

UCR English

Fall 2013 - SUMMER 2014

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PAMILA Comes to UCR

PAMLA's 112th MEETING TO HAUNT THE RIVERSIDE CONFERENCE CENTER

For only the third time in its century-long history, the Pacific Ancient and Modern Language Association will be meeting in Riverside and will be co-sponsored by UCR. Professor John Ganim, the incoming Vice-President of PAMLA, will co-chair the site committee. "We'll be one of the first scholarly conventions to meet in the newly renovated Riverside Convention Center," said Professor Ganim, "and it is a beautiful venue." With over a thousand papers and presentations, PAMLA will need the room.

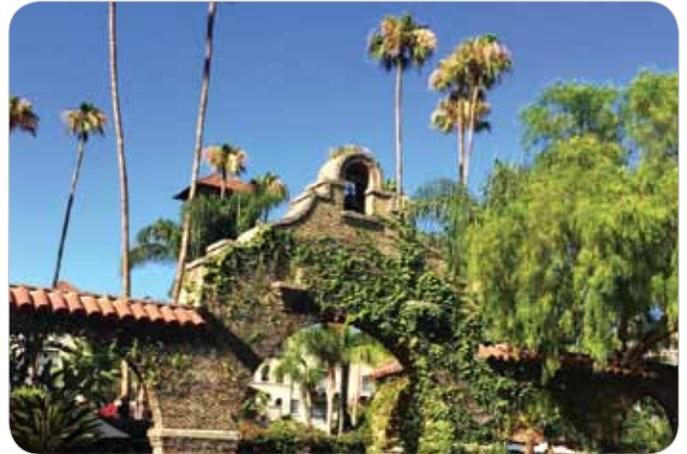
The theme of the 2014 conference will be the "Familiar Spirits." As part of this theme, in addition to many regular standing sessions, there will be papers and sessions on magic, conjuring, spirits, hauntings, Spiritualism, and other manifestations of the eerie, as well as presentations that treat the familiar, familial, and the commonplace in relation to the paranormal, strange, and uncanny. That's a happy fit with the conference schedule, which begins on Halloween Night, when downtown Riverside is turned over to ghosts, goblins, goths, vampires, zombies, and their ilk.

"PAMLA used to be called the Philological Association of the Pacific Coast," said Ganim, "but modernized its name some years ago to clarify its goals and mission. But I miss the echo of the word 'philology.'" Still, said Ganim, the new name makes it easier to understand its affiliation with the Modern Language Association of America, the largest organization of literary scholars in the world. He was once President of the New Chaucer Society, the leading association of scholars of medieval English literature, and he joked that he spent most of his term fielding questions about the "Old" Chaucer Society. PAMLA traces its history to the late nineteenth century, when the dynamic new campuses of the University of California and Leland Stanford, Jr. University were transforming knowledge in all fields, and especially in the studies of language and literature.

Some of the panels will be devoted to subjects that the founders of PAMLA would recognize, such as *Beowulf*, Chaucer, and ekphrastic Latin literature. Others, such as panels on *Game of Thrones* and the evolution of Disneyland, would leave them scratching their heads. "Even the first meetings included folklore studies as well as high literature," said Ganim, "because that was the way in which language study was configured in the late nineteenth century."

There are many other UCR connections to

PAMLA. Distinguished Professor Steven Axelrod is a past president, as was the late Professor Emerita Ruth apRoberts. The incoming president, Cheryl Edelson, received her Ph.D. from UCR, as did the current Executive Director, Craig Svonkin. The other Riverside site committee co-chair is also a UCR alumna, Dr. Lora Geriguis, chair of the English Department at La Sierra University.



PAMLA conference visitors stay at locations including Riverside's historic Mission Inn

ARCTIC ENLIGHTENMENT: THE GLOBAL SEED VAULT

The most biodiverse place on the planet may be an ice-encased cavern deep inside an Arctic mountain: the Global Seed Vault on Svalbard. In February 2014 Distinguished Professor Adriana Craciun traveled to the High Arctic to speak at a research conference and was able to visit the remote Global Seed Vault as part her ongoing research on the Arctic.

Located at 78° North on the Svalbard archipelago (Spitsbergen), the Global Seed Vault was built in 2008 with funding from Norway and is designed to be the ultimate back up for the world's nearly 2,000 agricultural seed banks. Currently, the frozen vaults hold over 800,000 seeds from nearly 100 nations, and are designed to be able to preserve them without human intervention for centuries if necessary, theoretically even for longer (leading the media to name it the Doomsday Vault). The Vault, its entrance ornamented with a striking installation by Norwegian artist Dyveke Sanne, has already become iconic of Svalbard and has been featured in numerous independent films, novels, and even an episode of *Futurama*.

Craciun recently completed a book manuscript on the Northwest Passage and is currently working on a new project on Arctic Enlightenments. She is explor-

ing how contemporary Arctic geopolitical concerns are shaped by understandings of modernity, which are part of long term Enlightenment understandings of the sciences, of temporality, and of the circumpolar North itself. As part of a multi-year research group on “Arctic Modernities” funded by the Norwegian Research Council, Craciun traveled to Svalbard to present her recent work, and was given a guided tour of the Global Seed Vault by its founder, Cary Fowler, a leading voice in international efforts to preserve biodiversity.

Nations, non-governmental organizations, and indigenous and local seed collectors can deposit duplicate collections of their seeds in the Global Seed Vault, and can retrieve them when they wish—for example, in the event that their own seed bank has been destroyed by natural or political disaster. While the Vault is not without controversy (due to issues regarding seed sovereignty, or the intellectual property rights in their genetic resources), it has already preserved crucial specimens that were nearly destroyed in ongoing military conflicts. Most famously, Iraq’s national

on the horizon, and so today samples of the world’s earliest cultivated varieties of wheat and barley from the “fertile crescent” are preserved in the Arctic.

The Arctic—still casually and erroneously referred to as lifeless, barren space, or as a wasteland—now stores this treasure of the world’s agricultural biodiversity: this fact is in keeping with the Arctic’s central role in our planet’s biosphere, and increasingly in our most urgent debates over how the sciences and the humanities interact.

Craciun’s ongoing Arctic research grows out of the University of California’s Multi-Campus Research Group on The Material Cultures of Knowledge that she has directed since 2011 (materialcultures.ucr.edu). In 2012 she curated two conferences on Enlightenment sciences and collecting with Professor Simon Schaffer of the University of Cambridge (one in California and one in Cambridge) with support from the UCR Chancellor’s Research Fund. Those interdisciplinary events included numerous colleagues and graduate students from UCR and other UC cam-



left: Norway’s Global Seed Vault; right: Craciun at the Vault

seed bank in Abu Ghraib was destroyed during the U.S. invasion, but its scientists had sent samples of their most precious varieties of wheat and barley to the seed bank in Aleppo, Syria. During the Arab Spring, this Syrian seed bank in turn deposited samples of their seeds in Svalbard, long before the Syrian civil war was

puses, and led to the forthcoming volume of essays, *The Material Cultures of Enlightenment Arts and Sciences*. Craciun’s new work on the Global Seed Vault grows out of her work from those 2012 events, on current French biotech projects that focus on regenerating plants from Enlightenment global collections.

MEANING BUSINESS: BUS 100W PROSPERS AS A WRITING-INTENSIVE COURSE

Last summer the University Writing Program had the rare opportunity to work with UCR's School of Business Administration to redesign and strengthen its course in business communication: Business 100W, a writing-intensive course for all Business majors. SoBA was interested in making the course more intensive and rigorous, particularly in terms of students' engagement in the writing assignments, oral reports, reading, and classroom discussions. Toward that end, SoBA recruited Paul Beehler, a highly experienced and business-savvy Lecturer in the writing program, to teach the course. He was asked to teach the course all three quarters in the now-completed 2013-2014 academic year. Kathleen Moore, the director of the UWP's program in Writing Across the Curriculum, offered advice and guidance, arranged four rounds of UWP workshops to prepare students for each writing assignment, trained and coordinated undergraduate tutors, and provided weekly training sessions for the Business TAs who were leading weekly discussions in the lecture course.

Big changes were in the offing. Attendance at the lectures rose from the previous year's 30% to over

90%, as Paul introduced regular quizzes and more rigorous writing assignments tied to the lectures, as well as to the readings (not bad for an 8:00 a.m. class taught at University Village). The supplementary WAC workshops, arranged for groups of fifteen students, managed to attract 90% of the students in the lecture course. All students subscribed to *The Economist* and read Richard Lanham's *Revising Business Prose*. Soon they were reading *The Prince*, testing their understanding of modern business strategies and principles against Machiavelli's insightful and sometimes disturbing advice. Paul met regularly with the TAs to discuss the evaluation of the papers. By the end of the quarter, students had written and received commentary on a minimum of twenty-six pages of prose.

Paul's assessment of the experience so impressed Steve Brint, the Vice Provost for Undergraduate Education, that he circulated it to all the UCR colleges. In his conclusion, Paul observed that "[o]verall, the course works well as a hybrid between Business and Writing. Students may struggle with the concept of an interdisciplinary class, but the course accurately reflects the lack of stratification that can be found in industry between disciplines. Successful employees are not simply expected to know only one part of a business." They "need to understand multiple facets and articulate thought clearly as it applies to different aspects" of business.

The experiment with SoBA has been one of the most satisfying instances of curricular reform I have witnessed in my time at UCR.

—John Briggs



FACULTY BOOK NEWS

Andrea Denny-Brown and Lisa Cooper, eds. *The Arma Christi in Medieval and Early Modern Material Culture: With an Edition of 'O Vernicle.'* Ashgate, 2014.

Associate Professor Andrea Denny-Brown (UCR) with Lisa Cooper (UW-Madison) published this groundbreaking collection of essays that explores the Arma Christi, the cluster of objects associated with Christ's Passion, one of the most familiar iconographic devices of European medieval and early modern culture. Denny-Brown's co-edited volume looks at representative examples of the instruments of the Passion across a broad swath of history, from some of their earliest formulations in late antiquity to their reformulations in early modern Europe. Together, these essays offer the first large-scale attempt to understand the Arma Christi as a unique cultural phenomenon of its own, one that resonated across centuries in multiple languages, genres, and media. The collection directs particular attention to this array of implements as an example of the potency afforded material objects in medieval and early modern culture: from the glittering nails of the Old English poem *Elene* to the coins of the Middle English poem "Sir Penny," from garments and dice on Irish tomb sculptures to lanterns and ladders in Hieronymus Bosch's panel painting of St. Christopher, and from the altar of the Sistine Chapel to the printed prayer books of the Reformation. This is Denny-Brown and Cooper's second anthology together: the first, *Lydgate Matters: Poetry and Material Culture in the Fifteenth Century*, was published by Palgrave MacMillan in 2008.

Weishin Gui. *National Consciousness and Literary Cosmopolitics.* Ohio State University Press, 2013.

In his recently published book, Assistant Professor Weishin Gui argues that postcolonial literature written within a framework of globalization still takes nationalism seriously rather than dismissing it as obsolete. Authors and texts often regarded as cosmopolitan, diasporic, or migrant actually challenge globalization's tendency to treat nations as absolute and homogenous sociocultural entities. Postcolonial literature never gave up on anticolonial nationalism but rather revised its meaning, extending the idea of the nation beyond an identity position into an interrogation of globalization and the neocolonial state through political consciousness and cultural critique. The literary cosmopolitics evident in the works of Kazuo Ishiguro, Derek Wal-

cott, Shirley Geok-lin Lim, Preeta Samarasan, and Twan Eng Tan distinguish between an instrumental national identity and a critical nationality that negates the subordination of nationalism by neocolonial regimes and global capitalism. In addition, he also published his eagerly awaited anthology, *Common Lines and City Spaces: A Critical Anthology on Arthur Yap* (2014), with the Institute of South East Asian Studies in Singapore. His next book project focuses on the role of literary aesthetics and neoliberal governmentality in contemporary politico-economic narratives and anglophone fictions about "Rising Asia."

Rob Latham, ed. *The Oxford Handbook of Science Fiction.* Oxford: Oxford University Press, 2014.

Science Fiction scholars have one more book to add to their bookshelves: Professor Rob Latham's *The Oxford Handbook of Science Fiction*, a volume that attempts to outline the historical and cultural contours of science fiction (SF). It shows how SF's unique history and subcultural identity has been constructed in ongoing dialogue with popular discourses of science and technology. The collection consists of four broadly themed sections, each divided into eleven chapters. Section I, "Science Fiction as Genre," considers the internal history of SF literature, examining its characteristic aesthetic forms, its animating social and commercial institutions, and its relationship to other fantastic genres. Section II, "Science Fiction as Medium," presents a more diverse perspective on what constitutes the field as a mode of artistic and pop-cultural expression, canvassing extra-literary manifestations of SF ranging from film and television to videogames and hypertext to music and theme parks. Section III, "Science Fiction as Culture," examines the genre in relation to cultural issues and contexts that have influenced it and been influenced by it in turn, the goal being to see how SF has helped to constitute and define important (sub)cultural groupings, social movements, and historical developments during the nineteenth-, twentieth-, and twenty-first centuries. Finally, Section IV, "Science Fiction as Worldview," explores SF as a mode of thought and its intersection with other philosophies and large-scale perspectives on the world, from the Enlightenment to the present day.

Other Recent English Faculty Book Publications, 2013-14

Lindon Barrett (posthumous). *Racial Blackness and the Discontinuity of Western Modernity.* University of Illinois Press.

Jennifer Doyle. *Campus Security*. Los Angeles: Semiotext(e).

John M. Ganim and Shayne A. Legassie, eds. *Cosmopolitanism and the Middle Ages*. New York and London: Palgrave.

Robb Hernandez. *VIVA Records, 1970-2000: Lesbian and Gay Latino Artists of Los Angeles*. Los Angeles: UCLA Chicano Studies Research Center Press.

Sherryl Vint. *Science Fiction: A Guide for the Perplexed*. Bloomsbury.



RECENT FACULTY HONORS

Erica Edwards wins a national book award:

At the meeting Modern Language Association in January, Associate Professor Erica Edwards was named the recipient of the William Sanders Scarborough Prize for her book *Charisma and the Fictions of Black Leadership* (University of Minnesota Press, 2012). Her honor is one of a handful of highly prestigious awards bestowed annually by the MLA. The award is given to the most distinguished contribution in the study of African American literature and culture. The selection committee applauded her groundbreaking study, citing its efforts to interrogate “the long-standing notion that a single charismatic male is requisite for leadership in African American politics.” This is just one of her many accomplishments this year. With Robert J. Patterson (Georgetown), she co-edited an eagerly anticipated special issue of *South Atlantic Quarterly* on “Black Literature, Black Leadership” (2013) with Duke University Press. She continues to work on her next book project questioning African American literature and the war on terror.

The Getty Foundation awards UCR a \$125,000 grant for the study of art and Latino Futurism:

In conjunction with faculty and curators from its ARTSBlock, Science Fiction and Technoculture Studies Program, and Department of English, UCR was awarded a \$125,000 grant from the Getty Foundation for “Critical Utopias: The Art of Futurismo Latino.” A part of the Pacific Standard Time II: Los Angeles/Latin America (LA/LA) Initiative, the show will principally examine the science fiction impulse in contemporary Latino and Latin American art. Visual artists from across the Americas have returned to issues such as aliens, borders, surveillance technologies, and even science fiction kitsch with renewed purpose, realigning debates over immigration, colonialism, and cultural belonging in new futurist visions. Curators Tyler Stallings (Sweeney Gallery), Joanna Supinkas-Myers (California Museum of Photography), and Assistant Professor Robb Hernandez (English) have conducted several artist studio visits and portfolio reviews in California, Arizona, Texas, New York, and Chicago so far. Hernandez’s visit to San Juan, Puerto Rico this summer kicks off the start of the Latin America phase of the project with future research trips scheduled for Argentina, Brazil, Mexico, and Cuba, in conjunction with an international advisory board consisting of renowned SF and Latin American art specialists. This June, preliminary research reports were presented to key members of the research team, SF specialists Rob Latham, Sherryl Vint, and archivist Melissa Conway, which spurred conversation, feedback, and new directions for study. The team discussed plans for future collaborations including an upcoming research conference in Fall 2015 and UCR’s first Mellon-sponsored Sawyer Seminar, organized by Latham, Vint, and Nalo Hopkinson (Creative Writing) on “Alternative Futurisms” taking place in 2015-16.

Ganim receives a Capstone Experience Grant:

Distinguished Professor John Ganim has been awarded a Capstone Experience Grant that will help the English department enrich research opportunities for advanced undergraduate education. The grant will support the development of an English department research journal, a capstone related website, and undergraduate student symposia. The Capstone Experience Grants are awarded by the Office of Undergraduate Education for the development of “capstone experiences” that may include any of the following options: “new seminars or yearlong sequences, term papers, design projects, performances, recitals, or honors theses. Capstone experiences may be either individual or team-based projects. No matter the activity, the capstone experience should center on some feature of the student’s area of concentration and bring together the knowledge and experiences that they obtained through the courses they have taken to satisfy

the requirements for their major.” Professor Ganim’s grant will further enhance the English major and research training at the pre-baccalaureate level.

Denny-Brown is awarded a grant for a Medieval Digital Archive: Associate Professor Andrea Denny-Brown received a UCR Innovative Use of Information Technology grant of \$32,500 for a “Medieval Manuscript Digital Archive,” a project that digitizes a collection of medieval English manuscripts for teaching and research purposes. She will launch an innovative online archive of up to 1500 high-quality images of rare manuscripts for use by UCR faculty and students. Moreover, she will be able to offer undergraduate and graduate courses in medieval manuscript study by 2015-16. This award is in addition to an Instructional Innovation grant she received earlier this year and the Borchard Foundation Fellowship she was awarded for next fall. Her grants will create a new resource for the Designated Emphasis in Book, Archive and Manuscript Studies Program (BAM) and advance medieval literary study in the department.

DISTINGUISHED PROFESSOR JOHN GANIM ON “THE MIDDLE AGES AND ITS OTHERS”

On April 30, 2014, Professor John Ganim delivered the CHASS Distinguished Research Lecture. This honor constitutes the most significant annual faculty research award in the college. The award highlights Professor Ganim as one of the most prominent scholars on campus, a scholar who has published numerous field-defining books and articles, won major national awards, and served as keynote speaker for conferences around the world. He has served as the president of the top academic society of his field, the New Chaucer Society, and has likewise chaired the Department of English, as well as several important campus committees. As one of his colleagues puts it, Ganim is “an unequivocal star in the field of medieval studies, yet also a popular teacher and an indefatigable champion of his colleagues and leader of his campus.”

The award recognizes the impressive breadth and impact of Professor Ganim’s leadership in the field of medieval literature, and especially in the rapidly growing specialty of medievalism. In his prolific career he has published three important books, *Style and Consciousness in Middle English Narrative* (1983), *Chaucerian Theatricality* (1990), and *Medievalism and Orientalism*

(2005), the most recent of which was translated into Arabic (2013). He has also co-edited a collection of essays, *Cosmopolitanism and the Middle Ages* (2013), and published fifty articles and essays in top journals and books on a wide variety of topics. When read together, these books and articles are exceptional for their field-shaping longevity and for their astonishing breadth of knowledge: Ganim’s far-reaching expertise ranges from discussions on late medieval aesthetics and popular expression to modern and postmodern uses of medieval tropes and ideas in film, art, and architecture.

Professor Ganim’s well-attended lecture, “The Middle Ages and Its Others,” described the strangely intertwined histories of the Middle Ages and the Orient as they are represented by histories of literature, architecture, and language, revealing an identity crisis in the idea of a purely Western Civilization. From its earliest formulation in the Renaissance through to the twentieth century, Ganim explained, the definition of medieval culture—especially that of literature and architecture—has been a site of a contest over the idea of the West, and by definition, that which is non-Western.

At the heart of Professor Ganim’s work on medievalism is a desire to trace the ways that origin myths about medieval culture have shaped the development of and definition of the modern Western world. For example, his talk discussed the ways that early humanists claimed that medieval culture, including Gothic architecture and medieval romance, was largely the result of foreign, particularly Eastern, influence. Seventeenth- and eighteenth-century antiquarians likewise sought the Phoenician origins of Britain, linking ancient civilizations to the Druids. Victorian World’s Fairs often included medieval installations adjoining the pavilions of their newly conquered colonies. By connecting these associations between the British Middle Ages and the Orient, we can see a striking pattern in which, according to Ganim, “the past is a foreign country,” and which uncovers a terrible anxiety about origins and purity in Western culture.

After the talk the attendees enjoyed a reception in Professor Ganim’s honor, attended by many of his colleagues, students, and friends.



GRADUATE STUDENT RESEARCH FELLOWSHIPS AND AWARDS

Alicia Contreras received a Ford Foundation 2014 Dissertation Fellowship recognizing her superior achievement, her promise as a scholar and teacher at the university level, and her commitment to using diversity as a resource for enriching the education of all, according to the Foundation. The award will support Alicia's dissertation research on U.S. and specifically Western and Southwestern U.S. literatures.

Alicia Cox has been awarded a highly competitive UC President's Postdoctoral Fellowship for 2014-15. This postdoctoral fellowship will allow Alicia to further develop the research appearing in her completed dissertation on "Autobiographical Indiscipline: Queering American Indian Life Narratives" in a year-long residency at UC Davis.

Jennie Friedrich has been awarded a Dissertation Year Program fellowship by the UCR Graduate Division in support of her dissertation on Medieval texts on, and images of, Saint Christopher. Jennie also has been awarded a Summer Stipend that will support her doctoral research over summer 2014.

Rochelle Gold has been awarded a Dissertation Year Program fellowship by UCR's Graduate Division in support of her dissertation research on social media reading practices and digital literacies. For summer 2014, Rochelle has been awarded a travel grant by the special collections of Washington University in St. Louis in support of her research on the works of William Gaddis and on educational television.

Kimberly Hall has been awarded a Dissertation Year Program fellowship in support of her dissertation on self-portraiture and autobiography in literature, photography, film, and digital video. Kimberly has also been honored with a departmental Summer Stipend that will support her travel to the U.K. for research on the "Mass Observation" movement, which will provide the basis for a chapter in Kimberly's dissertation.

Ruben Mendoza has been awarded a Graduate Research Mentoring Program fellowship by the Graduate Division for 2014-15. The award will allow him to pursue original research supervised by a department faculty mentor.

Jessica Roberson has been awarded a Dissertation Year Program fellowship by the Graduate Division of UCR in support of her dissertation on the literary fragment and visual culture in British Romanticism. Jessica has also been named as a Visiting Fellow at the Chawton House Library by the University of Southampton, U.K., where she will be in residence in June 2015.

Sonia Rodriquez has been awarded a UC President's Dissertation Year Fellowship by UCR's Graduate Division in support of her dissertation on Latino and Chicano young adult and children's literature. Sonia has also been honored with a highly competitive UC MEXUS Research Grant in support of her work on healing narratives in her field.

Lorenzo Servitje has been awarded a Graduate Research Mentoring Program fellowship by the Graduate Division for 2014-15. This award will allow him to pursue original research supervised by a department faculty mentor.

Amanda Sharick has been awarded a Graduate Summer Internship at the Hadassah-Brandeis Institute in Boston, MA. This award recognizes graduate student research devoted to exploring issues of gender and sexuality in Jewish literature, culture, and history. Amanda has also received, through UCR's Center for Ideas and Society, a Humanities Graduate Student Research Grant; the award allowed Amanda to perform dissertation research at the Central Zionist Archives in Jerusalem, Israel. UCR's Graduate Division also awarded her a Dissertation Year Program fellowship in support of her dissertation on nineteenth-century British literature and Jewish women writers.

Melanie Sherazi has been awarded a Dissertation Year Program fellowship by UCR's Graduate Division. Melanie also has been honored with a dissertation fellowship from the Templeton-funded Immortality Project; a Hayman Fellowship from the UC Interdisciplinary Psychoanalytic Consortium; and research travel funding awarded by UCR's Center for Ideas and Society. The research support will fund her work on temporality in modernist U.S. and British literature, including a research trip in fall 2014 to work with William Demby's papers in Italy.

Tracy Zuniga has been awarded a Dissertation Year Program fellowship by UCR's Graduate Division in support of her dissertation on the literary and visual aesthetics of gender and sexuality in the work of African American and Chicana artists.

GRADUATE STUDENT PUBLICATIONS

This year we awarded eleven “Friends of English Graduate Student Publications Awards,” with a \$300 prize for each from our fund of donations. Below are abstracts of the winning essays and information about their publication venues.

Sarah Antinora’s essay, entitled “‘Eliminating the Female’: The Problematics of the State and Gender in *Macbeth*,” was published in the journal *Feminist Studies in English Literature* in December 2013 (21.3). It responds to Janet Adelman’s claim that *Macbeth* enacts an elimination of the female as a solution to the problems of masculinity. However, rather than discussing a “solution,” a term that implies resolution, this article uses two key Hegelian theories—the Hegelian state and the master/slave dialectic—to suggest that *Macbeth* intentionally leaves the audience ill at ease. Although Shakespeare offers a solution to the two large crises of the play—those of gender roles and disruption of monarchy—the solution is complicated by the elimination of the female. Instead of leaving the audience with a sense that order has been restored, *Macbeth* illustrates that the enactment of an all-male realm is one that not only threatens the stability of both genders but that of the state as well.

Laurence Dumortier’s article on “Oscar’s Multitudes: Against the Flattening of Wilde’s Iconography” is forthcoming in the first issue of 2015 of *ELT: English Literature in Transition 1880-1920*. Her essay explains that in 1882 Oscar Wilde arrived in New York City to begin his American lecture tour. While there he posed for the celebrated studio photographer Napoleon Sarony. The images produced in that session, featuring a long-haired and languidly reclining Wilde in a velvet jacket and breeches, or a beaver-trimmed great-coat, have become the favored visual representation for Wilde, used seemingly reflexively to illustrate his work and to stand in for his persona. Although there are many other photographs that might equally serve as illustrations, Wilde’s image has congealed around the photographs that are most associated with his “aesthetic” period—despite its briefness in Wilde’s varied stylistic evolution. Her paper argues that the constant deployment of a visually impoverished representation of Wilde tends to uncritically promote an equally impoverished vision of Wilde’s sexuality, and hence of late nineteenth-century homosexuality

itself. The article uses theories of gender and sexuality, in conjunction with primary visual documents, to argue for a more complex and thorough engagement with the richness of the iconography of Oscar Wilde.

Rochelle Gold’s article, “Reparative Social Media: Resonance and Critical Cosmopolitanism in Digital Art,” will appear in the journal *Criticism* in early 2016. Her article explores what meaningful, politically engaged digital art looks like in the twenty-first century. The analysis centers on “Minneapolis and St. Paul are East African Cities” (2003), an online digital collaboration between artist Julie Mehretu, web design team Entropy8Zuper!, and nineteen Minnesota-based East African teenagers. The complex interactivity and the rich content of “Minneapolis and St. Paul” have the potential to surprise, move, and resonate with readers. By combining art practice with social media composition, “Minneapolis and St. Paul” provides models for new possibilities of how local communities might respond to the forces of globalization. In this way, the article contends that experimental digital art can foster critical cosmopolitanism by giving us the opportunity to reimagine our relations to one another.

Jeff Hicks’ essay, “Residential Differentiation in the Vertical Cities of J. G. Ballard and Robert Silverberg” is forthcoming in the anthology *Marxism and Urban Culture*. It examines selected prose works by the novelists through the lens of Marxist urban theory in order to illustrate the piercing accuracy of the New Wave’s critique of urban space. By the end of the 1960s, the utopian promise of the “Ville Radiuse”—Le Corbusier’s ambitious Modernist vision of a harmonious future city dominated by glass-and-steel skyscrapers—had begun to come under heavy criticism in the work of science fiction’s New Wave authors. In this context, he explores the novelistic connection between isolated,



left to right: Jerome Winter, Kim Devlin, Sonia Rodriguez

self-contained living spaces and the residential differentiation and class segregation analyzed by Marxist urban theorists such as David Harvey, Edward Soja, and Mike Davis, as characterized by Ballard and Silverberg. Specifically, the chapter analyzes the urban citadels of privilege in Ballard's 1975 novel *High Rise* and the overpopulated towers of Silverberg's 1971 novel *The World Inside* in order to show the critique of capitalist housing practices levied by science fiction's New Wave authors. These novels show that even under seemingly ideal conditions, a utopian alternative to inequitable living standards simply is not possible under capitalist social relations.

Alan Lovegreen's first essay, "The Air-Body Complex: Posthuman Bodies and Aerial Futures, 1904-1916," appears in a special "Scienza e fantascienza" issue of the Italian journal *La Torre di Babele*, published out of the University of Parma. Lovegreen discusses the early years of the twentieth century as they are marked by a powerful cultural fascination with the possibilities of new flight technologies. In response, as dirigibles and fixed-wing craft dotted the sky with increasing frequency, visionaries used aerial space to theorize new forms of human bodies. His article discusses aerial bodies in four texts: Charlotte Perkins Gilman's speculations in her article "When We Fly" (1907), forgotten aviator and SF author Alfred W. Lawson's flight-enabled Sagelanders in the utopian tale *Born Again* (1904), Filippo Tommaso Marinetti's wild tale of a king who immaculately conceives an aircraft-articulated son in *Mafarka Le Futuriste* (1910), and British horror writer Algernon Blackwood's air-obsessed family in *The Promise of Air* (1913). All illustrate the period's fascination with evolutionary transformation and the equally pervasive eugenic discussions. He argues that these narratives not only tested the promise of the air, but also circulated an early form of posthumanism in the first decades of the new century.

Lovegreen's second article is called "Aerial Homesteading: Aerofuturism in Interwar America," and is forthcoming in a special "Air Culture Studies" issue of the journal *Criticism: A Quarterly for Literature and the Arts*. His work describes how the fantastic flying cities featured in the air pulp fiction of the early 1930s and the polished cities of the future that were featured at the end of the decade at the 1939 New York World's Fair consolidated the public interest in the newest aviation technologies and the changing idea of the Western frontier. He argues that both collections of cities offer impossible futures that would not come to pass, and that the cultural milieu of the decade was much more complex than either a simple model of disenchantment or an embracement of utopian ideals; the visionaries behind both the air pulp fiction and the World's Fair

imagined that their respective futures were scientifically and technologically within reach. This consistent mediation of aerofuturism offered comforting psychological elevation to a society facing a global war that would be heavily determined by aerial weaponry.

Sonia Alejandra Rodriguez's essay, "'Fierce and Fearless': Dress and Identity in Rigoberto González's *The Mariposa Club*," will appear in *meXicana Fashions: Self-Adornment, Identity Constructions, and Political Self-Presentations*, co-edited by Professors Norma Elia Cantú and Aída Hurtado (forthcoming December 2014). Gwen Araujo's brutal 2002 murder prompts Rodriguez's investigation of dress (clothing, makeup, accessories, etc.) and its relationship to the construction of identity and the articulation of *conocimiento*, knowledge as a healing process. Rodriguez argues that certain types of dress—as employed, for example, by Trinidad Ramos, a transgender Latina—serve to disrupt hetero-patriarchal structures and can also function as a way through which she participates in a healing process that allows her to assert a transgender identity. Because of her use of make-up and women's clothes, she is the character that poses the most threat to hetero-patriarchal masculinity and femininity in her high school and predominantly Mexican community. Ultimately, her dress makes her visible; that is, her community and peers have to look at her and have to recognize her existence because she challenges normativity. The essay traces Trini's use of dress—and overall her body—as a part of a *conocimiento* process that challenges straight and gay childhood and adolescent experience, and argues that the body is a site of knowing that can lead toward a healing process.

Lorenzo Servitje's essay will appear in the next issue of *Games and Culture*: it is called "Digital Mortification of Literary Flesh: Computational Logistics and Violences of Remediation in Visceral Games' *Dante's Inferno*." Servitje explains that in 2010 Visceral Studio revived Dante Alighieri's *Inferno* as a martial narrative where the poet—now crusader—must "go to hell" to save both Beatrice and his soul. This article on video considers the implications of remediating the fourteenth-century poem into a military, "hack and slash" game. He suggests that the game enacts a critique of not only the entanglement of war and video games but also the violence engendered from the competing narratives of the poem and video game adaptation.

Daniel Valencia's forthcoming essay will appear in an anthology called *Latinos and Latinas at Risk: Issues in Education, Health, Community, and Justice* (ABC-CLIO Publishers). His contribution is on "The Cyborg Allegory: *Blade Runner* and the Erasure of Mexicans in Science

Fiction.” His essay examines the classic science-fiction film *Blade Runner* (Ridley Scott, 1982), and its urban depiction of a futuristic 2019 Los Angeles, to expose how the erasure of the Mexican-American community in contemporary science fiction film corresponds to conservative political ideology and actual erasures enabled by racially motivated forms of public policy. It further emphasizes how the aesthetic design and allegory of the cyborg is deployed as a mode that enables and propagates erasure.

Jerome Winter’s first essay on “SF Art and Illustration” in *The Oxford Handbook of Science Fiction* (2014) discusses images and discourses of the future in a wide spectrum of science fiction (SF) visual media: it moves from the trail-blazing photorealist interior illustrations and frontispieces of Jules Verne’s *Voyages Extraordinaire* to the serial technocratic iconography of Frank R. Paul’s painterly magazine covers and interior drawings in the 1920s pulps; from the “imagination of disaster” in 1950s SF movie posters to the techno-surreal iconoclasm captured in Richard M. Powers’ paperback cover art; and from the seductions of hyperreal simulacra of Chris Foss’s illustrations to the post-cyberpunk digital imaging of global diversity realized by Stephan Martiniere. His contention is that the history of SF art and illustration reveals a recurring tendency to transform and reconfigure icons of imminent futures in ways that have proven both timely and influential.

Winter’s second essay, “‘Moments in the Fall’: Neoliberal Globalism and Utopian Anarcho-Socialist Desire in Ken MacLeod’s *Fall Revolution Quartet* and Iain M. Banks’s *Culture Series*,” is forthcoming in *Extrapolation*. His paper argues that two signal series of the science-fiction subgenre known as New Space Opera allegorize left-wing struggles against neoliberal consensus. Neoliberal policies and ideologies that are global in their scope and dimension seek to drastically cut back, deregulate, and privatize the social-welfare programs defended by the Scottish National Party (and the latest bid for Scottish Independence) under the auspices of promoting economic growth and development that will putatively benefit all. Winter argues that Banks and MacLeod’s work dramatizes a break with this sort of neoliberal regime, whose intransigence is offset only by its volatility.

KUDOS AND CONGRATULATIONS

At the English Department’s annual end-of-the-year party, we were happy to announce the winners of our undergraduate and graduate con-

tests and awards for 2013-14. Pictures of the party can be seen here and elsewhere in the newsletter.

Undergraduate Awards

A. Marshall Van Deusen Award (\$250):

Estafania Zavala

B. Michael Chesney Award (\$200) for an English Major who has a strong interest in Music:

Jaqueline Oi-Yee Wong

C. Friends of the UCR English Department Distinguished Junior Award (\$250):

Kiersten King

D. Friends of the UCR English Department Distinguished Senior Award (\$300):

Alexandra Fonseca



*Friends of the UCR English Department Award Winners:
Junior Kiersten King and Senior Alexandra Fonseca*

E. English Department Service Award (\$100):

Tori Tejera, Zachariah Zendejas

Undergraduate Essay Contest Awards

A. First Prize Winners (unranked, \$100):

Kaylee Adamski, for “Hypertext and Group Identity in Dorothy Allison’s *Two or Three Things I Know for Sure*” (written for Professor Yamamoto’s English 140E: Studies in Literary Genres: Autobiography and Memoir)

Sarah Folk, for “The Recovery of the Ideal Parents in *The Winter’s Tale* and *The Tempest*” (written for Professor Ganim’s English 190: Special Studies course)

An Joseph Pham, for his essay “. . .” (on postmodern schizophrenic communication in *Waiting for Godot*,

written for Professor Tyler's English 176T: Studies in 20th Century British and American Literature)

B. Honorable Mentions (unranked, \$50):

Arelly Damian, for "Is There No Way Out of the Mind?" (written for Jan Roselle's English 102W: Introduction to Critical Methods)

Jason Marshall, for "Cool Women Don't Look at Explosions" (written for Mark Bundy's English 143F: Gender, Sexuality, and Visual Culture)

Graduate Essay Contest Awards

A. 1st prize winner (\$300):

Hannah Manshel: "Feeling Unintelligible: Learning to Talk around the Unbearable, or why does Lavinia make me cry?"

B. 2nd prize winners (an exact tie, \$200):

Taylor Evans: "The Race of Machines: Blackness, Labor, and the Edisonade."

Flavia Ruzi: "Mistress of the Gaze: The Subject of Visuality in Mary 'Perdita' Robinson's Portraits."

2013-14 Emory Elliott Endowed Memorial Awards (\$500)

The Emory Elliott Awards were established through the generosity of his widow and our "Friend," Georgia Elliott. Our late colleague was a distinguished scholar in American studies.

The undergraduate award is given to a junior or senior English major student who has done outstanding work in any field of American Literature and/or Culture:

This year's winner is **Juana Rodriguez**, for her excellent work in our course on Herman Melville (taught by Professor Geoff Cohen), as well as for her contributions to other Americanist course listings (taught by Professors Traise Yamamoto, Steven Axelrod, and Tiffany Lopez).

The graduate award is given to a graduate student for an outstanding portfolio essay or dissertation chapter in any field of American Literature and/or Culture:

This year's winner is **Melanie Masterton Sherazi** for her essay: "Toward an Ecstatic Reading of the Posthumous Text: The Play of Temporal Excess in Ralph Ellison's Unbound Manuscript." This work is a chapter of her dissertation on the posthumous works of a series of American authors of the mid-century and Civil Rights eras (directed by Professor Katherine Kinney, with mem-

bers Professors Carole-Anne Tyler and Fred Moten).

Outstanding Teaching Assistant Awards

A. Outstanding TA Award for English (\$300):

Tracy Zuniga

B. Outstanding TA Awards for the University Writing Program:

Liz Gumm
Sarah Lozier
Lorenzo Servitje
Anne Sullivan

C. Outstanding TA Award for CHASS Connect:

Guilia Hoffman

TA Assistant Directors for 2014-15

A. TA Assistant Directors:

Ann Garascia
Flavia Ruzi
Sarah Lozier (F), Tracy Zuniga (W, Sp)

B. University Writing Program Assistant Director:

Rebecca Addicks-Salerno

RECOMMENDED SCREENINGS AND READINGS

The controversial film *Fight Club* advances an outlook on a world in which isolated men try to live without women: Tyler Durden (Brad Pitt) meets the film's narrator (Edward Norton) on an airplane, and tries to teach him how to escape his rat-race life, with its required attachment to women: "We're a generation raised by women. Maybe another woman isn't the answer." Tyler earns a living selling up-market soap, which he manufactures from fat stolen from liposuction disposal bins. To be free, men must be like him, answering only to immediate impulse; they must fight in the streets, no holds barred, without trying to win. In fact, to join Tyler's fight club, they must intentionally lose. Oddly, fight clubs spring up all over the country. Tyler forms a startup "Project Mayhem," which aims to return society to its roots in a world that existed prior to corrupting civilization. He seeks no particular order, but rather to banish control, which is possible only because of wealth and expecta-

tion. In the years since *Fight Club* was released, the film has attained something like cult status. News sources reported illicit “fight clubs” actually forming up in various locales. The film is definitely worth calling up on cable or Netflix, not just to see how awful men who were once handsome look after successfully losing a few street fights, but also to hear how awful axioms from Nietzsche’s *Twilight of the Idols* sound emerging from the mouths of these “fight club” members.

—Stanley Stewart

In *Sycamore Row*, John Grisham returns to Clanton, Mississippi, scene of his first book, *A Time to Kill*. For successfully defending a black man accused of a rape/murder ten years ago, Jake Brigance has earned a torched house and murder threats to himself, his wife, and daughter, as well the solid friendship of the black chief of police, who does what he can to protect the Brigance family. When multi-millionaire Seth Hubbard hangs himself from a sycamore tree, leaving a handwritten will, he names his black housemaid, Lettie Lang, who had cared for him as he suffered through the late stages of lung cancer, as heir to 90% of his estate, about \$24 million. The other 10% was to be divided between a small church in town and Seth’s brother, Ancil. Seth Hubbard also sent a letter to Jake Brigance with instructions to defend this handwritten will, which replaced one prepared by a high-powered law firm in Memphis, “at all costs.” Lawyers and Lettie Lang’s relatives descend on Clanton. The legal issue is “testamentary capacity,” but questions about Lettie’s honesty arise. Seth was a dying old man on Demerol, but he had been sued for sexual harassment. Besides, although Lettie denied it, she had been involved in a previous legal battle about a handwritten will. Still, why leave so much money to her? Seth’s brother Ancil knows the answer to the question everyone is asking. He remembers a terrible night, when he and his brother Seth crept out of the house to follow their father, Cleon, to a small settlement of black people called Sycamore Row. Presumably, a black man said something to a white woman, and Cleon Hubbard and the others were going to do something about it. Grisham’s description of the lynching of Lettie Lang’s grandfather is searing, as is the torching of Sycamore Row, which scattered the Rinds family. Seth Hubbard chose to hang himself from the only sycamore tree remaining of the stand of sycamores that once separated Cleon Hubbard’s land from the eighty acres owned by the Rinds family. There are many fascinating twists and turns in this Grisham page-turner!

—Stanley Stewart

P.D. James’s *A Taste for Death* is a brilliant mystery that opens with the unlikely friendship between Miss Emily Wharton, a lonely elderly woman, and Darren Wilkes, a neglected but free-spirited youth, who acknowledges her care with small gifts (most of them probably shoplifted, as she realizes). Performing her parish duties, she stumbles upon a gruesome crime scene, with Darren in her wake. Commander Adam Dagliesh and Inspector Kate Miskin—arguably one of the great detective teams in the history of this genre—start to investigate: in the process the lower class world of Miss Wharton and Darren impinges on the one occupied by the rich and famous. The latter is a classic realm of privilege, deceit, manipulative jealousy, and partial truths, enlivened by a cast of memorable characters. As a reader, I wanted the mysteries solved and the secrets revealed, but in the end I cared most about the survival of Miss Wharton and Darren, whose vulnerabilities become scarily apparent. After a careful laying out of clues and their implications, the novel is highly suspenseful in its climax, which depends on a character understanding a cleverly coded Shakespearean allusion to a player in *Love’s Labor’s Lost*; it is also given a rich sociological dimension in James’s implicit critique of the dilemmas and consequences of personal neglect—of the elderly, the young, the dependent surrogate parent, and, most profoundly, the psychically wounded. In a few subtle but striking flashbacks, James has the temerity to give us a little sympathy for the devil.

—Kimberly J. Devlin

NEW HIRES: A WELCOME FROM THE ENGLISH DEPARTMENT

Stephen Hong Sohn, a scholar of Asian American literature, will join the UCR English faculty this fall. His book, *Racial Asymmetries: Asian American Fictional Worlds* (NYU Press, 2014), reflects interests ranging across transnational Asian American literature: the production of Asian American fiction; the role of geography, time and trauma in Asian/American literature; graphic novels; Asian American literary criticism; Filipino American lyric and the cosmopoetics of comparative indigeneity; American regionalism; Korean/American War Poetics; transnational queerness; and representations of Asians and Asian Americans in popular culture, especially science fiction. He has edited several collections of critical essays, and his work has also appeared or is forthcoming in *Ameri-*

can Quarterly, Cultural Critique, Journal of Asian American Studies, Modern Fiction Studies, Studies in the Literary Imagination, and The Southeast Asian Review of English. He is co-editor of *Anime Wong: Fictions of Performance* (Coffee House Press, 2014). He is presently working on a book on the role of gender and sexuality in the production of Asian American culture. While at Stanford, Sohn won that campus's highest teaching award.

An Early Americanist has also been recently hired by the department. **Emma Stapely** specializes in American literatures before 1900 and the long eighteenth-century Anglophone Atlantic. She is particularly interested in the so-called "Age of Revolutions" (1770-1820). Her work considers how literature might complicate linear historical narratives of this period, as well as regular conceptions of political struggle that we have inherited from it. Her book project, *Insurgent Remains: Afterlives of the American Revolution, 1770-1820*, examines literary accounts of the revolution produced in the decades immediately following its official conclusion, focusing on texts that challenge the war's dominant associations with achievement of national sovereignty and the triumph of progressive values. Reading materials from across the Anglophone Atlantic world that reflect on the American war as an occasion of loss, this project argues for a reconsideration of "flat" literary and visual forms as sites of insurgent potential that broaden our available vocabularies for describing revolutionary experiences of time, politics, and subjectivity. Stapely has additional strong interests in feminism and queer studies, and likes to teach his-

torically remote texts alongside more contemporary theoretical, visual, and literary materials.

(dis)junctions 2014

This year, (dis)junctions, the annual graduate student conference organized by the English department, continued a legacy of success. Co-chaired by graduate students Ryan Sullivan and Taylor Evans, the theme of this year's conference, "Irreverent Readings," was geared specifically toward innovative projects, working with materials, methodologies, and ideas which are not necessarily canonical, mainstream, popular, or even all that respected. The result was two days of innovative scholarship covering a wide variety of fields from Victorian science and material cultures of the book to video game studies and eco-poetics. This year, the conference saw a number of changes, including a limited number of concurrent sessions, new two and three paper panels, designated respondents, and two keynote speakers. Constance Penley, Professor of Film and Media Studies and Co-Director of the Carsey-Wolf Center at UC Santa Barbara, gave a talk entitled "'A Feminist Teaching Pornography? That's Like Scopes Teaching Evolution!' (Rev. Pat Robertson)," which garnered rave reviews from the audience. Virginia Jackson, UC Irvine Endowed Chair of Rhetoric, shared "Whitman's Publics," a talk from her much anticipated book *Before Modernism: Nineteenth-Century Poetry in Public*.



Graduate students taking a break from their dissertations at the end-of-the-year party: (from left) Sarah Lozier, Anne Sullivan, Jessica Roberson, Eddie Eason

We look forward to (dis)junctions 2015, chaired by Lisa Brown Jaloza, tentatively themed “Strange Bedfellows.” Lisa has more changes in the works, including scheduling the conference earlier in the year. We look forward to hearing and discussing more fantastic work.



2014 (dis)junctions conference poster (detail)
—Ryan Sullivan

GRADUATE STUDENTS OF ENGLISH ASSOCIATION

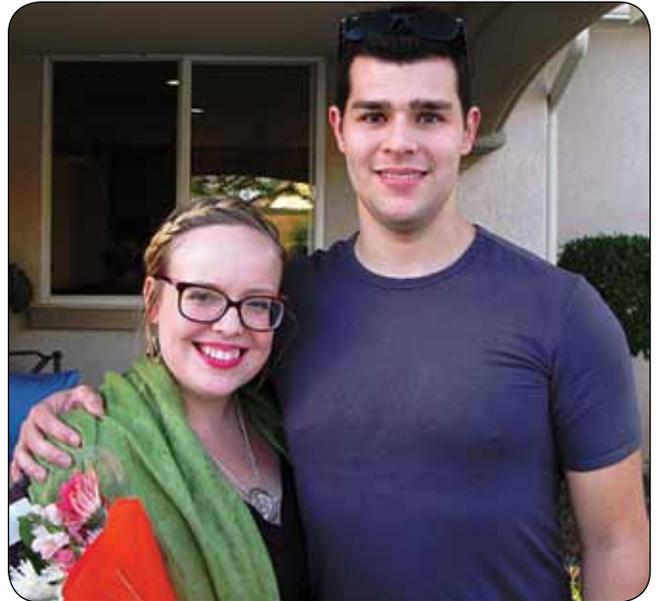
The 2013-2014 GSEA team is proud to announce that it has been an incredibly productive year for the organization and the students it serves. This past year, we implemented a number of new initiatives in an effort to fund more graduate student work and professionalization. In the spirit of the Friends of English Publication and conference awards, we adopted three new forms of funding: Book Review Publication Award (\$50), Image Permissions Mini Grant (\$200), and the Summer Research Mini Grant (\$300). We were pleased to award eight Summer Research Mini Grants to students doing archival work or special seminars for their dissertations.

Additionally, GSEA granted service awards in two categories: one for service to the department, received by Rochelle Gold, and one for service to the community, received by Sonia Rodriguez. We created graduate student web profiles to increase visibility and purchased business cards for students to use at conferences to help network. Finally, GSEA took over the Brown Bag presentations, opening up the venue to students presenting dissertation chapters, portfolio

articles, and projects developed while on fellowships.

It has been a great year. This would not have been possible without such a cohesive and energetic team: Brittany Chataignier Renard (Vice President), Schuyler Eastin (Treasurer), Daniel Ante-Contreras (Secretary), Ryan Sullivan (Representative), Lisa Brown Jaloza (Representative), and Mackenzie Gregg (Representative).

The 2014-2015 GSEA is already hard at work



from left: Brittany Chataignier Renard, Lorenzo Servitje

planning for another year of service. The priorities of our incoming cabinet include working with the department to continue fostering a supportive environment for graduate students, aiding the admissions chair with social media outreach, improving our graduate student mentoring program, and continuing to push our departmental web presence forward, just to name a few.

Next year’s cabinet will be: Ryan Sullivan (President), Miranda Butler (Vice President), Kathy Hardman (Secretary and Treasurer), Lisa Brown Jaloza (Web and Communications Coordinator), Paris Brown (Representative), and Addison Palacios (Representative). Here’s to more success ahead!

—Lorenzo Servitje

THE ENGLISH MAJORS ASSOCIATION IN ACTION

The English Majors Association’s expansion over the past few years has transformed our presence in UCR’s undergraduate community into an influential, integrated, and dynamic force. During fall of

2012, former EMA president Tori Tejera revived the Association, which had in previous years been inactive due to a lack of student involvement. Since then, the EMA has taken part in a variety of English-related activities, bringing the English undergraduate community together and solidifying it as an active, unified whole. The EMA welcomes all types of majors, including those outside of CHASS. For students who have an interest in reading, writing, and literature, the EMA provides a colorful selection of opportunities to connect with a group of like-minded individuals.

In one of many events, the EMA visited the Getty



Museum during College Night. The outing was free to all college students, and the EMA coordinated a carpool to save money on gas. In the EMA, we care so we share. Once there, everyone had a great time viewing pieces from Greek art to furniture from the Victorian era, before watching the sunset illuminate the city of Los Angeles. In a more modern form of art, a punk rock band mesmerized students with slow, bass vibes and passionately melodic lyrics. Before heading home, the EMA went to Denny's at University Village, allowing members to relax after an eventful day. College Night at the Getty Museum is a great example of an event in which members interact and get to know one another outside the school setting.

The Poetry Slam, another key event, allowed students to share their poetry in front of a group of peers. Thanks to former EMA Event Coordinator, Juana Rodriguez, the EMA hosted, arguably, their most expressive event. Rodriguez started with the idea of the EMA collaborating with her advanced poetry workshop. It then evolved into an opportunity for students to read

their poetry with others in an Open Mike session. The event took place during spring quarter, when students from Creative Writing 170 delivered their poetry in front of an intent audience. Afterward, students outside of the CRWT 170 class—regardless of major—could share their work in a friendly, open environment. The Poetry Slam is a great example of an event where an EMA member has an idea and turns it into a communal activity that other students can participate in.

From activities like these and others, EMA members gain a sense of camaraderie and have the opportunity to share their work, receive feedback, and review the work of others. In essence, the EMA provides an environment where students can develop and expand their interest in literature with other like-minded students. Overall, it's just fun. Participants make connections with their peers and professors, gain a sense of membership, all the while becoming components of a bigger unit—the UCR English department.

—Alicia Paleno and Arturo Perez

UNDERGRADUATE CAMPUS-WIDE SYMPOSIUM

On April 29th and 30th, 2014, several outstanding undergraduate students from the Department of English shared their research with the UCR community in the campus-wide Undergraduate Research, Scholarship, and Creative Activity Symposium. These students presented ten-minute excerpts of research papers to an audience of faculty and students, and answered questions after each session. Below are the essay titles, student authors, and faculty mentors.

“Monstrosity Created”

Christine Garavito

George Haggerty

“Slavery, Villainy and Vice in City Crimes”

Alexandra Fonseca

George Haggerty

“Girlhood: Internet Post-Feminists Decentering the ‘I Of Feminism’”

Alissa Medina

Traise Yamamoto

“The Intersection of Myth and Religious Tropes and

Gender and Sexuality in Toni Morrison's *Beloved*, *Jazz*, and *Paradise*"

Zachariah Zendejas
Erica Edwards

"Narrating Murder in Poe's Tales"

Jasmine Dietz
George Haggerty

"Threshold Terrors"

Alythia Ortiz
George Haggerty

"Imperialist Norms within *Wuthering Heights* and *Jane Eyre*"

Sneha Sharma
Susan Zieger

RIVERRUN: JAMES JOYCE AND THE ECOLOGIES OF MODERNISM

Southern California Irish Studies Colloquium
University of California, Riverside
October 18, 2014
Humanities and Social Sciences Building
9am to 5pm

In celebration of the 100th anniversary of the



publication of James Joyce's *Dubliners* and the 75th of *Finnegans Wake*, this fall's colloquium will be devoted to the topic of Joyce's modernism in relation to Irish and other modernisms more generally and to the consideration of the ecologies of modernism. While Joyce is usually considered in relation to his portray-

al of Dublin as a type of the modern city, how does his representation of urban life get inflected by the presence and pressure of a predominantly rural society in its hinterland? How does modernism, with its emphasis on the technologies of modernity from the automobile to the emerging apparatus of telecommunications, also engage with the rural, and especially the rural understood as no less a site of modernization and rationalization than the city? Is modernism necessarily associated with the city, or can there also be modernisms of the country, to invoke Raymond Williams's classic study? How do Irish writers, or writers in comparable "semi-colonial" locations, engage with the emerging ecologies of modernity and modernization? Are there distinct urban ecologies that constitute new conjunctions of the human and the natural? How do we understand the relation between *Dubliners*, with its "odour of ashpits and old weeds and offal," and *Finnegans Wake*, with its massive cyclical structure of myth and riverine flows? Is there a relation throughout modernism, as T.S. Eliot once suggested in reading Joyce, between the urban and myth?

These and any other questions will be entertained at this fall's colloquium. In addition to keynote addresses by Margot Norris (UC Irvine) and Maud Ellmann (University of Chicago), we hope to host several panels of papers addressing these topics as well as our customary session responding to graduate student projects and work-in-progress.

If you would like to deliver a 15-20 minute paper at this colloquium, please send a title, abstract, and your affiliation to Kim Devlin (kimberly.devlin@ucr.edu) and David Lloyd (david.lloyd@ucr.edu).

If you would like to present your work for feedback in the work-in-progress session, please notify David Lloyd. This session is open to anyone working on a project, from a conference paper to a dissertation or dissertation prospectus, who would like to receive feedback from faculty attending the colloquium. You will be asked to submit in advance of the colloquium a short abstract, summary, or extract of the work (not more than five double-spaced pages) as the basis for discussion of your project. The idea of this session is to help one another develop and clarify emerging ideas, not to respond to fully developed papers or dissertation/book chapters. We will organize one or more sessions depending on the number of submissions.

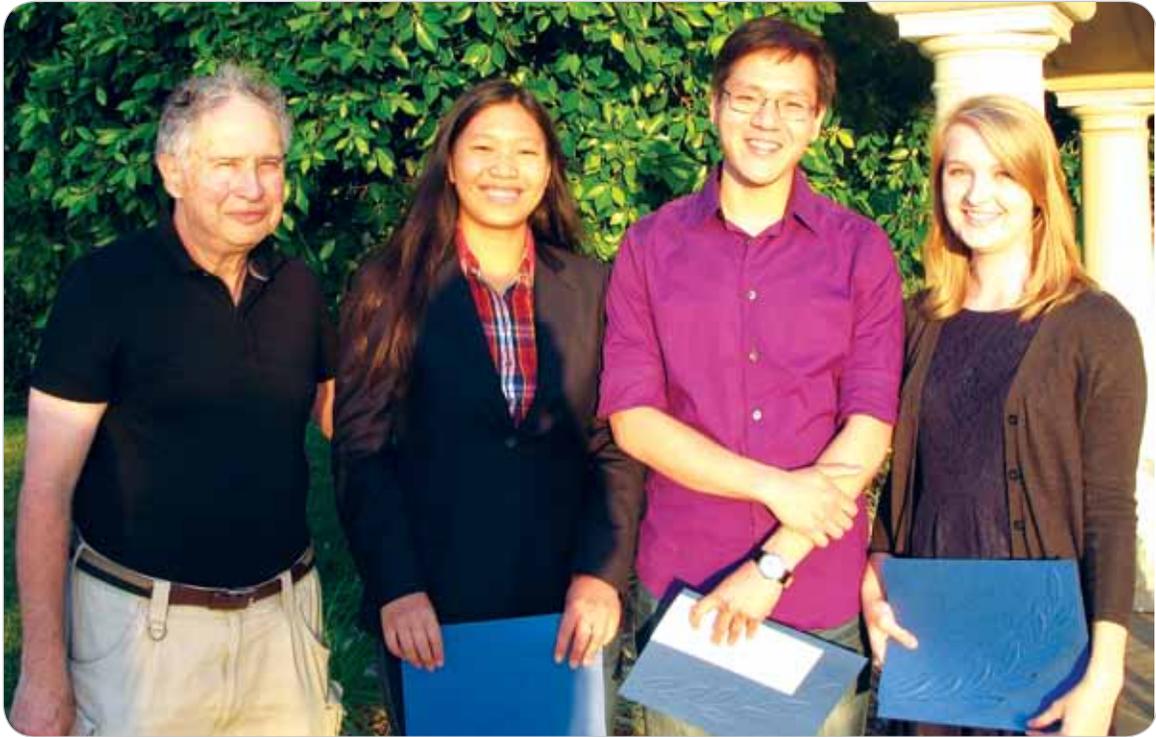
This event is free and open to the general public. All day parking at UCR on Saturdays costs \$5. The parking booth attendant at the main entrance to UCR (off of University Avenue) will direct you to our building.



from left: Alexandra Fonseca, Rudi Kraeher, Addison Palacios, Mackenzie Gregg,



from left: Deborah Willis (Chair), Heidi Brayman Hackel (Graduate Admissions Director), Kim Devlin (Fundraising Director), John Ganim (Undergraduate Program Director), John Briggs (University Writing Program Director)



John Ganim (left) and the Undergraduate Essay Award honorees Sarah Folk, An Joseph Pham, and Kaylee Adamski



2014 graduate essay awards honorees (from left): Flavia Ruzi, Hannah Manshel, Melanie Sherazi

On behalf of the English Department, I would like to thank all of our “Friends” for their generous donations. We especially appreciate those of you who provide annual gifts. As a consequence of your support, this year we were able to give eleven “Friends of the UCR English Department Graduate Student Publication Awards” (up from six last year). These awards are a great incentive for our students to publish their work in a variety of distinguished journals and edited volumes. The wide spectrum of topics reflects the intellectual diversity of our students and of the faculty that they work with. On account of your continued giving, we are in the process of designing other ways to financially support our students and faculty. I am deeply indebted to my co-editors, Professor James Tobias, Lorenzo Servitje, and Ryan Sullivan: their input, creativity, and amazing computer skills made this newsletter possible. I would also like to thank the other members of the Committee on the “Friends” Newsletter: John Briggs, Adriana Craciun, Robb Hernandez, and Stanley Stewart. Our photographs have been provided by Lisa Brown Jazola and Deborah Willis.

Yours truly,


Kimberly J. Devlin
Professor of English and Chair of Departmental Fundraising

Please visit us at english.ucr.edu and click “give now” to donate! And thanks so much for your support.

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