

SATURDAY, 27 MAY – ABSTRACTS & BIOS

SESSION ONE 8:45-10:15

8:30-10:00 – ACCUTE Board Meeting

– *Jorgenson 1043*

S1A – Mixed Feelings

– *Vic 104*

Chair: Joseph LaBine (Ottawa)

Erin Akerman (Western), “Sympathy and Scandal: Evidence for Anna Jameson’s Grave-Robbing”

Abstract: Lewis Solomon, a Métis voyageur who transported Anna Jameson during her travels in Canada, mentions her theft of Indigenous relics in an interview with A.C. Osborne (*The Migration of Voyageurs from Drummond Island to Penetanguishene* 1901). Solomon provides the evidence necessary to substantiate Sir Francis Bond Head’s allegations—discussed by Kevin Hutchings and Blake Bouchard in “The Grave-Robber and the Paternalist” (2012)—that Jameson engaged in grave-robbing. My paper considers critiques of sympathy (Marshall 1988; Soni 2010) to suggest that Jameson’s theft is in character with the problematic sympathy she expresses in *Winter Studies and Summer Rambles in Canada* (1838).

Bio: Erin Akerman is currently pursuing a PhD at The University of Western Ontario. She studies Indigenous, Canadian, and nineteenth-century British literature, and is especially interested in the intersection of these fields in terms of collaborative authorship, regionality, and identity and community formation in literature.

Adam Carter (Lethbridge), “Nation and Lamentation: Death, Mourning, and Techné in George Grant’s Nationalism”

Abstract: The paper explores the rhetoric and work of death and mourning in George Grant’s “Lament for a Nation” drawing these into relation with longer traditions of nationalist imaginings in Europe and Canada where they have played a recurrent role. I will argue that Grant’s text negotiates a double bind confronting nationalism whereby the techné which annihilates the nation is at the same time that which produces it, a predicament which in at least one moment he grasps clear-sightedly: “Nationalism can only be asserted successfully by an identification with technological advance; but technological advance entails the disappearance of those indigenous differences which give substance to nationalism.”

Bio: Adam Carter is an Associate Professor in the Department of English at the University of Lethbridge. He specializes in critical theory with related interests in Romantic and Canadian criticism and literatures. His research currently engages the intersections of aesthetic theory and nationalism. Recent chapters or articles have appeared in “The Oxford Handbook of Canadian Literature” (2016), “Educating the Imagination” (McGill Queens 2016), and *University of Toronto Quarterly* (2017).

Emily Murphy (Queen’s), “Compassionate Authorship: How Zelda Fitzgerald Shapes the Contemporary Author”

Abstract: Novelistic reworkings of Zelda Fitzgerald’s biography since 2011 reveal the way that contemporary middlebrow authorship constructs itself as an ethical intervention into cultural narratives of historical figures. This exercise of sympathetic agency at first seems to indicate that contemporary middlebrow literature participates in a broader contemporary movement to destigmatize mental illness. However, the politics and hierarchies of compassion suggest that contemporary authorship is paradoxically complicit in its continued stigmatization. When authors ask their readers to “feel for” the fictionalized Zelda Fitzgerald, this compassion also insists on her intractable otherness.

Bio: Emily Christina Murphy is a doctoral candidate in the department of English at Queen’s University. Her dissertation focuses on celebrity culture and the history of psychiatry in the modernist period. Her recent archival recovery work appears with the Canada and the Spanish Civil War project.

Angela Facundo (Independent Scholar), “Empathy and the Anal Stage: A Common Ground for Reading”

Abstract: This paper offers a theoretical exploration of the term, empathy: what it means, what it doesn’t mean, whether it’s on the side of sameness or of difference, why individuals are compelled and confused by it, and what

it has to do with reading literature. If identification is only the first step in empathic relations, then I revise the idea that literature elaborates the capacity for empathy through the reader's vicarious experience with the protagonist. Unlike popular conceptions of empathy, I argue that sadism and empathy are mutually constitutive, and literary reading cannot engage one without engaging the other.

Bio: A. C. Facundo received a PhD in English from York University in Toronto and continued as a Social Sciences and Humanities Research Council postdoctoral fellow at the University at Buffalo, State University of New York. She teaches at York University.

S1B – Witches, Shepherds and Queens

– Vic 110

Chair: Judith Herz (Concordia)

Nathan Szymanski (Simon Fraser), “‘He sported in the fragrant lawns’: Reconsidering Christopher Marlowe’s Shepherds and their Sports”

Abstract: My paper considers the cross-pollination of sport and eroticism in early modern England by reframing Christopher Marlowe’s “The Passionate Shepherd to his Love” according to the surrounding, ambivalent terminology of sports and competition. I show, specifically, how sport enters into erotic discourses in Hero and Leander and in Tamburlaine 1 as persuasive play that recasts the power dynamics between characters. Ultimately this paper provides new insight on the significances of competition and sport in early modern models of desire and masculinity, both within Marlowe’s canon and in the period at large.

Bio: Nathan Szymanski is an ABD PhD Candidate at Simon Fraser University, studying the early modern English pastoral eclogue, a dialogic verse form dating back to Virgil and Theocritus. He has recently co-authored (with his supervisor) a semi-diplomatic translation of an academic drama performed at Oxford in 1635, which has been accepted, with accompanying introduction and notes, for publication by English Literary Renaissance.

Laura Schechter (Alberta), “‘by my side a Royall mayd’: Pairing Shakespeare’s Titania and Spenser’s Gloriana”

Abstract: Although many critics have written on *A Midsummer Night’s Dream* and *The Faerie Queene*, few have actively connected Shakespeare’s Titania to Spenser’s Gloriana, perhaps because the latter is so difficult to interpret. Indeed, while the headstrong Titania comically lusts after Bottom, Gloriana remains largely absent from the text that bears her name. Scholars who do consider the two as a pair tend to read Titania as a parodic representation of Gloriana, or they consider the queens in light of Elizabeth I. This paper suggests a new focus on the characters as instigators of action in their respective temporal-political worlds.

Bio: Laura Schechter received her PhD in English from the University of Alberta, and she continues to teach there as a full-time Contract Instructor. She has published articles in *Renaissance and Reformation*, *ESC: English Studies in Canada*, and *Pedagogy*, and she has also published in the edited collection *Narratives of Citizenship*.

Mark Kaethler (Medicine Hat), “‘in all times, may this day ever prove / A day of triumph, joy and honest love’?: Thomas Middleton’s *The Witch* and Political Awareness”

Abstract: Since the publication of Anne Lancashire’s essay on the interconnections between the infamous trial of Frances Howard and Robert Carr and Thomas Middleton’s tragicomedy *The Witch*, it has been hard to discount the play as a stage flop. However, scholars typically attribute the political nature of the play to commercial motivation. By considering providential discourse, the circulation of verse libels, and the details of the scandal in relation to both the genre of tragicomedy and the events in the play, this paper claims that Middleton’s *The Witch* is a theatrical event that encourages political awareness and interpretation from its audience members.

Bio: Mark Kaethler is a full-time instructor at Medicine Hat College and the Assistant Project Director of Mayoral Shows for the Map of Early Modern London. His work has been published in *Upstart* and *This Rough Magic*, and he is co-editor of *Shakespeare’s Digital Language: Old Words, New Tools* (Routledge, 2017).

S1C – Women and Authorship

– Vic 204

Chair: Nadine Fladd (Waterloo)

Megan Taylor (McGill), “Power, Profession, and Female Authorship in the Early Nineteenth Century “

Abstract: As Britain’s literacy rates and readership grew during the Romantic period, cultural and political debates emerged about who should be reading and writing what – and particularly what, if at all, women should be reading and writing. This paper uses Eaton Stannard Barrett’s satirical novel *The Heroine* (1813) to examine the ways in which early nineteenth-century fiction explores the growing power and professionalization of female authorship even as it derides female ambition or domestic dissatisfaction. Ultimately, “the heroine” emerges as a multi-faceted role, dangerous not just for its intoxicating fantasy but for the real independence and authority it could offer women.

Bio: Megan Taylor is a doctoral candidate at McGill University. In her dissertation she examines vilified and idealized representations of readers and reading in Romantic-period fiction. Her work has recently appeared in *Lumen* and *Eighteenth-Century Fiction*.

Victoria Lamont (Waterloo), “Popular Westerns: Towards a Feminist Genealogy”

Abstract: The prevailing origin story of the western as a man’s genre does not account for the significant number of women who wrote westerns during the early 20th century. Specifically, this period saw the emergence of a new category of cheap print culture that I call “quality” pulp fiction. Instead of addressing an infantilized “mass” readership imagined as juveniles and uneducated labourers, this new category imagined its audience as mature adult readers who expected and deserved “quality” fiction for their hard earned money. The mature, “adult” reader of “quality” fiction was discriminating, thoughtful, less susceptible to impulses, and therefore less “gendered” in their reading tastes. It was in this context that the 20th century popular western emerged. Popular western fiction published in “quality” pulps such as *Popular* and *Argosy* addressed an adult readership of “respectable” men and women, and was produced by women as well as male writers.

Bio: Victoria Lamont teaches at the University of Waterloo and is the author of *Westerns: A Women’s History* (University of Nebraska Press, 2016)

Myra Bloom (Toronto), “Dissolving Boundaries: Elena Ferrante, Autofiction, Feminism”

Abstract: This paper will consider the function of ‘disappearance’ as a feminist praxis that is both thematized in Italian novelist Elena Ferrante’s ‘Neapolitan Quartet’ and practised by its author. I will show how the disappearing or “dissolving” woman is a recurring motif throughout the four-part novel that registers women’s evasion of prescribed gender norms. This insight, I will argue, is likewise at the heart of Ferrante’s fierce protectiveness of her anonymity, a posture that was recently challenged when Italian journalist Claudio Gatti “unmasked” her in a 2016 exposé. Whereas Ferrante deliberately attempted to evade what Irene Gammel has called the “subjection to confessional readings” (3), Gatti’s insistence on fulfilling readers’ so-called “legitimate interest” (qtd in Chee) in her biography speaks to the difficulty, particularly for women, of evading “confessional snares” (Gammel 2).

Bio: Myra Bloom has published articles about feminism, confession and identity politics in numerous academic journals including 'English Studies in Canada', 'Quebec Studies' and 'Studies in Canadian Literature.' She has also published reviews and interviews in literary journals such as 'The Puritan' and 'The Rusty Toque.' She currently teaches academic writing at the University of Toronto and OCAD U.

S1D – Spies!

– Vic 302

Chair: Kevin Shaw (Western)

Christopher Doody (Independent Scholar), “The Fall of a Titan and the Rise of a Nation: Or, How a Russian Spy Helped Define Canadian Authorship”

Abstract: In 1955, Igor Gouzenko, an ex-Russian spy, was awarded the Governor General’s Literary Award for his novel *The Fall of a Titan* (1954), and it became one of the most controversial prizes in the history of the Awards. Primarily, Gouzenko’s win has been criticized for being politically motivated. However, the award also spurred a public debate between two of the award’s

judges over how Canadian authorship should be defined. This paper explores the Gouzenko controversy and argues that the political discussion surrounding Gouzenko's novel overshadows the more important discussion that attempted to determine if Gouzenko should be considered Canadian, which had lasting importance on the GG award system.

Bio: Christopher Doody received his PhD from Carleton University. His dissertation examined the development of Canadian authorship in the first half of the twentieth century, with a focus on the Canadian Authors Association. He has previously published on the Governor General's Literary Awards, Amazon's marketing of the Kindle, and the works of Douglas Coupland.

Aaron Kreuter (York), "To Suppress Those Forty-Odd Pages': On the Ethics of *Operation Shylock's* Excised Chapter"

Abstract: In this paper, I perform a reading of the much-debated ending of Philip Roth's 1994 novel *Operation Shylock*. I argue that the excised final chapter—which details the narrator Philip Roth's adventures spying for the Mossad—represents a moment of Bakhtinian heteroglossia, where the narrator goes against the author's ethical desires. In other words, I read Philip the narrator against Roth the author. My paper will help to shed light on Roth's subtle and fecund critiquing of the complex relationship between the American Jewish diaspora and Israel, the nation-state that claims itself to be the telos of all Jewish diaspora.

Bio: Aaron Kreuter is a PhD student in English Literature at York University. His SSHRC-funded dissertation explores North American Jewish fiction that takes Israel/Palestine as its setting/subject matter. A book of poems, *Arguments For Lawn Chairs*, was recently published by Guernica Editions.

Lorraine York (McMaster), "I'm Not Going to Be the Poster Boy for This. Although I Am the Poster Boy': Daniel Craig's Reluctant Bonding"

Abstract: In this paper, I consider Daniel Craig as a particularly revealing instance of what I have theorized as the "reluctant celebrity": the celebrity who expresses discomfort with his or her intense condition of social visibility. The reluctant celebrity is able to derive forms of profit from engaging in remunerative, self-promoting activities while amassing public respect for engaging in those activities reluctantly. Drawing upon Craig's four Bond films to date, as well as Ian Fleming's representations of the spy, I argue that the franchise has evolved alongside Craig, in producing a character who also wants—and does not want—to be James Bond.

Bio: Lorraine York is Senator William McMaster Chair in Canadian Literature and Culture in the Department of English and Cultural Studies at McMaster University. Recent books include *Literary Celebrity in Canada* (2007), *Margaret Atwood and the Labour of Literary Celebrity* (2013), and *Celebrity Cultures in Canada*, co-edited with Katja Lee.

S1E – Romantic and Victorian Anthropocene Visions

– Vic 304

Chair: Daniel Hannah (Lakehead)

Jarrold Ingles (Rochester), "Wordsworth's Wanderer: A Guide to Sustainable Globalism"

Abstract: I will examine how Wordsworth's Lake District travel guide can help us become wiser wanderers and dwellers in a global world by awakening readers' consciousness to the fragility and importance of local communities for the diversity and health of nations.

Bio: Jarrold Ingles is a 3rd year PhD candidate at the University of Rochester. My areas of interest include the Long-Nineteenth Century, transatlantic romanticism, and the environmental humanities. My research focuses on the ways that literature, law, political theory, and ecology intersect.

Robert Pasquini (McMaster) "Extraliterary Extinctions: Speculative Ecology in Victorian Anthropocene Narratives"

Abstract: This paper focalizes the extraliterary markings of the Anthropocene in popular Victorian print media. Linking the methodologies of Victorian ecocriticism and animal studies, this research deepens our ecocritical understandings concerning the cultural practices of underrepresented figures like mongers, hunters, and street-hawkers. Once synthesized then amplified by evolutionary thinking, ecological catastrophes and species collapses infiltrated the oft-overlooked practices and spaces of everyday life. The threatened depletion of ubiquitous animals provided a relatable context in which to analogize (or

perform) evolutionary pressures in action, or in praxis. These Victorian narratives of the early Anthropocene projected insular ecological disasters and species collapses.

Bio: Robert Pasquini is a PhD candidate in English at McMaster University. His OGS-funded research traces Darwinian ramifications in Victorian print culture. His publications examine Victorian figures like H.G. Wells and Thomas Henry Huxley. Robert recently won the 2016 VSAWC Founders' Circle Award and the 2015 CACLALS Graduate Student Presentation Prize.

S1F – “It’s come too late for me”: War, Peace, and Commemoration, 1914-Present

– Vic 500

Organizer and Chair: Irene Mangoutas (Queen’s)

Scott Herder (Toronto), “Selecting Memories in Canadian Novels About the First World War”

Abstract: This essay examines different visions of peace that are depicted by works of literature as a way of displaying distinctive modes of commemorating the First World War. Whether these visions are of a fragmented modernity, an affirmed nationalism, or a renewed Indigenous community, actual histories—along with governmental and institutional remembrance—persist and overwhelm their literary treatment. Therefore, rather than detailing how the politics of a literary narrative might reflect, or deflect, the event of the war, this essay examines the complicated ways in which literary visions of peace after the event are challenged by its continued commemoration.

Bio: Scott Herder is a PhD candidate in the department of English at the University of Toronto. His dissertation project, “After the Event: Commemoration and Canadian Literature,” figures concepts of commemoration within literary works participating in the First World War, the Great Depression, the Centennial, and issues of redress.

Benjamin Taylor (York), “‘Every inch a soldier’: Commemoration and the Myth of Return”

Abstract: This paper examines how Virginia Woolf’s *Mrs Dalloway*, Rebecca West’s *The Return of the Soldier*, and Erich Maria Remarque’s *All Quiet on the Western Front* disrupt and challenge the myth of the soldier’s return from war and the role of commemoration in perpetuating this myth. Instead of offering an Odyssean return narrative, these texts offer three disturbing realities: the ex-soldier either suffering from post-traumatic stress disorder, committing suicide, or returning to the front. Ultimately, the texts reveal how commemoration must willfully ignore the experiences of returning soldiers in order to envision a cohesive and healthy national future.

Bio: Benjamin Taylor is a PhD candidate in the Department of English at York University and a 2016-2017 Ontario Graduate Scholarship recipient. His dissertation project examines intersections of gender and satire in works by Djuna Barnes, James Joyce, Wyndham Lewis, Mina Loy, and Virginia Woolf.

Sean McPhail (Toronto), “‘Who Will Remember?’: Siegfried Sassoon’s Politics of Commemoration”

Abstract: My paper investigates how memorials erected by warrior nations commemorate war dead in a manner at odds with how soldier-poets remember their fallen brethren. Focussing primarily on the poetry and memoirs of Siegfried Sassoon, I demonstrate how Great War poetry functions as a personal memorial that does the work of mourning on behalf of the poet. To understand why public monuments inevitably fail the individual, my paper examines the exile that united the poet and his subject while serving at the front. Poetic memorials necessarily reflect the close relationship between the poet and his object that public monuments cannot portray.

Bio: Sean A. McPhail is a second-year PhD student at the University of Toronto, where his dissertation will investigate the role of fictive kinship in the Great War poetry of Siegfried Sassoon and his comrades. McPhail’s other scholarly interests include twentieth century German fiction and the short story.

Kailey Havelock (Ryerson), “‘The imperfections of memory meet the inadequacies of documentation’: Unreliable Traumatological Narrativization in Ishiguro, McEwan, and Barnes”

Abstract: This research project considers unreliable traumatological narrativization in contemporary British novels that reflect upon the disillusionment of the British Empire following World War II. Julian Barnes’ *The Sense of an Ending*, Ian McEwan’s *Atonement* and *Black Dogs*, and Kazuo Ishiguro’s *The Remains of the Day* grapple with the narrativization of trauma and the historicization of national identity. This project draws on Paul Gilroy’s theory of British cultural identity, Dominic LaCapra and

Frank Kermode's theories of the construction of meaning via narrative, and Judith Herman and Cathy Caruth's theories of traumatic disruption, to explore the reliability of post-traumatic narrativization through moments of unacknowledged narratorial subjectivity.

Bio: Kailey Havelock holds an Honours BA in English Literature and Creative Writing from Concordia University, where she was short-listed for the Compton-Lamb and MacGuigan awards. She is presently completing a SSHRC-funded MA in Literatures of Modernity at Ryerson University. Her creative and academic publications can be found at www.kaileyhavelock.com.

SESSION TWO 10:30-12:00

S2A – Canadian Association of Chairs of English (CACE) Roundtable: The View from Inside the Academic Job Search in English Today – Vic 101

Organizer and Chair: Jacqueline Jenkins (Calgary)

Speakers: Jacqueline Jenkins (Calgary), Peter Sinnema (Alberta), Paul Stevens (Toronto), and Karin Beeler (UNBC)

Bios/Abstracts: n/a

S2B – Joint Panel with the Victorian Studies Association of Ontario (VSAO): Many Happy Returns: The Anniversary in Victorian Britain

– Vic 104

Organizers and Chairs: Tina Choi (York) and Suzanne Bailey (Trent)

Jo Devereux (Western), “‘Dear and Precious Objects’: Queen Victoria’s Birthday Table at Osborne, 1849-61”

Abstract: In the Royal Collection, six water colours by James Roberts (c. 1800-1867), commissioned by Queen Victoria from 1849-61, depict the Queen’s birthday gift table at Osborne House. Roberts’ paintings reflect the sense of comfortable seclusion from the stress of London that the house itself represented for both Victoria and Albert, as well as their children. Examining these images as embodiments of the idealized domestic tranquility, stability, and duty that Victoria and Albert personified for Britain at mid-century, this paper also explores the contest between Victorian assertions of dynastic power and the transformation of the Royals into icons of middle-class self-sufficiency.

Bio: Jo Devereux teaches in the Department of English at Western University. Her book *The Making of Women Artists in Victorian England* was published in 2016; and her article “Victorian Women’s Art Education and Periodicals: The Woman’s Signal, The Woman’s Herald, and The Englishwoman’s Review” is forthcoming in *Victorian Periodicals Review*.

Alison Hedley (Ryerson), “‘A popular and interesting pictorial method’: Multimodal Storytelling in the ILN’s Jubilee and Coronation Numbers”

Abstract: Through most of the Victorian period, illustrated news weeklies privileged letterpress over images in terms of per-number page space and interpretive authority. I use Gaudreault and Marion’s theory of the twice-born medium to elucidate this convention’s fin-de-siècle decline. The *Illustrated London News*’ commemorative Jubilee and Coronation numbers reflected illustrated weeklies’ increasing use of visual and otherwise non-verbal modes of expression to convey news stories. I argue that the Coronation Procession Number (1902) exemplified this shift, encouraging readers to view illustrated news weekly as unique medium that participated in the modern milieu’s turn toward multimodal expression.

Bio: Alison Hedley is a PhD candidate in Communication and Culture at Ryerson, specializing in late Victorian illustrated magazines. She leads the Yellow Nineties Personography Project at Ryerson’s Centre for Digital Humanities, where she’s also a HASTAC scholar. She’s the 2016-2017 recipient of Ryerson’s Liss Jeffrey Award for new media research.

Rachelle Stinson (York), “The Commemorative Conundrum: Crashing the Party in Victorian Oxford Fiction”

Abstract: This paper begins with the understanding that Oxford’s Commemoration ceremony was an anniversary of great significance on the Victorian cultural and academic stage, an event of nostalgic allure and historical import in both cases. The conundrum that this paper addresses is the curious treatment of the ancient university’s annual celebration in the pages of university fiction, where it is downplayed, derided, or doused in destructive nostalgia. Victorian university texts like the *Verdant Green* series and *Jude the Obscure* use Oxford’s Commemoration to denigrate rather than celebrate the university, to point to institutional concerns that beg to be remembered properly.

Bio: Rachelle Stinson is a PhD candidate and SSHRC doctoral fellow at York University in Toronto. She has presented at numerous conferences on Victorian literature, her area of specialization. Currently at work on her doctoral dissertation, her research focusses on the representations and functions of nostalgia in Victorian varsity fiction.

S2C – Joint Panel I with the North American Society for the Study of Romanticism (NASSR): Romanticism, Nation and Community I – Vic 110

Organizer and Chair: Kir Kuiken (SUNY - Albany)

Marc Mazur (Western), “Preserving, Dwelling, Incorporating: Wordsworth and the Future”

Abstract: While the British National Trust was born out of the desire to preserve a stable identity in the face of shifting demographic and political processes at the end of the nineteenth-century, the Wordsworth Trust opens a line of flight to consider the Trust as a specifically Romantic community. Reading Wordsworth’s *Home at Grasmere* and Book V of *The Prelude*, this paper interprets the Trust as a community that preserves loss itself as a repetition compulsion.

Bio: Marc Mazur is a fourth-year doctoral candidate in the department of English and Writing Studies at the University of Western Ontario. His work focuses on the interplay between textual studies and desire, specifically the relationship between the unpublished and published texts of Romantic authors at the turn of the nineteenth-century.

Kir Kuiken (SUNY - Albany), “The Community of Lovers in Kleist’s ‘Betrothal in San Domingo’”

Abstract: Bataille’s conception of sovereignty is predicated on expenditure, on that which exceeds utility, and thus on a notion of sacrifice that surpasses any determined end. Blanchot in *Unavowable Community*, drawing on Bataille’s conception, gives the example of the “community of lovers” as both a form of “sovereignty” no longer predicated on mastery, and of a community no longer organized by a shared identity or common ends. Blanchot’s elliptical reference in this section to Kleist will be my starting point. Focusing on his novella *Betrothal in San Domingo* set during the Haitian Revolution, I examine the secret pact formed between the two main characters. Their betrothal, I argue, suggests a new form of community not predicated on the biopolitical forms that dominated the Haitian Revolution and its aftermath. Engaging in a reading of Kleist’s novella, my paper focuses on why this “unavowed community” is necessarily a question of literature (rather than Philosophy or Theology). If Kleist’s novella suggests that there is a necessary fictionality involved in any prospect of community, including what would appear to be its most basic form—the community of lovers— then the question remains how one distinguishes the fictionality of a secret avowal from the fictions that organize the biopolitical. Kleist’s novella, I argue, suggests that the secret nature of the avowal introduces a different relationship between community and what is “shared” between members of that community.

Bio: Kir Kuiken is associate professor of English at the University at Albany, SUNY. He is the author of *Imagined Sovereignities: Toward a New Political Romanticism* with Fordham University Press, as well as essays on Wordsworth, Shelley, Goethe, Deleuze, Derrida, Heidegger, Benjamin, and others.

Ian Balfour (Toronto), “The Language of National Sublimity (Fichte Among Others)”

Abstract: My paper situates the discourse of the nation in Europe of the late 18th and early 19th centuries within political and a little less obviously aesthetic theory of the time. Following some hints of Benedict Anderson I explore in some detail how there is a "subliming" of the nation in this period of its consolidation of the nation-state with which it is not quite identical. Generally the nation is posited as proceeding from an immemorial past and extending to a posited infinite future, a kind of scaling down and extension of the Virgilian imperium sine fine even as the borders of actual nations are becoming more and more circumscribed. I will concentrate on the example of Fichte's notorious Addresses to the German Nation. Following readings of Etienne Balibar and Marc Redfield, I attend to the rhetoric of Fichte's text, oddly divided between a nationalistic chauvinism and a universalism grounded in language as a national principle that cannot be reduced to and is even opposed to blood and soil precisely because it is linguistic. This in principle progressive gesture is undermined by a simultaneous insisted-upon hierarchy of the Germanic and Germans above people who in principle can learn the German language (and thus be Germans). The hypothetical possibility of the universal can't really be met by the practical difficulty of a non-German really learning German. The putative openness of the German (as opposed to the French) to the rest of the world is as foreclosed as it is posited.

Bio: Ian Balfour is Professor of English at York University. He is the author of books on *The Rhetoric of Romantic Prophecy* and on Northrop Frye. He edited with the filmmaker Atom Egoyan *Subtitles: On the Foreignness of Film* and with Eduardo Cadava a double-issue of *South Atlantic Quarterly* on human rights, and edited an SAQ issue on Late Derrida. He was a co-translator of Benjamin's dissertation and recently co-curated an exhibition at Tate Britain on William Hazlitt's art criticism. He's published on a range of topics in popular and unpopular culture, including recent essays on James Baldwin's film criticism, Austen's Emma and its film adaptations, Hölderlin's theory of tragedy, and on cover songs. He has taught at Cornell as the M. H. Abrams Distinguished Visiting Professor of English and as well as at Williams College, Rice, and the Goethe University in Frankfurt, among others. He is currently finishing a book on the sublime.

S2D – Joint Panel I with the Canadian Association for American Studies (CAAS): Cognition Estrangement

– Vic 204

Organizers: Jason Haslam (Dalhousie) and Brian Greenspan (Carleton), Chair: Jason Haslam (Dalhousie)

Brent Ryan Bellamy (Memorial), "Extrapolating against Extraction"

Abstract: This paper will take up texts whose story-worlds critically assess the conjuncture of fossil-fueled capitalism and global warming. These are not allegories; many people are living through changing realities and many more soon will be with the increasing violence and frequency of extreme weather events. Thus, as the prospect of "seeing clearly with fresh eyes" strikes me as a useful pedagogical model, it is not one we need. I suggest we might find better purchase for imagining a transition away from fossil capital in science fiction, and other generic enterprises, that adhere more closely to a formal logic of extrapolation.

Bio: Brent Ryan Bellamy is a SSHRC Postdoctoral Fellow at Memorial University of Newfoundland. He has published work in *Mediations*, *Paradoxa*, and the essay collection *Green Planets* and work forthcoming in *Extrapolations*, *Western American Literature*, and the essay collection *Time, Globalization, and Human Experience*. Follow his work at www.brentryanbellamy.com.

Brian Greenspan (Carleton), "SF and the Metanovum: Cognitive Estrangement as Media Archaeology"

Abstract: Darko Suvin's concept of cognitive estrangement remains one of the most generative and controversial concepts within Science Fiction Studies. Drawing on media archaeology and a variety of narratives that estrange cognition itself, I will argue that SF explores cognition as encoded neither in "scientific" principles, the reader's mind nor the text itself, but rather in the material logic of the inscription technologies that structure the discourse networks of any given episteme. Thinking machines function in these texts as metanovums that reveal the interior voice of thought to be a side-effect of the codes, temporalities, and protocols of technical media.

Bio: Brian Greenspan is an Associate Professor in the Department of English, the doctoral program in Cultural Mediations, and the Master's in Digital Humanities at Carleton University. Founding Director of the Carleton Hyperlab and co-founder of the Digital Rhetorics and Ethics Lab, his scholarship focuses on utopian literature and narrative media.

Meghan Riley (Waterloo), “‘Hear[ing] the dead’ and ‘remember[ing] the past’: Ways of Knowing in Larissa Lai’s *Salt Fish Girl* and Nnedi Okorafor’s *Who Fears Death*”

Abstract: In this paper, I demonstrate how these novels are indicative of an array of Canadian and American speculative fiction which positions the knowledge of women and people of colour as being in addition to or greater (rather than lesser) than the “Enlightenment’s privileging of thought,” particularly in terms of communal affect. I argue that Lai and Okorafor’s work has been revolutionary and that we might use it in the university classroom to move beyond liberal humanist concepts of knowledge.

Bio: Meghan K. Riley is a doctoral student in English Language and Literature at the University of Waterloo, where she has part-time roles at the Centre for Career Action and Centre for Teaching Excellence. Meghan’s current research interests include speculative fiction, postcolonial theory, feminist disability studies, composition studies, and standpoint theory.

S2E – Crossing Boundaries: Race and Nation

– Vic 302

Chair: Katherine McLeod (Concordia)

Hilary Ball (UBC), “Racialized Narratives of Electrification in Edith Wharton’s *The Custom of the Country*”

Abstract: This paper considers *The Custom of the Country* as Wharton’s intervention in the racialized rhetoric of American progress that accompanied the electrification of America at the turn of the twentieth century. Although Wharton’s racial politics are by no means unproblematic, the shifting and often contradictory interplay of light and darkness that permeates her poetic language and dominates her descriptions of material environments ultimately works against pervasive cultural narratives that embedded electrification in a social Darwinist ideology of racial superiority. Wharton thereby complicates notions of white America’s technological supremacy, revealing instead the fundamental instability of white American racial identity.

Bio: Hilary Ball is a second-year M.A. student at the University of British Columbia. She is currently writing a thesis on blushing in Thomas Hardy and has an article forthcoming in *The Henry James Review*.

Sara Gallagher (Waterloo), “‘Down Here in Paradise’: Fictional Accounts of the Exoduster Movement”

Abstract: My paper examines Toni Morrison’s speculative account of the Exoduster Movement, *Paradise* (1997). I place Morrison’s text in multiple frameworks: historically, to examine the emphasis she places on the Movement’s religious symbolism and its roots in colonial violence; canonically, to examine Morrison’s work alongside other black speculative fiction that portray similar themes and geographies; theoretically, to examine *Paradise* as a feminist text, in which female spaces embody resistance against marginalization and oppressive moral conditions. My paper focuses on how conflict is spurred from memories rooted in slavery.

Bio: I am a third-year PhD Candidate at the University of Waterloo in the Literature and Language program. My most current research focuses on the African-American West, specifically on migrations, their histories, and the literature that was produced by them.

Evan Buck (Western), “‘Are You My Mommy?:’ Transracial and Transcultural Adoption in Camilla Gibb’s *Sweetness in the Belly*”

Abstract: This paper examines Camilla Gibb’s 2005 novel, *Sweetness in the Belly*, specifically as it pertains to transracial and transcultural adoption. Although there has been much scholarship regarding parenthood, specifically maternity, in literature, there is a lack of scholarship in the field of adoption and the ways in which adoption affects the formation of identity for adoptees. Supported by theorists such as Lauren Berlant and Heath Fogg-Davis, this research argues that transracial and transcultural adoption problematizes the formation and reception of national identities in addition to opening the way for academic debate regarding this very contemporary phenomenon.

Bio: Evan Buck holds a B.A. in English literature and sociology from Bishop's University in Quebec and is currently a Master's student at the University of Western Ontario. His research interests are broad, but he has a particular interest in Canadian literature, specifically Indigenous and newcomer literatures. Evan hopes to continue his studies at the doctoral level.

S2F – Poetry, Theory, and the Avant-garde

– Vic 304

Chair: Michael O'Driscoll (Alberta)

Andy Weaver (York), "Not Just A Matter of Story: Differing Conceptualizations of Subjectivity in Black Mountain Poets and Language Writers"

Abstract: This paper argues that the fundamental difference between two major American schools of poetry, Black Mountain and Language Writing, revolves around the groups' subtle but fundamentally different conceptualizations of subjectivity. By focusing primarily on work of two representative poets, Robert Duncan and Ron Silliman, and by referring to the theorizations of subjectivity by Jean-François Lyotard and Jean-Luc Nancy, I will argue that Black Mountain writers view subjectivity as immanently sublime but *a priori* and stable, while Language Writers treat subjectivity as necessarily *a posteriori* and existing only in the moment of encounter.

Bio: Andy Weaver is Associate Professor of English at York University, where he teaches courses on post-WWII American and Canadian experimental poetry.

Veronica Belafi (Columbia), "Reading Charles Olson Writing the Carbon Age"

Abstract: This paper offers two simultaneous readings of Charles Olson's "Maximus Poems" (1960-75) as a product of the Carbon Age. In one, we find carbon in the time, strata, and environment of Olson's subject. In the other, we feel it in the physical typewriter, carbon paper, and ink he handled every day. By virtue of its materiality, its composition, and its history, "Maximus" reproduces and critiques a paradigm shift in changing energy regimes—from nineteenth-century whaling to twentieth-century oil culture. Furthermore, it allows us to question the interplay and exchange between energy and aesthetics in poetry and culture.

Bio: Veronica Belafi is a PhD candidate in English Literature at Columbia University. Her academic interests stem from the history and philosophy of science and technology, including ecocriticism, modern and contemporary media poetics, policy and public health discourse, and theories of assemblage.

Ryan Thomas Devitt (St. Jerome's), "An Art of Life: Literature as /Tekhne tou Biou/"

Abstract: The proposed paper will re-evaluate Foucault's early writing on literature according to his final turn to the care of the self. Drawing on the lectures of 1981 to 1984, I formulate literature as a */tekhne tou/ bio* or art of life -- a technique of review and preparation that evaluates the relation of the self to itself, but also an invitation of possible experience that equips the self against the limits that beset it. I outline the form, content, and function of this art, finally, through a brief reading of contemporary avant-garde literature.

Bio: Ryan Devitt wrote his dissertation on Foucault and literature, and a monograph on the subject is forthcoming. Ryan has taught undergraduate courses in English language and literature for the last thirteen years, including classes on the short story & drama, theory and criticism, and linguistics.

Carl Watts (Queen's), "Cliquish Contingency: Recuperation and Resistance in the Canadian Avant-Garde"

Abstract: This paper argues that the social determinants of experimental poetry—that is to say, the conversion of political commitments to community ones and the accompanying elimination of boundaries between work and life—in fact open up new possibilities for resisting neoliberalism. It finds in the work of Christian Bök and several Canadian and American scholars of the avant-garde a cliquishness that, precisely for its potentially arbitrary practices of inclusion and exclusion, is able to resist the academy's systematic recuperation of the marginalized as well as the concomitant enlargement of the profit motive to include—and contain—supposedly transgressive artworks.

Bio: Carl Watts is a PhD candidate at Queen's University. His dissertation looks at ethnic nationalism in Canadian literature; recent research interests include the constructions of mainstream and experimental poetry in Canada. He has published in various magazines and journals. A poetry chapbook, *Reissue*, appeared in 2016 on Frog Hollow Press.

S2G – Board Sponsored Panel: Ian of Tim Hortons: Herb Wyile, the Folk Paradigm, and the Future of Atlantic Canada Studies
– Vic 500

Organizer and Chair: Peter Thompson (Carleton)

Paul Chafe (Ryerson), “Bad as a zoo, if you think about it’: Playing the part in Edward Richie’s *Today I Learned It Was You*”

Alexander MacLeod (Saint Mary’s), “Let’s say you’re a tough guy’: Performing and Reforming Maritime Masculinity in Kris Bertin’s *Bad Things Happen*”

Peter Thompson (Carleton), “We’ll send you a postcard from Fort McMONEY’: Work as Liminal Space in *Just Passing Through, The Underwater Welder* and “Ducks”

Session Abstract: Herb Wyile’s 2011 book, *Anne of Tim Hortons: Globalization and the Reshaping of Atlantic-Canadian Literature* is indebted to Ian McKay’s work on what Wyile calls the “folk paradigm”: the idea, propagated by the state, the tourism industry, and certain cultural products, that the East Coast is idyllic, backwards, and a respite from the rest of the modern world. In his opening discussion of this concept (p22-28), Wyile argues that cultural producers in the Atlantic provinces are both limited and energized by the persistence of folk stereotypes: on the one hand, publishers and audiences may prefer quaint images of the East Coast, but on the other, writers and film-makers have capitalized on the power of unsettling and resisting these expectations. He argues that “while Atlantic-Canadian writing shares a cosmopolitan, contemporary sensibility with Canadian literature as a whole, what is distinctive about this sensibility in the East is the degree to which it must be developed in relation to expectations to the contrary. That the cosmopolitanism of Atlantic-Canadian writing should come as a surprise, in other words, reflects the extent to which the region has been constructed as insular, primitive, effectively lost in time” (25-26).

As much as the folk paradigm impacts the production of culture, though, scholars working on Atlantic Canadian culture are tied to this concept perhaps even more stringently: *Quest of the Folk* is so influential that it seems impossible to write or teach about Atlantic Canada without citing it extensively as a precursor to any argument about the region. Although Wyile leans heavily on *Quest of the Folk*, he does provide some ideas for both updating the folk paradigm and perhaps even moving past it: among other things, Wyile outlines the increased influence of neoliberalism and changes in communications and technology, the flip side of the folk paradigm (the deranged hillbilly version of the folk), and critiques the prevalent idea that anyone who engages in activities associated with the folk is naive or backwards. This panel takes another look at *Anne of Tim Hortons* and considers the extent to which it provides guidance on teaching and researching Atlantic Canadian culture in a post-*Quest of the Folk* world. Is it enough to simply update the folk paradigm, or, with Herb Wyile’s help, can we come up with alternative models for understanding the region?

Bios:

Paul Chafe teaches at Ryerson University where he has just been awarded the inaugural Dean's Teaching Award for Contract Lecturers. His initiative for an open access e-textbook for introductory writing courses in universities across Ontario has been awarded funding from eCampusOntario. He continues to write on the literature of Newfoundland and Labrador and his latest publication is "Entitlement, Anxieties of Possession, and (Re)Working Place in Michael Crummey's *Sweetland*" in the spring 2017 issue of *Newfoundland and Labrador Studies*.

Alexander MacLeod is an associate professor of English and Atlantic Canada Studies at Saint Mary’s University in Halifax. His research explores literary representations of spatial theory and cultural geography.

Peter Thompson is an Associate Professor in the School of Indigenous and Canadian Studies at Carleton University. His research examines representations of the natural environment in contemporary literature and popular culture, with a particular focus on Atlantic Canada.

Chair: Mark Simpson (Alberta)

Amanda Paxton (Trent), “The Hard Math of Beauty: ‘Visualised Numerals’ in Victorian England”

Abstract: In a curious contribution to his father’s 1887 book *The Cardinal Numbers*, Gerard Manley Hopkins describes “spectral numbers,” numbers that appear visible to the mind’s eye, neither wholly material nor entirely abstract. The mental visualization of numbers, known as number-space synesthesia (NSS), was first detailed in Francis Galton’s *Inquiries into Human Faculty* (1883), which Hopkins mentions. Drawing on the work of Michel Foucault, Bill Brown, and cognitive scientists, my paper proposes that the nineteenth-century identification of NSS is linked to concomitant debates about non-Euclidean forms of geometry, which measured hypothetical spaces that were not consistent with material reality. Hopkins, I argue, introduces the element of aesthetic subjectivity into this discussion of abstraction, measurement, and numbers.

Bio: Amanda Paxton holds a PhD in English from York University and teaches in the Department of English Literature at Trent University. She has published articles on Thomas De Quincey, Samuel Taylor Coleridge, Charles Kingsley, Elizabeth Siddal, and Charlotte Brontë. She is the Reviews Editor of the *Journal of Pre-Raphaelite Studies* and the Research Associate for *The Collected Works of Walter Pater*.

Dancy Mason (McGill), “Concentric Circles: A Distant Reading of H.D.’s Madrigal Cycle”

Abstract: If investigations of the Madrigal Cycle may eschew a teleological search for a final text and instead view the Madrigal Cycle as a layered palimpsest, then topic modeling can map out the various ways the novels connect to or diverge from each other not just psychically, as Friedman explores, but lexically, with patterns and disruptions across the novels’ topics illustrating the ways these different layers are formed and placed on top of one another throughout the Cycle. Topic modeling thus produces new questions and junctures of interpretation for the Madrigal Cycle, and helps to better see the intricate networks these novels share with one another.

Bio: Dancy Mason is a PhD candidate at McGill University, focusing on intersections of modernist poetry and posthumanism in the works of Marianne Moore, Mina Loy, and H.D. She has published on Candas Dorsey’s “(Learning About) Machine Sex” in *Technoculture*, has co-authored an entry on Marianne Moore in Routledge’s *Encyclopedia of Modernism*, and has a forthcoming article in *Configurations* exploring the role of Morse code in H.D.’s *Asphodel*.

S21 – Ethical Reading: Generosity, Identity, Dignity, Law – Vic 508

Chair: Daniel Newman (McGill)

Brandi Estey-Burttt (Dalhousie), “Openhanded: Marilynne Robinson and a Postsecular Ethics of Generosity”

Abstract: Marilynne Robinson’s fiction and non-fiction have gained significant attention in public as well as theological circles, with even United States President Barack Obama having taken time to interview the Pulitzer-prize winning author about faith and democracy. However, critical scholarship on her work has primarily focused on her portrayal of female relationships and grace rather than her persistent attention to people living in the midst of crisis. I explore Robinson’s ethic of generosity through postsecular emphases on affirmation, and I argue that Robinson’s writing offers a way to think about how generous reading practices can contribute to understanding people in crisis.

Bio: Brandi Estey-Burttt is a PhD candidate in the Department of English at Dalhousie University, where she examines intersections between faith and politics in 21st century literature. She also writes on critical animal studies.

Olga Sulkin (Calgary), “Writing Identity in the Face of the Other”

Abstract: In this presentation I will discuss the act of writing as it is reconstructed through Emmanuela Levinas’ concept of the face of the other. The ability to construct one’s identity is explored as a mechanism of power that is exercised over the Other. While the heroine of the novel tries to cause a deportation of her father’s new young wife, she realizes that by rewriting her family’s history she will be able to gain power over her own identity and most importantly over her father’s, who is a symbol of the lost homeland.

Bio: Olga Krochak Sulkin is a grad student at the Department of English at the University of Calgary., She holds a BA in Communication and English and at the moment writing her thesis that explores Emmanuel Levinas' theory and its attribution to contemporary issues of migration and dispersion.

Allan Hepburn (McGill), “July’s People and Inherent Dignity: The Limits of Human Rights”

Abstract: Focussing on Nadine Gordimer’s novel, *July’s People*, this paper draws on recent discussions about human rights and dignity. Attention will be paid to human rights, constitutional law, and legislation. Correlations between the discourse of dignity and literature will be drawn, specifically with regard to the novelistic enactment of dignity. As a genre, the novel contributes to debates about dignity by representing conditions that enhance or diminish this human attribute. Notwithstanding human rights law, dignity may be conferred rather than inherent.

Bio: Allan Hepburn is James McGill Professor of Twentieth-Century Literature and Chair of the English Department at McGill University. He is the author of *Intrigue: Espionage and Culture* and *Enchanted Objects: Visual Art in Contemporary Fiction*. He has edited four volumes of material by the Anglo-Irish novelist, Elizabeth Bowen. His essays span diverse topics in twentieth-century literature and culture, such as refugee children, collecting, belatedness, and opera. His next book deals with faith and British culture during and after the Second World War.

Michael Donnelly (Toronto), “Conrad’s *Lord Jim* and the Wandering Jurisprudence”

Abstract: This paper shall argue that Joseph Conrad’s *Lord Jim* advances an idea of law as deterritorialized, and in doing so engages with contemporaneous debates about the territory and limits of international law. *Lord Jim* shifts the emphasis away from the place of jurisdiction and toward a jurisprudence of international responsibility.

Bio: Michael Donnelly is a PhD Candidate in the English Department at the University of Toronto.

LUNCH MEETINGS 12:15-1:30

SL1 – ESC Board Meeting

– Vic 101

SL2 – Christianity and Literature Study Group (CLSG) 1: Spiritual Warfare in Lewis’ Cosmic Trilogy – Vic 505

Organizer and Chair: Greg Maillet (Crandall)

Norm Klassen (Waterloo), “Language and the Paradox of Nature and Grace: Spiritual Warfare in *That Hideous Strength*”

Abstract: Spiritual warfare in Lewis’s cosmic trilogy concerns participation in the life of the Word, through whom God addresses and sustains the world. In *That Hideous Strength*, institutions, notably the university and its degenerate professoriate, and a bureaucratized and commercialized science, abuse language to a critical degree. Against them are ranged people who exercise, enjoy, and protect meaningful speech, and who in this way share in the elevation and return of all of creation to God.

Bio: Norm Klassen (D.Phil, Oxon) is the author of two books on Chaucer and another on applying incarnational humanism in university education. His most recent book, *The Fellowship of the Beatific Vision: Chaucer on Overcoming Tyranny and Becoming Ourselves*, offers what has been called a “richly textured theological reading.”

Monika Hilder (Trinity Western), “With a Gun or a Prayer? Paradoxical Warfare in C.S. Lewis’s Cosmic Trilogy”

Abstract: C.S. Lewis’s range of responses to warfare in the Cosmic Trilogy spans the spectrum from pacifism to violence. Does he have a unified response to the complexities of warfare, and, if so, can it properly be called a spiritual response? This paper explores the argument that Lewis’s paradoxical vision of warfare is rooted in his understanding of the Christian knight who is called to defend “a good cause.” Unlike the classical ideal of military conquest, Lewis espouses the biblical principle of Shalom where only justice can usher in peace—that is, a theology of spiritual warfare whereby right becomes might.

Bio: Dr. Monika Hilder is Professor of English at Trinity Western University, co-founder and co-director of Inklings Institute of Canada with Dr. Stephen Dunning, and has published a 3-volume study of C.S. Lewis and gender, including *Surprised by the Feminine: A Rereading of C.S. Lewis and Gender* (2013).

Greg Maillet (Crandall), “Logres, Logos, and the Spiritual Language of Lewis’ *That Hideous Strength*”

Abstract: C.S. Lewis’ *That Hideous Strength* is one of his most unusual and creative works; this paper focuses on the “spiritual language” of the novel, particularly as it relates to Dr. Ransom, the philologist-hero of Lewis’ entire ‘Cosmic Trilogy’.

Bio: Dr. Greg Maillet is Professor of English at Crandall University in Moncton, N.B. He has recently authored *Learning to See the Theological Vision of Shakespeare’s King Lear* (2016) and is co-author of *Christianity and Literature*.

SESSION THREE 1:45-3:15

S3A – ESC Roundtable: Transitions

– Vic 101

Organizers: Mark Simpson (Alberta) and Michael O’Driscoll (Alberta)

Speakers: Allan Pero (Western), Evelyn Deshane (Waterloo), Laura Schechter (Alberta), Nandini Thiagarajan (McMaster), Lynn Wells (First Nations University), and Craig Patterson (Humber)

Bios:

Allan Pero is an Associate Professor of English at Western. His teaching and research is focused on Modern British, Irish and American Literature, Drama, Psychoanalysis and Cultural Theory. He is also incoming editor of *ESC*.

Evelyn Deshane has appeared in *Plenitude Magazine*, *Strange Horizons*, *The Rusty Toque*, and *Lackington’s*. Their chapbook, *Mythology*, was released in 2015 with *The Steel Chisel*. Evelyn (pron. Eve-a-lyn) received an MA from Trent University and currently studying for PhD at Waterloo University. Visit them at: evedeshane.wordpress.com

Laura Schechter received her PhD in English from the University of Alberta, and she continues to teach there as a full-time Contract Instructor. She has published articles in *Renaissance and Reformation*, *ESC: English Studies in Canada*, and *Pedagogy*, and she has also published in the edited collection *Narratives of Citizenship*.

Nandini Thiagarajan is a PhD Candidate in the Department of English and Cultural Studies at McMaster University. She has published an essay on race, colonialism, and animals Monique Truong’s *The Book of Salt*. Her doctoral research focuses on multispecies intimacy in Asian Diasporic literature.

LYNN WELLS is Associate Professor of English at the University of Regina and Vice-President Academic at the First Nations University of Canada. She is the author of *Allegories of Telling: Self-Referential Narrative in Contemporary British Fiction* (Rodopi 2003) and *Ian McEwan* (Palgrave 2010).

Craig Patterson teaches in the Division of Liberal Arts and Sciences at Humber College. He has written about and continues to work on sex, crime, and disease in the eighteenth and twentieth centuries.

S3B – Disciplinary Culture I: Professional Pathways & Public Engagement

– Vic 104

Chair: Laura Moss (UBC)

Tina Trigg (The King’s), “Creating Inclusive Pathways: The Post-Secondary Initiative and the Fit of English Lit.”

Abstract: Despite a research emphasis on universal design for learning and the measured benefits of inclusive learning environments for all students, post-secondary education continues to display a significant gap between

theory and practice. However, through an emphasis on interpretation, discourse, and diversity, the English literature classroom is well-positioned to be a site of positive change through "education" in its fullest form. This presentation will outline the current state of post-secondary inclusive education in Canada, particularly Alberta's initiative, with the purpose of emphasizing the possibilities for social change inherent in literature and its inclusive practice.

Bio: Tina Trigg is Associate Professor of English at King's University, an inclusive post-secondary institution in Edmonton. She serves on inclusive education advisory committees for King's, the Edmonton Public School Board, and Inclusion Edmonton Region (Inclusion Alberta). Tina researches the interplay between marginalized communities and literature as a site of hope.

Lynn Arner (Brock), "Pedigree and Placement Patterns in the Canadian Professoriate in English"

Abstract: Employing original data, this paper examines the degree patterns of tenured and tenure-track scholars in the twenty-two English doctoral programs in Canada. I will explain at which institutions, and in which countries, scholars at each of the four tiers into which these programs are divided obtained their PhDs. I will outline where contingent faculty in these same departments obtained their doctorates. Next, I will sketch how these degree patterns intersect with demographic patterns, including intersections between areas of expertise and race and ethnicity. Finally, deploying Statistics Canada data, I will reveal why apparent gender equity throughout the ranks is illusory.

Bio: Lynn Arner, Associate Professor of English at Brock, authored *Chaucer, Gower, and the Vernacular Rising: Poetry and the Problem of the Populace after 1381*. She is writing a theorized book on class and gender in the professoriate and has published articles on medieval English literature and on working-class women in the professoriate.

Mark McDayter (Western), "Louder, Please! Disciplinary Culture in English Studies, the Discourse of Scholarship, and the Public Humanities"

Abstract: This paper seeks to examine the historical and contemporary resistance to the "public humanities," and to more engaged forms of scholarship, within English Studies as practiced in Canada. In making the argument that scholars of literature in English are, despite that resistance, uniquely well-positioned to take an active and even leading role in the movement towards a culture of public scholarship, it will advocate for a transformative engagement with new audiences, and with new definitions of what constitutes "research" and "knowledge" in our field.

Bio: Mark McDayter is an Associate Professor in the Department of English at Western University. He has worked in the Digital Humanities for most of the past decade, and is currently at work on a project exploring the transformative impact of public scholarship.

S3C – Joint Panel II with the North American Society for the Study of Romanticism (NASSR): Romanticism, Nation and Community II
– Vic 110

Organizer and Chair: Kir Kuiken (SUNY - Albany)

Nathaniel Leach (Cape Breton), "Shakespearean Simulacra: Performing National History on the English Romantic Stage"

Abstract: Critics of Romantic drama have long identified Shakespeare as a source of both inspiration and anxiety for Romantic playwrights, but little attention has been paid to his role in the genre of historical drama in the Romantic period. In this paper, I will explore how Shakespeare is used as an empty signifier of English national identity during the turbulent period of the 1790s, as he is both invoked as the guarantor of historical meaning and continuity and effaced through stylistic and generic revisions.

Bio: Nathaniel Leach teaches English and Film at Cape Breton University in Sydney, Nova Scotia. He writes primarily on the ethics of representation and the gaze in Romantic drama, and has published articles in numerous journals, including *Studies in Romanticism* and *European Romantic Review*.

Jared McGeogh (Western), “Imperfect, Confused, Interrupted: Godwin’s Life of Chaucer and Disruption(s) of ‘National’ Literature”

Abstract: This paper examines William Godwin's 1803-4 *Life of Chaucer* as a thinking through of generic, aesthetic, and national heterogeneity, which places Godwin's approach to literary historiography at the heart of a larger romantic project of expanding and complicating disciplinary boundaries. In turn, the form and content of Godwin's deeply heterogeneous approach to Chaucer experiments with, and challenges, the idea of a national literature capable of reproducing the dominant ideologies that attend notions of “culture.”

Bio: Dr. Jared McGeough received his PhD in Theory and Criticism from the University of Western Ontario. He has taught Romantic, Victorian, and Canadian literature at the University of Regina, Concordia (Montreal), and the University of Alberta. His current research examines the role and function of anarchy in nineteenth-century discourse.

Tilottama Rajan (Western), “‘Something Not Yet Made Good’: Trauma and Dissensus in Godwin’s *Mandeville*”

Abstract: Focusing on Godwin’s *Mandeville* (1817), this paper takes up the stalled energies in the religious politics of the 17thc. nation as a body in bits and pieces. At the text’s centre is Mandeville’s “eternal war” on his rival Clifford, who provides an alibi for a pathological deconstruction of social normativity. The narrative concludes on the eve of the Restoration with Mandeville’s accidental defacement by Clifford: an effraction that dis-figures all schemes of restoration. I explore the fanaticism and misanthropy that traverse the novel as tropes that enfold either an absolute negation or a dissensus that is trauma’s legacy to the future.

Bio: Tilottama Rajan (Western Ontario) is a CRC and Distinguished University Professor. She is the author of four books, most recently *Romantic Narrative* (Johns Hopkins, 2010), and editor of eight books. She has just edited Godwin’s *Mandeville* (Broadview, 2015), and is working on organizations of knowledge from Idealism to Deconstruction.

S3D – Joint Panel II with the Canadian Association for American Studies (CAAS): Racing Against the Numbers: Speculating Racialized Futurity
– Vic 204

Organizers and Chairs: Brent Ryan Bellamy (Memorial) and Shama Rangwala (Alberta)

Sarah Olutola (McMaster), “Racial Pasts in Dystopian Futures: Passing and Blood Politics in Victoria Aveyard’s *The Red Queen*”

Abstract: *The Red Queen*, perhaps more explicitly because of its direct engagement with racial discourses, inevitably forms part of the racial disciplinary power structure of late-capitalist American society. By working with the concept of race through colonial discourses and through the language of neoliberal global capitalist modernity, the book exposes the anxieties and tensions of historical and contemporary debates surrounding racial equality while offering a narrative of racial inclusion that ultimately runs counter to the notions of rebellion characteristic of the genre.

Bio: Sarah Olutola is a PhD candidate and sessional instructor in the department of English and Cultural Studies at McMaster University. Her research concerns representations of race in popular media, and Western humanitarianism with respect to Africa, both of which consider the intersection between critical race theory, post-colonialism and global capitalism.

David Janzen (Alberta), “Futures of Crisis: Colonial Dispossession and Energy in 1970s America”

Abstract: This paper analyzes the relationship between crisis, political transformation and dispossession within the US Northwest, particularly in relation to the 1970s energy crisis. Historicizing this situation, I argue that “crisis” is not a purely descriptive term; rather crisis determines what kinds of meaning are possible and the modes of temporality in which meaning is potentially inscribed. Building on this historical argument, I conclude by showing how the logic of crisis, and the ways that logic organizes time, remain central to ongoing energy-related struggles in the United States (most immediately, in Standing Rock, ND) and beyond.

Bio: David W. Janzen is a PhD Candidate in English & Film Studies at the University of Alberta. His work examines theories of crisis, event and rhythm, particularly in relation to the politics of energy and extraction. Janzen also works with sound and rhythm as forms of engagement and analysis.

Jason Haslam (Dalhousie), “Ellison, Delany, and the Forgetting of Things Future”

Abstract: Amnesia appears with regularity across a range of SF works by African American authors. These moments of memory loss have often been read as representations of the fragmentation of identity caused by the traumas of racism, or as a reflection of the ideological amnesia of America’s racist “past,” used to cover over the continuing racism of its present. Such works, however, are arguably as concerned with the future as they are with the past. This paper analyzes Delany’s *Dhalgren* through its debt to *Invisible Man*, arguing amnesia is less about trauma or repression in these texts than it is about engendering a “sense of wonder” towards an uncharted black future.

Bio: Jason Haslam is Associate Professor in the Department of English at Dalhousie University. He is the author or editor most recently, of the monograph *Gender, Race, and American Science Fiction* (2015), the textbook *Thinking Popular Culture* (2015), and the essay collection *American Gothic Cultures* (2016).

S3E – Austin Clarke’s Critical Neglect

– Vic 302

Organizer and Chair: Paul Barrett (Toronto)

Darcy Ballantyne (York), “‘Choosing His Coffin’: Austin Clarke’s Funereal Fiction”

In Camille Isaacs’ 2013 interview with Austin Clarke, who had recently been discharged from a lengthy stay in hospital, the octogenarian conceded that as “an autobiographical writer ... [who] deal[s] with what is around” (13-14) him his later work, like the story “They Didn’t Tell Me,” the poem *Where the Sun Shines Best* and “Choosing His Coffin,” the final story in the eponymously named collection, is inordinately concerned with ageing and death. But while he acknowledged that he found “the disintegration of the body ... alarming” (14), he was not only “becoming more alarmed” at the evidence of his own physical and mental decline, he was also “interested, from a writer’s point of view” in the process, its inevitable finality and its literary possibilities. As Isaacs notes, Clarke’s “protagonists ... aged” along with the writer and the difficulties his characters encountered negotiating the often humiliating but occasionally humorous realities of ageing and impending death took on a new importance and place in Clarke’s writing. Unlike the deaths of characters in his earlier stories, which often happened in relative youth and as the result of police beatings, gang violence or spectacular suicides, those in his later works are more likely to happen as the result of illness and old age and reflect the ageing writer’s personal meditation on the encroaching end of life and, importantly, the end of writing. Working with a selection of Clarke’s later work, this paper suggests that Clarke’s funereal fiction provides valuable insights into the author’s writerly life—the only mode of existence that held meaning for him.

Bio: DARCY BALLANTYNE is a PhD candidate in the English Department at York University. Her dissertation, along with various publications, focuses on issues of race, space, identity and representations of the city in Canadian literatures. She has published articles and reviews in *a/b: Auto/Biography Studies*, *Topia* and *MaComère: e Journal of the Association of Caribbean Women Writers and Scholars*.

Kris Singh (Queen’s), “they going to remember who I is”: Euphemism in Austin Clarke’s *The Bigger Light* and Sam Selvon’s *Moses Ascending*”

Abstract: Austin Clarke and Samuel Selvon are similarly positioned in the literary field and offer overlapping perspectives in their depictions of Caribbean immigrants, yet for the most part, there has been no in-depth comparison of their careers. This paper begins to establish a transnational framework for bringing these authors into conversation. In particular, I will focus on Clarke’s *The Bigger Light* and Selvon’s *Moses Ascending*, both of which were published in 1975. These novels, in form and content, utilize the logic of euphemism—substituting more favourable but less precise terms for a harsher reality—to consider how and why Caribbean immigrants may display resigned acquiescence to disempowerment.

Bio: Kris Singh has his PhD from Queen’s University. He teaches at Queen’s and the Royal Military College of Canada. His primary focus is Caribbean literature, and his exploration of the epistolary relationship between Austin Clarke and Sam Selvon can be found in the 2016 collection *Bourdieu and Postcolonial Studies*.

Camille Isaacs (OCAD), “There Were No Elders. Only Old Men’: Aging and Misogyny in Austin Clarke’s Later Fiction”

Abstract: In Austin Clarke’s last published work, *In Your Crib*, an aging black man laments his inability to connect with a young, black man, unable to see himself in the youth that he criticizes. His depictions of women, similarly, have evolved only slightly over the course of his career. This paper will examine the connections between aged characters in Clarke’s work and fixed conceptions of gender. His aging male characters prove unable to take on “composite masculinities” as they age, and this concomitantly results in continued restrictions of his older female protagonists.

Bio: My research is focussed in the Black Atlantic region, everything from the Black British idiom as shown in Zadie Smith's work, to West Indian inclusion in the Harlem Renaissance, to the burgeoning Black Canadian literature of Esi Edugyan. I am also especially interested in how identity shifts between ethnic and racial markers, particularly for blacks in North America. My most current work considers the use of Gothic in the Canadian diasporic writing of Rawi Hage, the feasibility of transnationalism for blacks in Interwar Europe, and links between the New Negro and other modernist, indigenous movements.

S3F – (Re)collecting, Waste, and Hoarding

– Vic 304

Chair: Kelly Doyle (Kwantlen)

Nahmi Lee (Western), “Not for miscellaneous working in’: Economies of Waste and the Uncollectable in *Our Mutual Friend*”

Abstract: This paper examines *Our Mutual Friend* (1865) for its complex transitions between collections and ephemera, valuables and waste, orderly systems and disorderly accumulation within the context of the unwieldy materiality of Dickensian London. The novel stages networks of circulating materials and competing curatorial practices made unsettling by the precarious position of that which is worthy of collection, yet always on the verge of becoming unwanted, accumulated, persistent waste. Ultimately, Dickens’s work doubles as meta-textual commentary on the material excesses of Victorian print culture and how the text is a complicit agent in the very commodity culture that it dramatizes.

Bio: Nahmi Lee is a PhD candidate at the University of Western Ontario. Her dissertation centers on Victorian fiction, photographs, and scrapbooks with a specific focus on practices of amateur curation.

Claire Drummond (McGill), “Hoarding, Hospitality and Hauntings: The Domestic Strike in TLC’s ‘Hoarding: Buried Alive’”

Abstract: If we lose something - an object, a person, a house - how do we remember it? Objects that are “sentimental” in nature become sentient things that one is literally and figuratively attached to. Objects become souvenirs of survival for the marginalized body. The marginalized body - a body “never meant to survive” in Audre Lorde’s harrowing words (Lorde 31) - these objects become souvenirs of survival; proof that these bodies have a past that constitutes their present. Using TLC’s *Hoarding: Buried Alive* as a jumping-off point, I navigate the ways in which the dysfunctional home generates alternative ways of being for the marginalized body in a world that is barely liveable.

Bio: Claire Drummond is a painter and aspiring academic. She just graduated with an Honours English degree from McGill University, and is currently working as a Research Assistant and taking a year off of school to breathe. She is inspired by Agnes Varda, vegetables and her amazing family and friends.

Kate Lawless (Huron), “Memory: A Critical Methodology for the Energy Humanities”

Abstract: This paper challenges the moralizing and spectacular aspects of memory politics and recuperates its material dimensions by reading the production of cultural memory alongside the emergent discourses of energy humanities. Through a comparative study of nuclear photography and oil literature, it identifies the specific materialities of the “energy unconscious” (Soni) at work across different memory media and “resource aesthetics” (Bellamy). Focusing on nuclear memory in particular, it demonstrates the ways in which the slow violence of energy regimes is reified in the spectacular memory of historical atrocity. It concludes by proposing memory as a critical methodology for the energy humanities.

Bio: Kate Lawless is an assistant professor in the Centre for Global Studies at Huron University College in London, Ontario. She has published articles on memory, art and capitalism in acclaimed journals, such as *American Imago* and *Public: Art/Culture/Ideas*.

S3G – Homelessness and Homecoming

– Vic 500

Chair: Heather Smyth (Waterloo)

Rassa Ghaffari (Milan-Bicocca), “Homelessness and Homecoming: Experiencing Exile in the works of Azadeh Moaveni and Marjane Satrapi”

Abstract: This paper investigates the concepts of exile, migration and homeland as they have been represented in three cornerstones of the Iranian diasporic literature: *Persepolis* by Marjane Satrapi, *Lipstick Jihad* and *Honeymoon in Tehran* by Azadeh Moaveni. Despite their different biographies and narrative styles, their experiences share several notable traits of involuntary and voluntary exile both from Iran and within Iran. Referring to scholars like Bhabha, Oberg and Said, and recalling sociological and anthropological notions such as hybridity and culture shock, I wish to offer an overview of the infinite meanings that the development of personal identity, and the ideas of home and exile, could assume.

Bio: I am a PhD student in Sociology at the University of Milan-Bicocca. My interests include gender studies, Middle East's history and Iranian culture. Publications: “The female participation in higher education in Iran. Structural changes and the role of path dependency” (*Il Politico*, 2-3/2015); “Homeland, diaspora, language and belonging: Moaveni's homecoming within the return narratives” (presented at the XIII SeSaMO Conference).

Niyosha Keyzad (Toronto), “Identification Crisis: The Politics of Diasporic Identity in North American Iranian Memoirs”

Abstract: This paper considers the narrativization of political events surrounding Iran and the West in post-revolution memoirs of the North American Iranian diaspora, and specifically how this narrative strategy reflects the shifts in diasporic consciousness with respect to the experience of displacement, cultural hybridity, and the politics of victimhood in recent history. In analyzing the memoirs of Nazila Fathi and Azadeh Moaveni—a Canadian and an American memoirist, respectively—this paper also challenges the limits of national literatures (Canadian or American) as an exclusive rubric for reading diasporic and transnational literary productions in the shifting global landscape of the 21st century.

Bio: Niyosha Keyzad is a PhD candidate at the Department of English and the Centre for Diaspora and Transnational Studies at the University of Toronto. Her research focuses on memoirs of the North American Iranian diaspora, specifically their negotiation, narrativization, and performance of memory and identity with respect to public spaces.

L. Camille van der Marel (Alberta), “‘No harm to me, I think’: Dionne Brand on Recognition, Territorial Dispossession, and Indigeneity”

Abstract: Indigenous history and racialized subjects (un)belonging in Canada frequently intersect within Dionne Brand's works, often within their first few pages. Seemingly unlike the archetypal Euro-Canadian settler, though, Brand rejects very the idea of national belonging, as well as the Hegelian theories of recognition it rests on. These rejections, in turn, anchor critical analyses of Brand's postnational politics. While ‘giving up on land’ appears the direct opposite of settler-colonialism's possessive claims, though, Brand's territorial abstentions are neither transparent nor inherently ethical: what does it mean to give up on land when that land is simultaneously nationalized space and Indigenous territory? What is at stake when sites of Indigenous colonization are reterritorialized to afford the enunciation of trans- or postnational subjectivities?

Bio: L. Camille van der Marel is PhD candidate in the department of English and Film Studies at the University of Alberta. Her doctoral research examines discourses of debt in Caribbean-Canadian literature and demonstrates how confluences of ethical and material obligations help link colonial history to the globalized present.

S3H – Vulnerable Bodies

– Vic 505

Chair: Rachelle Stinson (York)

Janice Niemann (Victoria), “Killing Them Softly: Neglecting Poor, Sick Women in *Little Dorrit* and *Household Words*”

Abstract: Women, in *Little Dorrit*, are most neglected when they are least healthy. Charles Dickens' *Household Words* shows a gender discrepancy in the medical treatment of the poor that is present in *Little Dorrit* in the many characters with varying degrees of affliction, which becomes noteworthy when read in the context of economics and Victorian notions of health. Compared to men, for whom there are few economic guidelines for illness, the correlation between a woman's economic

status and society's willingness to allow her to luxuriate in her illness demonstrates that society tolerates only wealthy women benefitting from their ill health.

Bio: Janice Niemann is a PhD student at the University of Victoria, working under Dr. Lisa SurrIDGE on her dissertation project, "Oh, Brother!: Transgression and Sibling Relationships in Victorian Domestic Fiction." She received her BA (Honours) and her MA in English from Queen's University and her primary research interests are intrafamilial relationships in Victorian domestic fiction.

Sabrina Reed (Mount Royal), "Not Yet Alone: Wayson Choy's Exploration of Sexuality, Disability, and Acceptance"

Abstract: Wayson Choy's *Not Yet: A Memoir of Living and Almost Dying* provides insight into intersections of race, sexuality, and illness identity. When Choy finds himself incapacitated by a combination of respiratory difficulties and cardiac arrest, his ambivalence about his sexuality merges with fears that his disabled and aging body will repulse others. Using Robert McRuer's theories around queerness and disability, this paper will examine how Choy simultaneously questions the limitations imposed on him by race, sexual orientation, and disability, and highlights how he has internalized these limitations.

Bio: Sabrina Reed is Associate Professor of English at Mount Royal University in Calgary, where she has served as a faculty member and in administration since 1993. Her research focuses on how medical issues and disability are portrayed in Canadian Literature.

Nicole Birch-Bayley (Toronto), "'My fingers are useless': Handling the Inconsolable Body in Michael Redhill's *Consolation*"

Abstract: This paper proposes a sensory reading of the aesthetics of touch, or haptic aesthetics, in Michael Redhill's 2006 novel *Consolation*. Exploring touch as a way of uncovering that which is hidden, private, and inconsolable, as well as forms of touch that are public, exposing, and political, this paper will reconfigure the somatic body as a more active presence in the critical reading act and challenge the perceived divide between the body of the subject and the body politic in order to bring bodies and their senses into conversation with their political contexts and the narratives that seek to define them.

Bio: Nicole Birch-Bayley is a doctoral student in the Department of English at the University of Toronto. Her research focuses on post-1945 Canadian fiction with specific attention on the senses, affect, and the Canadian nation-state. Her dissertation examines sensory aesthetics in post-1945 Canadian fiction concerned with the project of nation building.

S31 – Certainty/Uncertainty

– Vic 508

Chair: Vikki Visvis (Toronto)

Rebecca Anderson (Waterloo), "Sound and Space: Connecting to Memory and Remembering Trauma in Madeline Thien's *Certainty*"

Abstract: This paper considers photography and sonography as technologies of (re)remembrance and investigates the efficacy with which these technologies establish and maintain a connection between self/present and spectral/past. I first consider Thien's discussion in the novel relative to the arguments for and against photography as a method by which to facilitate (re)remembrance. Specifically, I propose that Thien necessitates our reconsideration of the primacy of the ocular record in Western-European epistemologies of remembrance and commemoration. Subsequently, I investigate how sonography is championed as the superior technology of (re)remembrance in the text. In particular, I extrapolate on how Thien suggests that aural testimony is the vehicle through which the past can emerge into the present in a "pure" and "true record" of loss (210). I ultimately propose that sonography functions as the nodal compass that orients our navigation of loss and trauma so that we may firmly anchor spectral/past to self/present in an ethical (re)remembrance.

Bio: Rebecca Anderson is a PhD Candidate in the English Department at the University of Waterloo. Her research interests include new media art, game studies, and adaptation theory. Her current research examines the participatory culture of massively multiplayer online role-playing games and how a participant's experience of the gameworld reciprocally affects the living culture of the game's storyworld.

Alois Sieban (Simon Fraser), “Living with Uncertainty: A Dialogue between Cecily Nicholson’s Documentary Poetry and Hito Steyerl’s Theory of Documentary Uncertainty”

Abstract: In its attempts at dredging up the forgotten history of New Westminster’s Poplar Island into the public imagination, Nicholson’s book makes a number of formal changes to the Canadian tradition of the documentary poem. Nicholson’s documentary poetics operates with no clear opposition between the facts and the poetic voice, often blurring them into a single, problematic entity for the reader to struggle with. Her aesthetic innovations will be placed into dialogue with Hito Steyerl’s theory of documentary uncertainty (2007), in which she contends that the artistic mode of documentary is particularly suited to the contemporary political moment of neoliberal capital.

Bio: Alois Sieben is a second-year PhD student at Simon Fraser University. He is the recipient of a 2016 Bombardier Doctoral SSHRC. His research interests include the relationship between Digital Humanities and traditional literary criticism, and the political engagement of contemporary multimedia poetics with archival texts.

Michelle Banks (Medicine Hat), “Public Voice: Uncertainty and Recognition in *The Buried Giant* and *On Such a Full Sea*”

Abstract: This paper considers how Chang-Rae Lee’s *On Such a Full Sea* and Kazuo Ishiguro’s *The Buried Giant* employ the multiple, contested, and uncertain voices of their narratives to produce new dynamics of what Paul Ricoeur terms “mutual recognition.” These are two writers who are grappling with the flux of the contemporary historical moment, in part, through the maneuvers of consciousness and voice. This paper demonstrates the extent to which these dynamics of voice generate new senses of what constitutes “public” and present a greater consequent promise of resistance.

Bio: Dr. Michelle Banks is a full-time professor of English in Medicine Hat College’s University Transfer program. Her dissertation (2007, Western) explores the phenomenological dynamics of connected, multi-textual fictions. She has published and presented papers on Paul Auster, Toni Morrison, George Elliott Clarke, narrative theory, film, music, and professional identity.

S3J – 1:30-3:30: Joint Roundtable with the Association for Canadian and Québec Literatures (ACQL): Critical Challenges and the Changing Academy: A Roundtable for Herb Wylie – Vic 206

Organizer and Chair: Tanis MacDonald (Laurier)

Jennifer Andrews (UNB), “Critical Challenges, Crossing Borders: Dialoguing with Herb Wylie’s Work”

Abstract: In “Hemispheric Studies or Scholarly NAFTA? The Case for Canadian Literary Studies,” Herb Wylie provides a cautious assessment of engagements with hemispheric studies. Using the framework of “Americans Write Canada,” this paper analyzes American P.S. Duffy’s *The Cartographer of No Man’s Land* (2013) with its Nova Scotian setting, examining historical accuracy via regional and national ambivalence about acknowledging racism and classism, noting that historically, it has been easy to view Canada as more inclusive and tolerant than its neighbour to the south. How might Duffy’s novel be seen as complimentary to Wylie’s admonition to honour “local specificities,” while providing new insights about both Canada and the U.S.?

Bio: Jennifer Andrews is Professor in the Department of English at UNB. She co-authored *Border Crossings: Thomas King’s Cultural Inversions* (UTP, 2003) and *In the Belly of a Laughing God: Humour and Irony in Native Women’s Poetry* (UTP, 2011). Her current SSHRC-funded research project examines Americans who write about Canada.

Clint Burnham (Simon Fraser), “‘Politics over form’: Wylie, Neoliberalism, and the Poetry of Jeff Derksen”

Abstract: This paper will revisit Herb Wylie’s 2013 essay on *Transnational Muscle Cars* and the poetry of Jeff Derksen, finding in its dialectic of politics and form a rich site for continuing to think about the role of a politicized – dare I say Marxist? – criticism in the age of “late fascism.”

Bio: Clint Burnham is Associate Professor of English at Simon Fraser University. His most recent books are *Pound @ Guantánamo* and *Fredric Jameson and the Wolf of Wall Street*.

Matthew Cormier (Alberta), “Born into Postmodernism: Tracing Postmodern Fiction en Acadie”

Abstract: This paper argues that the earliest Acadian fiction emerged directly into postmodernism by tracing postmodern aesthetics back to works such as Antonine Maillet's *Pélagie-la-Charrette* (1979) and Ronald Després' *Le Scalpel ininterrompu. Journal du docteur Jan von Fries* (1962). It attempts to show that these works established a postmodern foundation that persists in recent Acadian fiction.

Bio: Matthew Cormier is a PhD student in the English and Film Studies department at the University of Alberta. He completed a BA in French Studies and an MA in Canadian Comparative Literature at the Université de Moncton. His research interests intersect twentieth-century modernists, such as James Joyce, with English-Canadian and Acadian postmodernism.

Kit Dobson (Mount Royal) "Characterized by a Sophisticated Response': Herb Wylie and Neoliberalism"

Abstract: This presentation suggests that a sophisticated search for self-consciousness and resistance characterizes Herb Wylie's scholarly endeavour – not just the literatures that he studied. Through a reading of *Anne of Tim Hortons*, this presentation thinks, in tandem with Wylie's work, about how we can create a university without capitulation or despair.

Bio: Kit Dobson is an Associate Professor at Mount Royal University. He is the author of *Transnational Canadas: Anglo-Canadian Literatures and Globalization*; editor of *Please, No More Poetry: The Poetry of Derek Beaulieu*; and co-editor of *Transnationalism, Activism, Art*. With Smaro Kamboureli, he interviewed writers about the literary marketplace for *Producing Canadian Literature*. His upcoming book, about consumer culture in Canada, is expected Fall 2017.

Heidi Tiedemann Darroch (Independent Scholar), "Publish and Perish: Losing CanLit Scholars to Precarity"

Abstract: The vibrancy of the study of Canadian literature is at odds with the plight of many recent PhDs participating in the field as "temp scholars" and sessional instructors who cannot secure permanent academic employment. There is a need to support recent scholars, including those working independently, while re-considering graduate programs.

Bio: Heidi Tiedemann Darroch has taught at several Ontario and British Columbia colleges and universities and was the Chair of the MLA's Committee on Contingent Labor in the Profession from 2014-2016. She publishes on Canadian women writers and has articles forthcoming on Alice Munro, teaching-stream faculty, and reconciliation discourse.

SESSION FOUR 3:30-5:00: PLENARY

S4A – Sherryl Vint (UC Riverside), "Canada 2167" (Open to the Public)

– HEI 201

Financial support for this session was provided by CFHSS

Abstract: This paper will explore both visions of the future of Canada in speculative fiction and also the important and distinct role that Canadian voices play in speculating about the future overall within today's literary landscape. Canadian writers offer visions of the future that are deeply informed by Canada's commitment to diversity and by the commitment to social justice and inclusive community that are important to our nation's founding mythologies. Canadian speculative visions of the future are global in their perspective, but they envision this global future framed by Canadian values. The paper will consider work by Canadian sf writers such as Margaret Atwood, David Cronenberg, Thomas King, Claude Lalumière, Helen Marshall, and Emily St. John Mandel. As Dr. Vint considers Canada's distinct contributions to imagining the future, she will ask both how much the Canada of 2017 has lived up to the ideals of 1867 and what parts of our ever-changing Canadian-ness we may wish to pass on to 2167.

Bio: Sherryl Vint is Professor at the University of California, Riverside, where she directs the Speculative Fictions and Cultures of Science program. She is the author of *Bodies of Tomorrow: Technology, Subjectivity, Science Fiction*, *Animal Alterity: Science Fiction and the Question of the Animal*, *Science Fiction: A Guide for the Perplexed*, and *The Wire*, and the co-author of *The Routledge Concise History of Science Fiction*. She is an editor or co-editor of the books *Science Fiction and Cultural Theory: A Reader*, *The Walking Med: Zombies and the Medical Image*, *Beyond Cyberpunk: New Critical Perspectives*, *The Routledge Companion to Science Fiction*, and *Fifty Key Figures in Science Fiction*. She edits the journals *Science Fiction Studies* and *Science Fiction Film and Television*, and is currently working on a book project entitled *The Promissory Imagination: Speculative Fictions and Speculative Futures*.

EVENING
5:00-6:30 – Christianity and Literature Study Group (CLSG) 2: Writing the Contemporary: Soul and Mind

– Vic 505

Chair: Katherine Quinsey (Windsor)

Tina Trigg (The King's), "Reading 'what we ought [not] to like': *The Handmaid's Tale* as a Site of Hope"

Abstract: T.S. Eliot famously asserted that Christian readers of literature have the responsibility "to know what we like" as well as "to know what we *ought* to like," and that honesty requires us "not to assume that whatever we like is what we ought to like." Eliot advocates for readers' self-awareness and discerning engagement with contemporary literature. Such a view of reading entails risk, fosters knowledge (particularly of one's values), and involves vulnerability; it can also be highly uncomfortable. Akin to Eliot, several contemporary thinkers have been exploring the links between narrative and vulnerability. But what happens when the narrative vulnerability relates to our worldview? How can Christian readers trust a text like Margaret Atwood's *The Handmaid's Tale* that seems to mock faith or, at least, to present religion as a source of oppression? Surely, this is *not* a novel that "we *ought* to like" – even if we (perhaps apologetically or guiltily) read it. In fact, this paper will argue for reading "what we *ought [not]* to like" by presenting *The Handmaid's Tale* as a site of hope through five key areas that align with a Christian worldview.

Bio: Tina Trigg is Associate Professor of English at The King's University in Edmonton, Alberta. She researches hope, narrative, Margaret Atwood, and inclusive education. She recently published a book chapter on Alice Munro and serves as Treasurer for CLSG.

Bettina Stumm (Corpus Christi), "Scholarly Dialogue: Teaching the Ethical Dimensions of Academic Writing"

Abstract: Academic composition is largely seen as a dialogic practice, and many textbooks use a dialogic framework to teach the structure, purpose, and discursive context of academic writing. The ethical dimensions of dialogue, however, have remained largely missing from our compositional pedagogy. This paper outlines the ethical dimensions of dialogue (based on the work of Martin Buber and Paul Ricoeur) and argues that it would be beneficial to incorporate these dimensions in our teaching of academic research and writing. It also offers a number of strategies for doing so in regard to practices of reading research, discussing it, and writing in response.

Bio: Bettina Stumm is Assistant Professor of English Literature at Corpus Christi College. Her research and publications focus on theories and practices of ethical responsibility in life writing and have recently extended to consider the ethical dimensions of academic composition as well. She has been involved in collaborative life writing with a Holocaust survivor and is currently working on a composition textbook that focuses on practices of ethical research and writing.

Clara Joseph (Calgary), "When the 'Other' Goes to Jerusalem: Rethinking Theology through Creative Writing"

Abstract: By engaging with my book of poetry, *The Face of the Other*, I consider the relationship between the self and the other, the place of God, and how the genre of poetry and the creative process register the condition. St. John Paul II's *Oriental Lumen*, dialogues between John Paul and Emmanuel Levinas, as well as investigations by Nigel Zimmerman provide the methodological framework. If Isaiah sets his face like flint and Jesus sets his face to go to Jerusalem, what theological accounting can be made for the faceless "other" who goes to Jerusalem in *The Face of the Other*?

Bio: Clara A.B. Joseph is associate professor of English, University of Calgary; author of *The Face of the Other (A Long Poem)* (IP, Brisbane, 2016), *The Agent in the Margin* (Wilfrid Laurier UP, 2008), and co-editor of *Theology and Literature* (Palgrave MacMillan, 2006). She coordinates the Postcolonial Studies Research Group.

5:30-7:30 – ESC Annual Celebration: Bash On! (all attendees welcome!) – 3 Brewers, 275 Yonge Street (just south of Dundas)

8:00 – Grad Student Pub Night Meet & Greet (all grad students welcome!) – Bedford Academy, 36 Prince Arthur Avenue