

CURRICULUM VITAE

NAME: McHALE BRIAN G.

POSITION: Arts and Humanities Distinguished Professor of English, The Ohio State University

ADDRESS

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EDUCATION

1970-74 **A.B. magna cum laude**, June 1974, Brown University, English and American Literature

1974-77 **D.Phil.**, January 1979, Merton College, Oxford, English Language and Literature

Academic Award

1974-1977 Rhodes Scholarship (Rhode Island and Merton)

PROFESSIONAL EXPERIENCE

Editorial Experience

July 2015-	<i>Poetics Today</i>	Editor-in-Chief
1979-2003	<i>Poetics Today</i>	Associate Editor; Co-Editor, from 1991
1978-79	<i>Poetics and Theory of Literature</i>	Editorial Assistant

Teaching Experience

2002-	The Ohio State University, Dept. of English	Distinguished
Professor		
July –Aug 2004	University of Canterbury, Christchurch NZ	Canterbury
Visiting Fellow		
1993-2002	West Virginia University, Dept. of English	Distinguished
Professor		
1983-1993	Tel-Aviv University, Israel	Senior Lecturer
	Poetics and Comparative Literature	
1985-1987	University of Pittsburgh, Dept. of English	Visiting Assistant
Professor		
1977-1983	Tel-Aviv University, Israel	Instructor & Junior
Lecturer		
	Poetics and Comparative Literature	

PUBLICATIONS (Recent and Selected)

BOOKS

1. *Postmodernist Fiction*. London and New York: Methuen, 1987. Two reprintings, London and New York: Routledge, 1989, 1991.
Romanian translation, *Fictinua postmodernista*. Trans. Dan H. Popescu. Bucuresti: Polirom, 2009.
Polish translation, *Powieść postmodernistyczna*. Trans. Maciej Płaza. Kraków: Wydawnictwo Uniwersytetu, 2012.
2. *Constructing Postmodernism*. London and New York: Routledge, 1992.
3. *The Obligation Toward the Difficult Whole: Postmodernist Long Poems*. Tuscaloosa, AL: University of Alabama Press, 2004.
Winner of the Elizabeth Agee Prize for best manuscript in American studies, 2002.
Named a *Choice* Outstanding Academic Title for 2004.
4. (co-edited with Randall Stevenson) *The Edinburgh Companion to Twentieth-Century Literatures in English*. Edinburgh: Edinburgh University Press, 2006.
5. (co-edited with David Herman and James Phelan) *Teaching Narrative Theory*. New York: The Modern Language Association of America, 2010.
6. (co-edited with Inger Dalsgaard and Luc Herman) *The Cambridge Companion to Thomas Pynchon*. Cambridge: Cambridge University Press, 2012.
7. (co-edited with Joe Bray and Alison Gibbons) *The Routledge Companion to Experimental Literature*. Routledge, 2012. Paperback edition, 2015.
8. *The Cambridge Introduction to Postmodernism*. New York: Cambridge University Press, 2015. xii+220 pages.
9. (co-edited with Len Platt) *The Cambridge History of Postmodern Literature*. New York: Cambridge University Press, forthcoming 2016.

CHAPTERS IN BOOKS

1. Change of Dominant from Modernist to Postmodernist Writing. In: Douwe Fokkema & Hans Bertens, eds., *Approaching Postmodernism*. Amsterdam and Philadelphia: John Benjamins, 1986. Pp. 53-79.
2. POSTcyberMODERNpunkISM. In: Larry McCaffery, ed., *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Science Fiction*. Durham, N.C.: Duke University Press, 1991. Pp. 308-323.
3. Whatever Happened to Descriptive Poetics? In: Mieke Bal and Inge Boer, eds., *The Point of Theory: Practices of Cultural Analysis*. Amsterdam: University of Amsterdam Press. 1994. Pp. 56-65.
4. Ghosts and Monsters: On the (Im)Possibility of Narrating the History of Narrative Theory. In *The Blackwell Companion to Narrative Theory*. Edited by James Phelan and Peter Rabinowitz. Malden MA: Blackwell, 2005. Pp. 60-71.
Translated into Italian as "Fantasmi e mostri: sulla (im)possibilità di raccontare la storie della teoria narrativa". *Neuronarratologia: Il futuro dell'analisi del racconto*. Ed. and trans. Stefano Calabrese. Bologna: Archetipolibri, 2009. 169-86.

5. Poetry under Erasure. In *Theory into Practice: New Approaches to Poetry*. Edited by Eva Müller-Zettelman and Margarete Rubik. Amsterdam & New York: Peter Lang. Pp. 277-301.
6. Afterword: Two Presents. In *Fiction's Present: Situating Contemporary Narrative Innovation*. Edited by R.M. Berry and Jeffrey R. Di Leo. SUNY Press, 2007. 255-64.
7. *En Abyme: Internal Models and Cognitive Mapping*. In *A Sense of the World: Essays on Fiction, Narrative and Knowledge*. Edited by John Gibson, Wolfgang Huemer, and Luca Poggi. Routledge, 2007. 189-205.
8. What Was Postmodernism? or, The Last of the Angels. In *Identities and Alterities*. Edited by Silke Horstkotte and Esther Peeren. Rodopi, 2007. 39-55.
9. Telling Stories Again: On the Replenishment of Narrative in the Postmodernist Long Poem. *Poetry Criticism*, vol. 80, ed. Michelle Lee (Detroit: Thomson Gale), 331-9. Reprinted from *Yearbook of English Studies* 30 (2000).
10. Speech Representation. *Handbook of Narratology*. Edited by Peter Hühn, John Pier, Wolf Schmid and Jörg Schönert. Berlin: de Gruyter, 2009. 434-446. 2nd edition, 2014. Vol. 2, 812-824.
11. (with David Herman and James Phelan) "Introduction." In *Teaching Narrative Theory*. Eds. David Herman, Brian McHale and James Phelan. New York: The Modern Language Association of America, 2010. Pp. 1-15.
12. Popular Genres. In *Teaching Narrative Theory*. Eds. David Herman, Brian McHale and James Phelan. New York: The Modern Language Association of America, 2010. Pp. 181-194.
13. A Narrative Poetics of Raymond Federman. In *Federman's Fictions: Innovation, Theory, and the Holocaust*. Ed. Jeffrey Di Leo. Albany: SUNY Press, 2011. Pp. 93-107.
14. Science Fiction, or, the Most Typical Genre in World Literature. In *Genre and Interpretation*. Ed. Pirjo Lyytikäinen, Tintti Klapuri and Minna Maijala. Helsinki: Department of Finnish, Finno-Ugrian and Scandinavian Studies and the Finnish Graduate School of Literary Studies, 2010. Pp. 11-27.
15. Narrativity and Segmentivity, or, Poetry in the Gutter." In *Intermediality and Storytelling*. Ed. by Marina Grishakov and Marie-Laure Ryan. Berlin: Walter DeGruyter, 2010. Pp. 27-48.
16. *Only Revolutions*, or, The most typical poem in world literature. In *Mark Z. Danielewski*. Ed. by Joe Bray and Alison Gibbons. Manchester: Manchester University Press, 2011. Pp. 141-158.
17. Genre as History: Pynchon's Genre-Poaching. In *Pynchon's Against the Day: A Corrupted Pilgrims' Guide*. Ed. by Jeffrey Severs and Christopher Weise. Newark: University of Delaware Press, 2011. Pp. 15-28.
18. Models and Thought-Experiments. In *Why Study Literature?* Ed. by Jan Alber *et al.* Aarhus: Aarhus University Press, 2011. Pp. 135-155.
19. (with Inger Dalsgaard and Luc Herman) "Introduction." *The Cambridge Companion to Thomas Pynchon*. Cambridge UP, 2012. Pp. 1-8.
20. Pynchon's Postmodernism. In *The Cambridge Companion to Thomas Pynchon*. Ed. by Inger Dalsgaard, Luc Herman and Brian McHale. Cambridge UP, 2012. Pp. 97-111.

- Japanese translation by Tadashi Nagasawa. In *Thomas Pynchon*. Tokyo: Sairyusha, 2015. Pp. 52-79.
- 21. (with Joe Bray and Alison Gibbons) Introduction. *The Routledge Companion to Experimental Literature*. Routledge, 2012. Pp. 1-18.
- 22. Postmodernism and Experiment. In *The Routledge Companion to Experimental Literature*. Ed. by Joe Bray, Alison Gibbons and Brian McHale. Routledge, 2012. Pp. 141-153.
- 23. [Responses to Five Questions.] In *Narrative Theories and Poetics: Five Questions*, ed. by Peer F. Bundgård, Henrik Skov Nielsen and Frederik Stjernfelt. n.p.: Automatic Press/VIP, 2012. Pp. 115-120.
- 24. The Yasusada Notebooks and the Figure of the Ruined Text. In *Scubadivers and Chrysanthemums: Essays on the Poetry of Araki Yasusada*. Ed. by Bill Freind. Bristol (U.K.): Shearsman Books, 2012. Pp. 86-106.
- 25. Affordances of Form in Stanzaic Narrative Poetry. In *Narrative, Interrupted: The Plotless, the Disturbing and the Trivial in Literature*. Ed. by Markku Lehtimäki, Laura Karttunen and Maria Mäkelä. Berlin: De Gruyter, 2012. Pp. 276-296.
- 26. The Unnaturalness of Narrative Poetry. In Jan Alber, Henrik Skov Nielsen and Brian Richardson, eds. *A Poetics of Unnatural Narrative*. Columbus: Ohio State University Press, 2013. 199-222.
- 27. *The Pale King*, or, The White Visitation. In Marshall Boswell and Stephen J. Burn, eds. *A Companion to David Foster Wallace Studies*. New York: Palgrave Macmillan, 2013. 191-210.
- 28. Fowles and Postmodernism: *The French Lieutenant's Woman*, *Mantissa* and *A Maggot*. In James Acheson (ed.), *John Fowles*. New Casebooks Series. Basingstoke: Palgrave Macmillan, 2013. 171-185.
- 29. (with Eyal Segal). Small World: The Tel Aviv School of Poetics and Semiotics. In *Theoretical Schools and Circles in the Twentieth-Century Humanities: Literary Theory, History, Philosophy*, edited by Marina Grishakova and Silvi Salupere. New York and London: Routledge, 2015. 196-215.
- 30. Afterword: A New Normal? In *Narrative Theory, Literature, and New Media: Narrative Minds and Virtual Worlds*. Edited by Mari Hatavara, Matti Hyvärinen, Maria Mäkelä, and Frans Mäyrä. New York: Routledge, 2016. 295-303.
- 31. Break, Period, Interregnum. In *Postmodern/Postwar and After: Rehtining American Literature*. Ed. by Jason Gladstone, Andrew Hoberek and Daniel Worden. University of Iowa Press. Pp. 59-72.
- 32. "The architectural paradigm" and "High and low, or Avant-Pop," in *The Cambridge History of Postmodern Literature*, co-edited by Brian McHale and Len Platt. Pages 185-198 and 308-323.

ARTICLES AND REVIEW ARTICLES IN REFEREED JOURNALS

1. Free Indirect Discourse: A Survey of Recent Accounts. *PTL* 3:2 (April 1978), 249-87.
2. Postmodernism, or The Anxiety of Master Narratives.

- Essay-review of Linda Hutcheon, *A Poetics of Postmodernism*; Linda Hutcheon, *The Politics of Postmodernism*; Fredric Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism*. *Diacritics* 22:1 (Spring 1992), 17-33.
3. Archaeologies of Knowledge: Hill's Middens, Heaney's Bogs, Schwerner's Tablets. *New Literary History* 30, 1 (Winter 1999): 239-262.
 4. Gravity's Angels in America, or, Pynchon's Angelology Revisited. *Pynchon Notes* 42- 43 (Spring- Fall 1998), 303- 316
 5. Telling Stories Again: On the Replenishment of Narrative in the Postmodernist Long Poem. *The Yearbook of English Studies*, 30 (January 2000), 250-262.
 6. Weak Narrativity: The Case of Avant-Garde Narrative Poetry. *Narrative* 9, 2 (May 2001), 161-167.
 7. Poetry as Prosthesis. *Poetics Today* 21, 1 (Spring 2000), 1-32.
 8. Cognition *En Abyme*: Models, Manuals, Maps. *Partial Answers: Journal of Literature and the History of Ideas*, 4:2 (June 2006), 175-89.
 9. What Was Postmodernism? *electronic book review* (December 2007).
<http://www.electronicbookreview.com/thread/fictionspresent/tense>
 10. 1966 Nervous Breakdown, or, When Did Postmodernism Begin? *Modern Language Quarterly* 69, 3 (September 2008): 391-413.
 11. Beginning to Think About Narrative in Poetry. *Narrative* 17,1 (January 2009): 11-30.
 12. Revisiting Realisms; or, WWJD (What Would Jakobson Do?) *M/MLA* 41,2 (fall 2008). *Appeared 2009*.
 13. Genre as History: Genre-Poaching in *Against the Day*. Special issue "'Genre-Poaching' in Contemporary Fiction." Ed. Joe Moffett and Josh Lukin. *Genre* 42, 3-4 (Fall-Winter 2009): 5-20.
 14. Affordances of Form in Stanzaic Narrative Poetry. Special issue "'Vers en verhaal. Narratieve structuur en tegnieke in liriese poësie [Verse and Story. Narrative structures and techniques in lyric poetry]." Ed. by Heilna du Plooy. *Literator* 31, 3 (2010): 1-12.
 15. Review of Monika Fludernik, *An Introduction to Narratology* (Routledge, 2009). *Style* 45, 1 (Spring 2011): 161-165.
 16. Transparent Minds Revisited. *Narrative* 20, 1 (January 2012): 115-124.
 17. Det unaturlige i fortælende poesi: To radikale eksempler. (Danish trans. by Rolf Reitan.) *Kultur og Klasse* 112 (2011): 71-92.
 18. Break, Period, Interregnum. In *Postmodernism, Then*. Special issue, ed. by Jason Gladstone and Daniel Worden. *Twentieth-Century Literature* 57, 3-4 (Fall/Winter 2012): 328-340.
 19. Afterword: Reconstructing Postmodernism. *Narrative* 21, 3 (October 2013): 357-64.

OTHER PRINT AND ONLINE PUBLICATIONS

1. What Is Science Fiction Good For? *NYFA Current*.
http://www.nyfa.org/nyfa_current_detail.asp?id=17&fid=1&curid=838
2. "Things then did not delay in turning curious": Some Versions of Alice, 1966-2010. <https://projectnarrative.osu.edu/about/current-research/lectures-and-presentations/mchale>

3. "Class of 1966." *Focus: Sixties at Fifty*. Ed. Charles B. Harris. *American Book Review* 35, 4 (May/June 2014): 4, 8.
4. From Postmodernist Poetics to Narratology: An Interview with Brian McHale. Conducted by Shang Biwu. *Frontiers of Narrative* 1 (2015): 1-10.
5. Wandering Rocks: An Introduction. In Christine Brooke-Rose, *Next*. Singapore: Verbivorous Press, 2015. v-xii.
6. Postmodernism: What is it good for? Interview with Lynne Haultain. *Up Close* podcast #345, University of Melbourne. <http://upclose.unimelb.edu.au/episode/345-postmodernism-what-it-good> . Alternatively: <http://goo.gl/DEvnVO>
7. The End. In *What [in the World] Was Postmodernism?*, edited by David Ciccoricco. *electronic book review*, December 2016. <http://www.electronicbookreview.com/thread/endconstruction/ends>

SELECTED RECENT PROFESSIONAL ACTIVITIES

Conference Presentations and Invited Lectures

1. Co-organizer and chair, Poetry and Narrative I, International Society for the Study of Narrative Conference, Austin TX, May 2, 2008.
2. Beginning to Think about Narrative in Poetry. Poetry and Narrative II, International Society for the Study of Narrative Conference, Austin TX, May 3, 2008.
3. Key-note address. Narrativity and Segmentivity, or, Poetry in the Gutter. Interdisciplinary postgraduate workshop on "Intermediality and Storytelling." University of Tartu, Estonia, October 17, 2008
4. Models, or, Learning from Science Fiction. "Why Study Literature?" conference, University of Aarhus, Denmark, October 22, 2008.
5. Three invited lectures. "What Was Postmodernism?," "1966 Nervous Breakdown, or, When Did Postmodernism Begin?," and "Models, or, Learning from Science Fiction," Research Institute for Foreign Literatures, Shanghai Jiao Tong University, Shanghai, PRC, November 3, 4, 5, 2008.
6. Invited lectured, "What Was Postmodernism?," Department of English, Chinese University of Hong Kong, Hong Kong SAR, November 14, 2008.
7. Affordances of Form in Stanzaic Narrative Poetry. Contemporary Narratology Workshop. International Society for the Study of Narrative Conference. Birmingham, U.K. June 4-6, 2009.
8. Keynote address. Science Fiction, or, the Most Typical Genre in World Literature. Graduate symposium on "Genre and Interpretation," University of Helsinki, Finland. June 10-12, 2009.
9. Interregnum: Science Fictions of Alternative Globalization in the Nineties. ASAP/1: Arts of the Present. Conference of the Association for the Study of the Arts of the Present. University of Tennessee, Knoxville TN. October 23, 2009.
10. Models and Thought-Experiments. Keynote address, LSU Mardi Gras Conference, Baton Rouge LA, 11-12 Feb. 2010
11. Models and Thought-Experiments. Invited lecture, Nanyang Technological University, Singapore, 20 April.

12. Reality Models, Literary Innovation and Thought-Experiments. Invited lecture, Peking University, Beijing, PRC, 27 April 2010.
13. Research and Publication. Invited Lecture, Hangzhou University, Hangzhou, PRC, 30 April 2010.
14. “Things then did not delay in turning curious”: Some Versions of *Alice*, 1966-2010. Association for the Study of Arts of the Present (ASAP) Symposium, Trier, Germany, 28 October 2010.
15. “Things then did not delay in turning curious”: Some Versions of *Alice*, 1966-2010. Invited lectures, University of Jyväskylä, Finland, December 14 2010, and University of Uppsala, Sweden, December 17 2010.
16. Federman Under Erasure. Roundtable discussion, “Federman’s Fictions: Writing the Recombinant Life,” 126th MLA Annual Convention, Los Angeles, January 7, 2011.
17. “Things then did not delay in turning curious”: Some Versions of *Alice*, 1966-2010. Clarence L. Branton Memorial Lecture. Washington and Jefferson College, Washington PA, March 29 2011.
18. Transparent Minds Revisited. The International Society for the Study of Narrative Conference. Washington University, St. Louis MO, April 8, 2011.
19. Against Historicism, or Can We Imagine the Present? Panel “Rethinking Formalism(s): The Association for the Study of the Arts of the Present.” Post45@The Rock Hall, Cleveland OH, April 30.
20. “Things then did not delay in turning curious”: Some Versions of *Alice*, 1966-2010. Nanyang Technological University, Singapore, June 25, 2011; University of Tennessee-Knoxville, September 8, 2011; Pennsylvania State University, September 15, 2011; Project Narrative, Ohio State University, October 20, 2011.
21. Form and Anachronism, or, Cyberspace. Session: “Twentieth-Century American Literature and the New Formalism.” Panel sponsored by the Division of Twentieth-Century American Literature. 2012 MLA Annual Convention. Seattle WA, Jan. 7, 2012.
22. Fredy Neptune Goes to War: The Difference that Poetic Artifice Makes in a Verse Novel by Les Murray. International Society for the Study of Narrative Conference, Las Vegas NV, 15 March 2012.
23. Postmodernist Fiction, a Critical Assessment. Round-table. *Unspeakable Practices V: Celebrating the Work of Robert Coover*. Brown University, 2 May, 2012.
24. Rereading Dorrit Cohn. A Celebration of the Life of Dorrit Cohn. Harvard University. September 9, 2012.
25. The Unnaturalness of Narrative Poetry. Poetics Working Group, Case Western Reserve University, Cleveland OH. February 8, 2013.
26. The War Memorial in Ruins: On “Debridement.” Michael S. Harper Symposium. *Canon Maker: Poet, Editor, Teacher, Mentor, Scholar*. University of Missouri—Columbia, March 14, 2013.
27. *body poetry torn asunder: The clinical history of Detroit* in Michael S. Harper’s “Debridement.” ASAP/5, Arts of the City. Wayne State University, Detroit, MI. October 3, 2013.
28. Periodizing Postmodernism. Invited lecture. Shanghai Jiao Tong University, Shanghai, P.R. China. November 5, 2013.

29. Narrative, Database and the End of the World, or, How to Read a Science-Fiction Painting. Keynote address. Fourth International Narratology Conference. Southern Medical University, Guangzhou, P.R. China. November 7, 2013.
30. Postmodernism, or, the Occupation of Shanghai Did Not Take Place: On J.G. Ballard. ASAP/6: Association for the Study of the Arts of the Present Symposium. Shanghai Jiao Tong University, Shanghai, P.R. China. June 29, 2014.
31. Everything You Ever Wanted to Know about Narratology. Invited lecture. College of Foreign Languages and Cultures, University of Sichuan, Chengdu, P.R. China. July 2, 2014.
32. The Zone Revisited. International Society for the Study of Narrative Annual Conference. Chicago IL, March 6, 2015.
33. Periodizing Postmodernism, or, Beginnings and Endings. Keynote lecture. Modernism's Legacies: (Post)Postmodernism symposium. Loyola University, Chicago, April 11, 2015.
34. Taking It Literally: What Science Fiction is Good For. Public lecture. Otago Institute/Department of English, University of Otago, Dunedin, New Zealand. May 15, 2015.
35. Periodizing Postmodernism, or, Beginnings and Endings. Invited lecture. Division of Humanities, University of Otago, Dunedin, New Zealand, June 5, 2015; and School of Culture and Communications, University of Melbourne, Australia, June 11, 2015.
36. Framed/Unframed: Writing Through Ann Hamilton's *Verse*. Association for the Study of the Arts of the Present Conference (ASAP/7): *Arts & the Public*. Clemson University, Greenville, SC. 24 September 2015.
37. A Map of Misreading, or, How Etgar Keret Got Postmodernism Wrong and Reinvented Israeli Fiction. *Keret's Happy Campers: Etgar Keret and the Fate of Israeli Culture in the World Today*. International conference, co-sponsored by the University of Chicago and the Ben Gurion University of the Negev. Chicago IL, October 14-15, 2015.
38. (with Angus Fletcher) Roundtable, "*The Crying of Lot 49* at 50," MLA Convention, Austin TX, Jan. 10, 2016.
39. Postmodern Eco, Invited talk, Tel Aviv University Department of Literature, May 24 2016.
40. Postsecular American Literature, or, What Happened in the 1990s? Invited talk, Tel Aviv University Department of Literature, May 31, 2016.
41. Against Nature. Roundtable talk, "*Towards a 'Natural' Narratology Twenty Years Later*," International Conference on Narrative, Amsterdam, June 16-18 2016.
42. Think Globally, Act Zonally. Roundtable on *Arts and the Alternatives to the Present*. ASAP/8: 8th Annual Symposium of the Association for the Study of the Arts of the Present. University of Tartu, Estonia, September 5, 2016.
43. Monumental Language: On Verbal Art in Built Space. *Intertextuality & Paratextuality*, Literature and Media Innovation capstone conference, University of Leuven, Belgium, 16 November.

Consultant and Visiting Positions

Guest Professor (*i.e.*, unpaid consultant), Research Institute for Foreign Literatures, Shanghai Jiao Tong University, Shanghai, PRC, for a three-year term, 2007-2010.

Honors Program External Examiner: Swarthmore College, Swarthmore PA, May 21-23, 2009; May 20-22, 2010; May 20-21, 2011; Kenyon College, Gambier OH, 27-29 April, 2012.

Two series of lectures on “American Modernism” and “American Literature in the Postmodern Era.” International Weeks program at the University of Sichuan, Chengdu, P.R. China, July 1-11, 2014.

Break, Period, Interregnum. Masterclass. Division of Humanities, University of Otago, Dunedin, New Zealand, June 3, 2015; and School of Culture and Communications, University of Melbourne, Australia, June 10, 2015.