## Autofiction: Theory, Practices, Cultures - A Comparative Perspective

### CONFERENCE PROGRAMME

Wolfson College, Linton Rd, Oxford OX2 6UD  
**19th / 20th October 2019**

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<th>19th October</th>
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<tr>
<td><strong>9:00 – 9:15 am</strong></td>
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<tr>
<td>Registration</td>
<td>Panels 8 &amp; 9</td>
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<td><strong>9:15 – 9:20 am</strong></td>
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<td>Welcome/Opening Remarks</td>
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<td><strong>Keynote: Martina Wagner-Egelhaaf (University of Münster)</strong></td>
<td>Panels 10 &amp; 11</td>
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<td>Coffee</td>
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<td><strong>13:15 – 14:45 pm</strong></td>
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<td>Panels 5 &amp; 6 &amp; 7</td>
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<td><strong>Keynote: Max Saunders (King’s College London)</strong></td>
<td>Closing Remarks</td>
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Panels 19th October

Panel 1  **Autofiction: Theory and Practice**

**Alison James** (University of Chicago)
*What’s Fictional in Autofiction?*

**Arnaud Schmitt** (University of Bordeaux)
*Avatars as the Raison d’Être of Autofiction*

**Innokentij Kreknin** (TU Dortmund University)
*Autofiction as Subject-Formation: Opting for a Restrictive Approach*

Panel 2  **Autofiction as Literary Strategy**

**Alison Gibbons** (Sheffield Hallam University)
*Autofiction as a Reading Strategy: “dissolving margins” of Fictionality in Elena Ferrante’s Neapolitan Quartet*

**Lut Missinne** (University of Münster)
*The Functioning of Autofictional Strategies*

**Gertrud Rösch** (University of Heidelberg/Dalhousie University at Halifax)
*Playing Hide and Seek with the Author. Demarcating the Roman à Clef from Autofiction*

Panel 3  **Affordances of Autofiction as Term and Strategy**

**Sebastian Brass** (Harvard University)
*Fact, Fiction, and (Non-)Transparency: The Question of Self-Referentiality in Autofiction*

**Hywel Dix** (Bournemouth University)
*From Private Quest to Public Commemoration: Autofiction, Postcolonial Writing and the Politics of Memory*

**Alexandra Effe** (University of Oslo)
*Autofiction in Historical Perspective*

Panel 4  **Self Designs in Autofiction**

**Zuzana Fonioková** (Masaryk University)
*Autofiction and Autobiographical Comics: A Narratological Perspective*

**Karin Westerwelle** (University of Münster)
Stefan Neuhaus (University of Koblenz-Landau)
*The Author as a Fictional Character*

Panel 5 **Autofictional Modes in Francophone Literature**

Elise Hugueny-Léger (University of St Andrews)
*Living, and Writing, Against Norms: Women, Autofiction, and (Self-)Transformation*

Mercédès Baillargeon (University of Maryland)
*The Personal is Political: Autofiction in French And/As Engagement*

Sam Ferguson (University of Oxford)
*The Diary as Radicalisation of French Autofiction*

Panel 6 **Autofictional Modes in Contemporary South African Art and Literature**

Karen Ferreira-Meyers (University of Eswatini)
*Scriptural and Visual Autofiction: A Way of Representing and Understanding the Self*

Laurel Braddock (Freie Universität Berlin)
*Madness as National Trauma, Autofiction as Testimony and the Ubuntu Self*

Daniel Stander (Stellenbosch University)
*Reza de Wet’s Verleiding [Seduction] (2005): South African Autofiction in the Lecture as Drama and Vice Versa*

Panel 7 **Autofictional Modes in Contemporary German Literature**

Yvonne Delhey (Radboud University Nijmegen)
*Autofiction as Self-Emancipation: Uwe Timm’s Literary Autopoiesis*

Ruth Signer (University of Geneva)
*Writing the Self In the Face of Its Disappearance. Autofictions in the 1970s*

Anna Sennefelder (Albert-Ludwigs University Freiburg)
*Overperforming Boundaries. Felicitas Hoppe’s Autofictional Travelogue Prawda as Question Mark on the Possibilities of Autofiction*
Panels 20th October

Panel 8  Rethinking the Real: Autofiction and Critical Discourse in Spain and Argentina

Julio Prieto (University of Potsdam)
Autofiction and Postmemory in Argentina: Notes on First-Person Documentary Film

Anna Forné (University of Gothenberg)
Archival Autofiction in Post-Dictatorship Argentina

Patricia López-Gay (Bard College, New York)
Archive Fever and the Return of the Real in Autofiction. Rethinking Recent Life Narration Produced in Spain

Panel 9  Autofictional Modes in Contemporary Egyptian Literature

Zainab Magdy (Cairo University)
"Personalities ... of a fictitious type": Reading Waguih Ghali's Beer in the Snooker Club as Autofiction

Fatma Massoud (British University in Egypt)
Life-writing, History and Memory in Auto/Fiction: A Reading of Radwa Ashour’s Specters and Reports of Mrs. R.

Hala Kamal (Cairo University)
‘A Murmur in the Heart of the Novel’: Fictionalising Memory in Miral Tahawy’s Brooklyn Heights

Panel 10  Autofiction, Authorship, and Identity

Naziha Hamidouche (Bath University)
Autofiction and Authorial Identity: A Comparative Analysis

Ina Linge (University of Exeter)
Narrative Livability: Autofiction as Survival Strategy

Antonia Wimbush (University of Birmingham)
Autofiction: A Francophone Female Aesthetic of Exile?

Melissa Schuh (Christian-Albrechts University Kiel)
Autofiction and Literary Autobiography
Panel 11  **Autofictional Modes in Contemporary Anglo-American Literature**

**Elisabeth Reiche** (University of Basel)
*Autographic Inscriptions: Assertions of Authorship in the Contemporary Anglo-American Novel.*

**Sonja Pyykkö** (Humboldt-University Berlin)
*Theorizing Fictionality and Referentiality in Contemporary Feminist (Auto)Fiction*

**Ben Grant** (University of Oxford)
*Self-Portraiture and Narcissism in Jenny Diski’s The Dream Mistress*

**Ricarda Menn** (Kulturwissenschaftliches Institut Essen)
*Reading Serial Autofictions – Knausgård and Cusk*

Panel 12  **Autofictional Modes in Japanese, Hindi, Tamil, and Arabic Literature**

**Justyna Kasza** (Nicolaus Copernicus University in Torun)
*The Mode of Self-Reading: Japanese Female Writers and the (Re)invention of Autofiction*

**Anna Muenchrath** (University of Wisconsin-Madison)
*Critiquing Global Literary Production - Autofiction and Authorship in Anton Shammas’s Arabesques*

**Ritu Tyagi** (Pondicherry University)
*Autofiction and Dalit Feminism*

**Jack Clift** (University of London)
*Factual Histories and Historical Fictions: Autofictional Experience in Post-Partition Hindi Literature*

Panel 13  **Autofictional Modes in Contemporary Scandinavian Literature**

**Claus E. Andersen** (University of Wisconsin-Madison)
*Knausgård and the Postfictional Turn*

**Hanna Meretoja** (University of Turku)
*Metanarrativity in Karl Ove Knausgård’s My Struggle*

**Helle Egendal** (Albert-Ludwigs University Freiburg)
*On the Subversive Strategy of Blending Voices and Languages. Samples from Danish, Swedish and German Literature*

**Kjersti Aarstein** (University of Bergen)
*The Veil of Reality in Karl Ove Knausgård’s My Struggle*