

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'

Jayne 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 Yenyurt – “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