Re--assessing the Dramatic Monologue in the 19th and 20th Centuries: Browning, Before, Beyond

Conference Programme

DAY 1 THURSDAY 28TH JUNE

12:00-1:00: CONFERENCE REGISTRATION
A buffet lunch will be available for registering delegates between 12 and 1.

1:00- 2:15: KEYNOTE 1

2:15 – 3:45: PARALLEL PANEL SESSION

PANEL 1  Genre I: origins and definitions
Laura Wallace 'Organic Form: German Romanticism and Robert Browning's Concept of Drama'
Sarah Kremen-Hicks ' “I found a thing to do:” Strangling Romantic Poetics in “Porphyria's Lover”'
Helen Luu 'Revaluing Genre, Reconstructing the Dramatic Monologue'

PANEL 2:  Religion
Matthew Kaul ‘The Dogmatic Monologue: Keble and Browning’
Patricia Rigg ‘A Discourse of the Religious Aesthetic in the Dramatic Poetry of Robert Browning and Augusta Webster’
Jayme Thomas ‘The dramatic monologue and the perceptual moment: fictionality, subjectivity, performativity and culture.’

3:45-4:15: REFRESHMENT BREAK

4:15–5:45: PARALLEL PANEL SESSION

PANEL 3:  Gender and the dramatic monologue
Kasey Bass Baker: “[Y]ou are beginning where I long ago ended”: Robert Browning’s Legacy and Late-Victorian Women Poets'
Kirstie Blair ‘Teaching “A Woman’s Last Word”'
Paula Guimaraes ‘Charlotte Brontë and the Dramatic Monologue: Tracing the Emergence of the Woman Poet in the Development of a Dramatic Poetics of the Self and its Fictions’

PANEL 4:  The auditor/auditory in the dramatic monologue
Clara Dawson ‘“Do you see this Ring?”: Irony in The Ring and the Book’
Heather Bowlby ‘“But What Am I? A Shadow and an Echo”: Photographic Time, Subjectivity, and Genre in Augusta Webster’s *Portraits* (1870)’
Laura Capp, ‘Fair Hearing: Listening to Auditors in Dramatic Monologues by Barrett Browning, Webster, Levy.’

**DAY 2 FRIDAY 29TH JUNE**

**9:30–10:45:** KEYNOTE 2

**10:45–11:15:** REFRESHMENT BREAK

**11:15–12:45:** PARALLEL PANEL SESSION

**PANEL 5:** Genre II: extensions

Peter Lowe ‘T. S. Eliot: From the Dramatic Monologue to the Poetic Drama’
John Woolford ‘Inventing something: Browning’s experiments after *The Ring and the Book*’

**PANEL 6:** Space and place

Christopher Keirstead ‘Travel, Mobility, and the Risks of Interpretation in Browning’
Gregory Tate ‘World-Wide Wandering: Travel and Thought in Browning’s Dramatic Monologues’
Annika Merk “Negotiations of Postcolonial (British) Identity in the Contemporary Dramatic Monologue”

**12:45-13:45:** BUFFET LUNCH

**13:45–15:15:** PARALLEL PANEL SESSION

**PANEL 7:** 20th/21st century interpretations I

Michael Allis ‘Refiguring the dramatic monologue as music: Granville Bantock’s *Fifine at the Fair*’
Elizabeth Harris ‘Do I dare to eat a peach?: The Modernist Dramatic Monologue as Ecocritical Text’
Virginia Ricard “Listening to Lolita: Nabokov and Dramatic Monologue.”

**PANEL 8:** Madness, transgression, violence FRI

Elizabeth Meadows ‘Ekphrastic monologues in Michael Field’s *Sight and Song*’
Kathryn Yeniyurt – “Disembodying Victims in Browning’s *The Ring and the Book.*”
Anca Radu ‘The Dramatic Monologue in Prose and the Literature of Crisis: Alice Munro’s ‘Child’s Play’

**15:15–16:30:** KEYNOTE 3
16:45–18:30 DRAMATIC MONOLOGUES PERFORMANCE and wine reception
A staged performance of Browning's dramatic monologues by Primevera
Productions in RHUL's historic Victorian Picture Gallery. Introduced by
Professor Juliet John, Director of the RHUL Centre for Victorian Studies. Followed
by a Wine Reception.

DAY 3 SATURDAY 30TH JUNE

09:45-11:15: PARALLEL PANEL SESSION

PANEL 9: Language and Epistemology
Jean-Charles Perquin Title tbc
Annmarie S.Drury 'Inner Caliban: Browning as Pseudotranslator'
Hao Li 'Self-Irony, Sincerity and Ethos: Browning's *The Ring and the Book*

PANEL 10: 20th/21st century Interpretations II
Ian Higgins 'Historicizing Judgement in the Dramatic Monologue: Anthony Thwaite’s
*Victorian Voices*
John Morton 'Mick Imlah's Dramatic Monologues, 1983-2009'
Deirdre Osborne 'From Monologue to Monodrama: A Self-Revealing Act'

11:15– 11:45: REFRESHMENT BREAK

11:45 – 13:00: KEYNOTE 4

13:00 -13:15: CONFERENCE CLOSING ADDRESS