative Fiction*, edited by Per Krogh Hansen, Stefan Iversen, Henrik Skov Nielsen, and Rolf Reitan. Berlin: de Gruyter, ANarratologia@ series (2011), 253-63.

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“The Trope of the Book in the Jungle: Colonial and Postcolonial Avatars,” *The Conradian* 36.1 (Spring 2011) 1-13.

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“Endings in Drama and Performance: A Theoretical Model” *Current Trends in Narratology*, edited by Greta Olsen. Berlin: de Gruyter, 2011, 181-99.

“Narratology, The Question of Method, and the Unusual Text,” *Théorie, analyse, interprétation des récits*, edited by Sylvie Patron, Bern: Lang, 2011, 57-70.

“Transtextual Characters,” *Characters in Fictional Worlds: Understanding Imaginary Beings in Literature, Film, and Other Media*, edited by Jens Eder, Fotis Jannidis, and Ralf Schneider. Berlin: de Gruyter, 2010, 527-41.

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“Postmodern Narrative Theory,” *Foreign Literature Studies* (Wuhan, China) 32.4 2010, 24-31.

“Plural Focalization, Singular Voices: Wandering Perspectives in ‘We’ Narration,” *Narrative Perspectives*, edited by Peter Hühn, Wolf Schmid, and Jörg Schönert. Berlin: Walter de Gruyter, Narratologia series, 2009, 143-59.

“General Introduction” (1-11) and “A Theory of Narrative Beginnings and the Beginnings of >The Dead= and *Molloy*,” (113-26) in *Narrative Beginnings* (2008).

“Sex, Silver, and Biblical Allegory: Thematic and Intertextual Resolutions at the End of *Nostramo*,” *Conradiana* 40.3 (Fall 2008) 303-8.

“Teaching Temporality” (with Jennifer Wellman), *Literary Compass* 6.1 (2008) 244-48.

“Singular Text, Multiple Implied Readers,” *Style* 41.3 (2007) 257-72.

“Plot after Postmodernism,” *Drama and/after Postmodernism. Contemporary Drama in English*, vol. 14, eds. Christoph Henke and Martin Middeke. Trier: WVT, 2007. 55-67.

Chinese translation of a shorter version of this essay in *Jiangxi Social Sciences Proceedings*, 2008 No. 1, 45-48.

“Narrative and Drama,” *Cambridge Companion to Narrative*, ed. David Herman, Cambridge UP (2007) 142-56.

“*Ulysses* and the Value of Literary Value: Verbal Art and Colonial Resistance” *James Joyce Quarterly* 42/43.1/4 (2004-06) 239-52.

“Bad Joyce: Anti-Aesthetic Practices in *Ulysses*,” *Hypermedia Joyce Studies* 7.1 2005-6 (posted March 2006). 4,400 words. <http://hjs.ff.cuni.cz/archives/v7/main/essays.php?essay=richardson>

“Making Time: Narrative Temporality in Twentieth Century Literature and Theory,” *Literature Compass* 3/3 (2006) 603-612. Online: <http://www.literature-compass.com> posted March 2006.

“Beyond the Poetics of Plot: Alternative Forms of Narrative Progression and the Multiple Trajectories of *Ulysses*,” *A Companion to Narrative Theory*, eds. James Phelan and Peter Rabinowitz (Blackwell, 2005) 167-80.

Chinese translation of volume published by University of Peking Press (2007); this article 173-89.

“Conrad and Posthumanist Narration: Fabricating Class and Consciousness onboard the *Narcissus*,” *Conrad in the Twenty-First Century*, edited by Carola Kaplan, Peter Mallios, and Andrea White (Routledge, 2004) 213-22.

“Conrad and the Reader” [Intro to special issue] *Conradiana* 35 (2003) 1-5.

“Introduction” and “Beyond Story and Discourse: Narrative Time in Postmodern and Non-Mimetic Fiction,” *Narrative Dynamics*, Ohio State UP, 2002, 47-63.

Part of this essay was translated and published as “Hinsides Historie og Diskurs: Narrativ Tid i Postmoderne og Ikke-Mimetisk Fiktion,” *Narratologi*, eds. Stefan Iversen and Henrik Skov Nielsen (Aarhus, Denmark: Aarhus Universitets-forlag) 2004, 167-180.

“‘He was Not a Bit Like Me, Really’: Narration and Reception in >The Secret Sharer,” *Approaches to Teaching >Heart of Darkness= and >The Secret Sharer,* edited by Hunt Hawkins and Brian Shaffer, New York: MLA (2002) 74-78.

“Voice and Narration in Postmodern Drama,” *New Literary History* 32 (2001) 681-94.

“Denarration in Fiction: Erasing the Story in Beckett and Others,” *Narrative* 9 (2001), 168-75.

“Construing Conrad=s ‘The Secret Sharer’: Suppressed Narratives, Subaltern Reception, and the Act of Interpretation,” *Studies in the Novel* 33 (2001), 306-21.

Reprinted in “*The Secret Sharer*” and *Other Stories of Joseph Conrad*. Edited by John Peters. Norton Critical Editions. NY: Norton (2015) 458-69.

“The Genealogies of *Ulysses*, the Invention of Postmodernism, and the Narratives of Literary History” *ELH* 67 (2000) 1035-54.

“Linearity and Its Discontents: Rethinking Narrative Form and Ideological Valence,” *College*

English 62 (2000) 685-95.

Reprinted in *Short Story Criticism*, vol. 144, Detroit: Gale, 2011.

“Narrative Poetics and Postmodern Transgression: Theorizing the Collapse of Time, Voice, and Frame,” *Narrative* 8 (2000) 23-42.

“Make It Old: Lucian's *A True Story*, Joyce's *Ulysses*, and Homeric Patterns in Ancient Fiction” *Comparative Literature Studies* 37 (2000) 371-84.

“Recent Concepts of Narrative and the Narratives of Narrative Theory,” *Style* 34 (2000) 168-75.

“Theatrical Space and the Domain of *Endgame*,” *The Journal of Dramatic Theory and Criticism* 14.2 (Spring 2000) 14-22.

Reprinted in *Twentieth Century Literary Criticism: Samuel Beckett's Endgame*, edited by Lawrence Trudeau. Gale/Cengage, forthcoming.

“Re-Mapping the Present: The Master Narrative of Modern Literary History and the Lost Forms of Twentieth-Century Fiction,” *Twentieth Century Literature* 43 (1997) 291-309.

“Beyond Poststructuralism: Theory of Character, the Personae of Modern Drama, and the Antinomies of Critical Theory,” *Modern Drama* 40 (1997) 86-99.

“The Other Reader's Response: On Multiple, Divided, and Oppositional Audiences,” *Criticism* 38 (1997) 31-53.

“Genre, Transgression, and the Struggle for (Self) Representation in U.S. Ethnic Drama,” *The Journal of American Drama and Theatre* 9 (1996) 1-18.

“The Struggle for the Real: Interpretive Conflict, Dramatic Method, and the Paradox of Realism,” introductory essay in *Realism and the American Dramatic Tradition*, ed. William Demastes; Tuscaloosa: U of Alabama Press (1996) 1-17.

“White on Black: Iconography, Race, and Reflexivity in Ellison's *Invisible Man*,” *Southern Humanities Review* 30 (1996) 139-50.

“I, etcetera: On the Poetics and Ideology of Multi-personed Narratives.” *Style* 28 (1994) 312-28.

Reprinted in *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, edited by Mieke Bal, New York: Routledge, 2004, vol 3, 242-59.

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“Causality in *Molloy*: Philosophic Theme, Narrative Transgression, and Metafictional Paradox,” *Style* 26 (1992) 66-78.

“The Poetics and Politics of Second Person Narrative,” *Genre* 24 (1991) 309-330.

“Pinter's *Landscape* and the Boundaries of Narrative,” *Essays in Literature* 18 (1991) 37-45.

“*The Great God Brown* and the Theory of Character,” *The Eugene O'Neill Review* 14 (1990) 16-24.

“‘Hours Dreadful and Things Strange’: Inversions of Chronology and Causality in *Macbeth*,” *Philological Quarterly* 68 (1989) 283-94.

“Point of View in Drama: Diegetic Monologue, Unreliable Narrators, and the Author's Voice on Stage,” *Comparative Drama* 22 (1988) 193-214.

“Death by Fiction in *Light in August*,” *The Faulkner Journal* 3.2 (1988) 24-33.

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“Words Made Flesh: Imagery as Causality in the Drama,” *Within the Dramatic Spectrum*, ed. Karelisa Hartigan (University Press of America, 1986) 160-67.

Notes, Interviews, Video Presentations, and Shorter Publications:

“Reading Unnaturally” (with Jan Alber), *Narrative* 31.1 (2023) forthcoming

“Response to Review Essay ‘Narratology Redux,’” *Style* 55.2 (2021) 219-22.

“Probing Covert Progressions” (with Tung-An Wei), *Style* 55.1 (2021) 68-71.

“Narratologie non-naturelle,” translated by Raphael Baroni, *Réseau des narratologues francophones*. <https://wp.unil.ch/narratologie/2019/08/narratologie-non-naturelle-unnatural-narratology/>.

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“Learning to Read,” *Style* 48.1 (2014) 76-78.

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"A Postclassical Narratology," *PMLA* 113 (1998) 288-89.

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Review of *Hardy, Conrad and the Senses* by Hugh Epstein, *Conradiana* 51.1-2 (2019).

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291-93.

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AFiction and Its Other@; review of *The Distinction of Fiction*, by Dorrit Cohn. *Novel* 32 (1999) 444-45.

Performance Review: Samuel Beckett Festival [10 plays], Scena Theater, Washington DC, April 1999. *The Beckett Circle* 21 (1999) 1-2.

Review of *Narrative/Theory*, ed. David Richter. *South Atlantic Review* 63 (1998) 129-31.

Performance Review: Old Times, Washington Stage Guild, November 20, 1994. *The Pinter Review* (1995-96) 184-85.

Review of Leland Monk, *Standard Deviations: Chance and the Modern British Novel*, *Modern Fiction Studies* 40 (1994) 397-9

Performance Review: *The Caretaker*, Studio Theatre (Washington D.C.), September 12, 1993. *The Pinter Review* 1994, 109-110.

Review of *Ariadne's Thread: Story Lines*, by J. Hillis Miller. *Studies in the Novel* 25 (1993) 493-95.

Review of *Harold Pinter: Life, Work, and Criticism*, by Penelope Prentice. *The Pinter Review* 1991 (77-78).

Books in Preparation:

Historical, Fictional, and Unnatural Personae: A Theory of Character

The Narrative of Ulysses: Joyce's Manichaeian Poetics.

Articles in Preparation:

“Characters Who Kill: On the Ethics of Fictional Representation”

Creative Writing:

ABorges= Dream,@ under submission.

From AThe Twenty-four Words for Snow,@ web *Conjunctions*.
www.conjunctions.com/webconj.htm 06/08/06

Conferences and Lectures:

Symposium Organizer:

Washington Area Modernist Symposium, College Park, October 1998, 1999, 2002, 2011.
 UM James Joyce Symposium, November 2000, October 2007, January 2013.
 New Modernists at Maryland Colloquium, 2001

Regional Scholarly Association Organizer: Washington Area Narrative Theory Group, 2014-16

Conference Co- or Assistant Organizer:

American Conference of Irish Studies, Northeast Division, University of Maryland,
 October 2003
 Beckett and the Visual/The Visual in Beckett, U of Maryland, Oct 2006.
 International Narrative Conference, Georgetown University, April 2007.

Conference Seminar Organizer and Director:

AModernism and the Reader@; New Modernisms Conference, U Penn, October, 2000.

Colloquium on My Work: “Unnatural Narratives and Their Theory” and “Responses to the Work of Brian Richardson” (Six speakers and my responses). Study Centre for Experimental Literature, University of Ghent, June 2011.

Conference Keynotes Lectures and Plenary Addresses:

Keynote Speaker, “Plotting against Probability: Unruly Sequences, Impossible Fictions, Contradictory Worlds,” Impossible Fictions Conference, International Society for Fiction and Fictionality Studies, University of Chicago, March 2022.

Keynote Speaker, “Without Naming It: Pragmatics and Poetics of Pronouns,” Graduate Student Conference, Cornell University, March 2019.

Featured participant, panel on Plot, Society for Novel Studies Conference, Cornell University, June 2018.

Unnatural Characters and the Theory of Character,” Keynote lecture, 5th International “Figuras da Ficção” Conference, Coimbra, Portugal, November 2017.

“Action, Silence, Death: The Power of the Unspoken in Conrad’s Plots” (Presidential Panel), and “Conrad and Narrative Theory,” invited roundtable participant on Critical Approaches to Conrad, North American Conrad Conference, Vancouver BC, Aug 2014.

“The Boundaries of Narrative and the Limits of Narratology,” Plenary address, European Narratology Network conference, Paris, March 2013

Plenary Roundtable Discussant on fictional and nonfictional accounts of 9/11, The Center for Interdisciplinary Research on Narrative conference at the American University of Paris, Paris, May 2012.

“Resituating the Present: Contemporary Fiction and the History of Unnatural Narratives,” Plenary lecture, The Contemporary: An International Conference of Literature and the Arts, Nanyang Technological University, Singapore, June 2011.

AToward a Theory of the Unnatural Narrative: Definitions, Examples, Problems,@ Keynote lecture, Unnatürliches Erzählen/Unnatural Narrative Conference, Freiburg Institute of Advanced Studies, University of Freiburg, November 2008.

APlot in Modern and Postmodern Drama@ (plenary address), International Narratology Conference, Nanchang University, October 2007.

APlot after Postmodernism,@ Keynote Lecture, Drama and/after Postmodernism Conference, Augsburg, May 26, 2006

Invited Lecture Series: “The Fate of Reading in the 20th Century,” U of Bologna, Spr 2014:

“Modernism and the Use and Abuse of Reading,” March 2014

“Reading in (through) Postmodern Fiction,” April 2014

“The Material Book from Virginia Woolf to Hyperfiction,” May 2014.

“Unnatural Narrative Theory,” Masaryk University, Brno, Czech Republic, April 2018:

“Unnatural Characters and the Theory of Character”

“Theorizing Unnatural and Impossible Plots”

“Unnatural Endings”

Invited Talks

“Unusual and Unnatural Endings,” University of Aachen, Oct 2022.

“The Use and Abuse of Narratives in Contemporary Fiction,” University of Tübingen, July 2022.

“Between Probability and Impossibility: The Curious Nature of Multiversion Narratives,” Shanghai Jiao Tong University, May 18, 2022

“Conrad and the Global Intertext,” Universitat Oberta de Catalunya, Barcelona, June

2019.

“Closure in Unnatural Narratives,” and “Misreading in Modern Fiction,” Hebrew University of Jerusalem, March 2018.

“Unnatural Narratives and the Theory of Endings” Tel Aviv University, March 2018.

“Modern Fiction and the Pleasures and Dangers of Reading,” ALSCW Regional Lecture, Catholic University, Washington DC, February 2018.

“Unnatural Endings: Theory and Practices,” University of Stockholm, May 2017.

“The Difference of Fiction,” Ringvorlesung, Fiction and Nonfiction Seminar, University of Freiburg, May 2017.

“Extreme Narratives” and “Unusual Narrative Progressions,” Univ. Lisbon, March 2017.

“Unnatural Narratives and the Difference They Make,” Davidson College, March 2016.

“Unnatural Narrative Theory: Paradigm and Paradox,” Braunschweig Technical University, Brunswick, Germany, May 2015.

“Unnatural Narratology: A Paradoxical Paradigm” University of Leuven, December 2014.

“Special Problems in Unnatural Narrative Theory,” University of Antwerp, Dec 2014.

“The Poetics of Lists and the Boundaries of Narrative,” FRIAS, University of Freiburg, June 2014.

“Representing Social Minds: ‘We’ and ‘They’ Narration,” Univ. of Freiburg, May 2014.

“Reading in (and after) Conrad” University of Warsaw, April 2014.

“Unnatural Narratives: Theory and Practice,” Ca’ Foscari University, Venice, Feb 2014.

“Unnatural Narrative Theory: Principles and Paradoxes,” inaugural lecture, Interdisciplinary Centre for Narrative Studies, York UK, June 2013.

“The Construction of the Modern Reader: The Pleasures and Dangers of Narrative” and Unnatural Narratology seminar Groningen University, Netherlands, May 16, 2013.

“Unnatural Beginnings, Middles, and Endings,” Lecture and Masterclass, University of Giessen, May 14, 2013.

“The Limits of Standard Narratology,” University of Tampere Finland, April 2013

“Fiction, Nonfiction, and Postmodern Boundary Violations”; “Misreading in *Lolita*”
 “Problems in Conventional Narratology” (Narrative Research Lab); “Fictional and
 Nonfictional Characters” (Center for Fictionality Studies); Aarhus Univ., Apr 2013.

Gastvortrag: “Interpretation and Misinterpretation in ‘The Dead’”; Englisches Seminar,
 University of Freiburg, June 2012

“Unnatural Stories and Temporalities,” Project Narrative, Ohio State University,
 November 2011.

“Theorizing Unnatural Narrative Sequences,” Redefinitions of Sequence in Postclassical
 Narratology Conference, Lausanne, Switzerland, May 2011.

“Unnatural Endings in Contemporary Fiction and Drama,” Association for the Study of
 the Arts of the Present seminar, Trier, Germany, Oct 2010.

AThe Nature of Unnatural Narrative Theory,@ University of Oslo, October 2010.

AUnnatural Narrative Theory,@ Centre de recherches sur les arts et le langage (CRAL)
 seminar, Paris, September 2010.

AThe Use and Abuse of Reading in the Twentieth Century,@ Freiburg Institute for
 Advanced Studies, June 2010.

ALiterary Characters and Unnatural Narrative Theory,@ Conference on New
 Developments in Narratology: Cognitive, Communicative, and Philosophical
 Approaches, Tartu Estonia, May 2010.

AUnnatural Narratives: Theory and Practice,@ Aarhus University, December 2009.

ANarrative Space in Postmodern Texts,@ Ohio State University, November 2009.

AStory, Plot, and Narrative Progression after Sterne,@ Wuppertal University, July 2009.

ABeyond Narrative Individualism: Toward a Collective Poetics,@ University of Freiburg,
 July 2009.

AThe Question of Fictionality in Nabokov and Others,@ Fictionality Workshop, York
 University, June 2009.

ANarrative Beginnings in History, Fiction, and Drama,@ Symposium on Narrative
 Research, Centre for Modern Studies, York University, UK, June 2009.

ANarrative Theory, Methodology, and the Unusual Text,@ Theory, Analysis, and Interpretation of Narratives Conference, University of Paris 7, December 2008.

AThe Theory of Narrative Beginnings,@ Séminaire Narratologies Contemporaines,@ Centre de recherches sur les arts et le langage (CNRS/EHESS), November 2008.

AThe Use and Abuse of Reading in Modern Fiction,@ Aarhus University, Oct 2008.

ABeginnings in Modern and Postmodern Fiction,@ University of Beijing, Oct 2007.

ABeginnings and Endings in Drama,@ University of Freiburg, June 2007.

AMultiple Implied Readers,@ Narratology Seminar, Narrative Conference, Washington DC, March 2007.

ANarrative Beginnings,@ University of Tours, France, October 2006.

AExtreme Narration and the Death of the Narrator,@ Aarhus University, Denmark, October 2006.

APlural Focalization, Singular Voices: Shifting Perspectives in >We= Narration,@ Hamburg University, October 2006.

ABehind the Happy End of Comedy: Aesthetics, Politics, and Closure in Drama,@ ARHU College lecture, University of Maryland, September 2006.

AFictional and Historical Characters in Literature@ Bayreuth University, June 2006.

AReading and Misreading in Woolf=s *To the Lighthouse*,@ REDES Seminar, University of Munich, May 31, 2006.

AReading Differently in the 20th Century,@ University of Tübingen, May 24, 2006.

AExtreme Forms of Narration in Postmodern Fiction: Theory and Practices@ University of Freiburg, May 22, 2006.

AUnusual Narrators and Extreme Narration in Contemporary Fiction,@ Lecture and Master Class, University of Giessen, June 2005.

AReading the End of *Nostramo*,@ >*Nostramo* at 100= Forum, Kosciuszko Foundation, New York, March 2005.

APostmodern Temporalities@ and AThe Representation of Historical Figures in

Drama,@ Science, Theater, Audience, Reader Conference, Kavli Institute for Theoretical Physics, UC Santa Barbara, March 2005.

AThe Values of *Ulysses*,@ William and Mary College, Oct 2004.

AImplied Authors and Others@ Narratology Seminar, International Narrative Conference, University of Vermont, May 2004.

ABeyond the Poetics of Plot: Narrative Sequencing after *Ulysses*,@ Contemporary Narrative Theory: The State of the Field,@ Ohio State University, October 2003.

AErasing the Story: On the De-Narrated in Fiction,@ Narratology Seminar, International Narrative Conference, Atlanta, April 2000.

Recent Conference Papers Presented:

“On the Poetics of Multiversion Narratives,” International Narrative Conference, Chichester UK, June 2022

“Sense Perception and Synesthesia in Conrad’s Fiction,” VII International Conrad Conference, Marie Curie/Skłodowska University, Lublin, Poland, June 2022.

“Endlessnessness: The Deferrals of Closure throughout *Ulysses*,” International James Joyce Symposium, Dublin, June 2022.

“Beginnings in Drama and Performance,” Comparative Drama Conference, Orlando FL, October 2021.

“Towards a Poetics of Multiversion Narratives,” European Narratology Network Conference, Riga, Latvia, September 2021, online.

“The Act and Theme of Narrative in Conrad’s Fiction,” 48th Annual International Conference of the Joseph Conrad Society (UK) 8-10 July 2021, online.

“The Science of Probability and the Play of Chance in *Ulysses*,” International James Joyce Symposium, Trieste, June 2021.

“Theorizing Narrative Beginnings in Fiction and Drama,” International Narrative Conference, May 2021, online.

“Unnatural Characters and the Trajectory of Narrative Theory” Narrative Conference, New Orleans, March 2020.

“Haptic Conrad: The Poetics and Erotics of Touch in the Later Fiction,” MLA, Seattle, Jan 2020.

“Dying Again and Again: Unruly Ecologies of Plot in Contemporary Fiction,” Association for the Study of the Arts of the Present Conference, October 2019.

“Killing Time: Theorizing the Temporality of Unruly Narratives,” Intl Narrative Conference, Pamplona, June 2019.

“The (Re)reader of *Ulysses*” ALSCW conference, Vanderbilt University, October 2018.

“Between Artistry and Sensuality: The Act of Reading in *Ulysses*,” International James Joyce Symposium, Antwerp, June 2018.

“Plot and the Impossible” in Plot Roundtable; Society for Novel Studies conference, Cornell University, May 31-June 2, 2018.

“Modeling Unnatural Plots: Unusual Progressions in Atkinson's *Life after Life*,” International Narrative Conference, April 2018.

“The Material Book and the Scene of Reading in *To the Lighthouse*,” International Virginia Woolf Conference, Reading UK, July 2017.

“Revising *The Tempest*: Conrad's *Victory* and Postcolonial Rewritings” Joseph Conrad Conference, Fordham Univ, NY, June 2017.

“Unnatural Endings in Fiction and Film,” International Narrative Conference, Lexington KY, March 2017.

“The Problem with Postmodernism,” ALSCW Conference, Catholic University of America, Washington DC, Oct 2016.

“Unnatural Narrative Theory, Impossible Worlds, and the Loki Principle,” International Narrative Conference, Amsterdam, June 2016.

“Fictional and Nonfictional Characters in Modernist Fiction,” Modernist Studies Association Conference, Boston, November 2015.

“Dubious Reading and Dangerous Allusions in Mansfield's Fiction and Woolf's 'The Fisherman's Wife'” Virginia Woolf Conference, PA, June 2015

“Unnatural Narrative: Theory and Ideology,” International Narrative Conference, Chicago, March 2015.

“Misreading Fictional Minds,” Narrative Matters Conference, Paris, June 2014

“Unnatural Events in Ancient Greek and Sanskrit Drama” and “An Unnatural Account of

Coover's 'The Babysitter,'" Intl Narrative Conference, Cambridge MA, March 2014.

"Unnatural Stories and Plots," International Narrative Conference, Manchester UK, June 2013.

"Epistemology of the Colonized: Misreading Text and Other in 'The Dead,'" Miami Joyce Conference, University of Miami, January 2013.

"Unnatural Lives: The Difference of Fiction" and Plenary Roundtable Discussant, Center for Interdisciplinary Research on Narrative conference, American University of Paris, Paris, May 2012.

"Reassembling the Story: The Polylinear Novel and Its Navigation," Novel Worlds Conference, Society for Novel Studies, Duke University, April 2012.

"Unnatural Narrative Sequences in Contemporary Fiction," ASAP Conference, Pittsburg, October 2011.

"Nabokov's Experiments and the Nature of Fictionality," International Narrative Conference, St Louis, April 2011.

ANarrating Unnatural Lives,@ MLA, Los Angeles, 2011.

APostcolonial Narrative Theory,@ MLA, Los Angeles January, 2011.

Teaching:

Assistant (1993-97), Associate (1997-2006), and Full Professor (2006-), English Department, University of Maryland.

Affiliate Faculty, Comparative Literature Dept, UM, 1993-present.

Affiliate Faculty, American Studies, Performance Studies PhD Program, UM, 1999-

Assistant Professor, English Department, University of Florida, 1989-93.

Scholar in Residence, University of Bologna, Department of Classical and Italian Philology, Spring 2014;

University of Aarhus, Institute for Aesthetics and Communication, April 2013.

Visiting Professor, University of Tübingen, summer 2005, summer 2022 (full term).

Visiting Professor, University of Lisbon, March, 2017; Hebrew University of Jerusalem, March 2018; Masaryk University, Brno, April 2018; Jiao Tong University, Shanghai, 2019.

Lecturer and professor, ANarrating the Extreme@ seminar, International

Program in Narratology, Aarhus University, August 2009.

Invited Classroom Lectures/Discussions/Seminars:

New Directions in Narrative Theory: Feminist and Queer Narratology,” guest lecture, ENGL 602, UM, March 2021

Seminar: three lectures on Unnatural Narrative Theory, Jiao Tong University, Shanghai, China, July 2019.

Seminar on Unnatural Narrative Theory, University of Paris-Diderot, April 2018.

“Sexualized Reading in *Ulysses*,” Hebrew University of Jerusalem, March 2018.

“Unnatural Narrative Theory” (block seminar; three lectures), Masaryk University, Czech Republic, April 2018

“Narrative Dynamics,” Block Seminar (three lectures), University of Lisbon, March 6-7, 2017.

“Tobias Wolff’s ‘Bullet in the Brain’ and Robert Coover’s ‘The Babysitter,’” classroom presentation, Davidson College, March 2016.

Unnatural Narratology Materclass, Rijksuniversiteit Groningen, Netherlands, May 2013.

Seminar discussing graduate student papers, Tampere Univ., Finland, May 2013.

“Unnatural and Unspeakable Beginnings, Middles, and Endings,” Master Class, University of Giessen, Germany, May 14, 2013.

Advanced Workshop on Narrative Theory, University of Trier, Germany, Nov 2010.

Oberseminar on Reading and Readers in the Work of Katherine Mansfield and Virginia Woolf, University of Freiburg, June 2010.

AClosure and Violation@ and AExtreme Narrative Strategies@; lectures for ANarrating the Extreme@ seminar at Aarhus University, August 2009.

ANarrative Painting and Narrative Theory,@ Guest lecture, Art History 789, UM, Sept 2007.

AReading and Misreading in Woolf=s *To the Lighthouse*,@ REDES Graduate Seminar, University of Munich, May 31, 2006.

A Unusual Narrators and Extreme Narration in Contemporary Fiction, @ Lecture and Master Class, University of Giessen, June 2005.

A Baraka's >Slave Ship= and Black Aesthetics @ and talk to undergraduates on applying to graduate school, Franklin and Marshall College, October 2004.

Director, PhD Dissertation:

Nels Pearson, *Fictions of Exile* [Postcolonial Joyce, Bowen, & Beckett], Fall 2001.

Tenure track jobs at Tennessee State U, Fairfield College. Book published by Univ of Florida Press, 2015; winner, Murphy Prize for first book, ACIS.

Daryl Gonder, *Manifestations of Absence in Modern and Contemporary American Drama*, Fall 2001. Tenured at Anne Arundel CC

Rob Hurd, *Everyday Modernism* [Economics and Aesthetics in James, Joyce, Woolf, and Stein], Spring 2002. Tenure track job at Anne Arundel CC

Catherine Romagnolo, *Opening Acts: Narrative Beginnings in 20th Century US Fiction by Women* (co-directed with Kandice Chuh), Spring 2003.

Tenured at Lebanon Valley College (PA). Book published by University of Nebraska Press in 2014.

Ryan Claycomb, *Staging the Past in Recent Feminist Drama*, Fall 2003. Tenured at West Virginia University. Book published as *Lives in Play:*

Autobiography and Biography on the Feminist Stage by U of Michigan Press, 2012.

Eric Berlatsky, *Fact, Fiction, and Fabrication: History, Narrative, and the Postmodern >Real,=* Fall 2003. Winner of 2004 **Geyer Prize** for best dissertation on British Literature at UM. Tenured at Florida Atlantic University. Book published as *The Real, the True, and the Told:*

Postmodern Narrative and the Ethics of Representation, OSU Press, 2011.

Joe Couch, *Closure in Sam Shepard* (co-directed with Peter Mallios), Spring 2006. Tenured at Montgomery CC.

Kelly McGovern, *'We Have Come of Age': Adolescent Bodies in Irish Fiction*, 2012.

Jennifer Wellman, *Oral Storytelling in Modernism: Narration, Ideology, and Identity*. 2012. Winner of 2013 **Geyer Prize** for best dissertation on British Literature at UM.

Michael Rosenberg, *Narrative Middles in Modern British Fiction*, 2013.

Nataliya Pratsovya Russian and American Historical Fiction (Comp Lit, w/ Liz Papazian), 2017. Tenure track job at Ukrainian Catholic University, Lviv, Ukraine.

Virginia Butler, *Gender and Closure in Victorian Fiction*, 2020. Bard High School Early College, DC

Miranda Tung-An Wei, *Recalcitrant Texts in British Fiction, 1917-2006*, Comp Lit, 2021; tenure track position at Soochow University in Taipei, Taiwan.

Grants and Fellowships:

University of Florida Faculty Research and Development Grant, summer 1990, summer 1992.

University of Florida International Travel Grant, 1991.

University of Maryland GRB/RASA Faculty Research Grant, summer 1995, summer 1999. Semester Grant, fall 2005; fall 2009; spring 2014, spring 2018.

University of Maryland DRIF Conference Grant 1998, 1999, 2000, 2002.

Aarhus University, Visiting Scholar Stipend, Institute for Aesthetics and Communication, April 2013

Senior Fellow, Freiburg Institute for Advanced Study, spring 2017.

Marie Curie Fellow of the European Union, spring 2017.

Honors:

Vambery Distinguished Professor of Comparative Studies, UM, 2019-20

Faculty Service Award for outstanding service to graduate students, 1998-99; nominated, 2002-3.