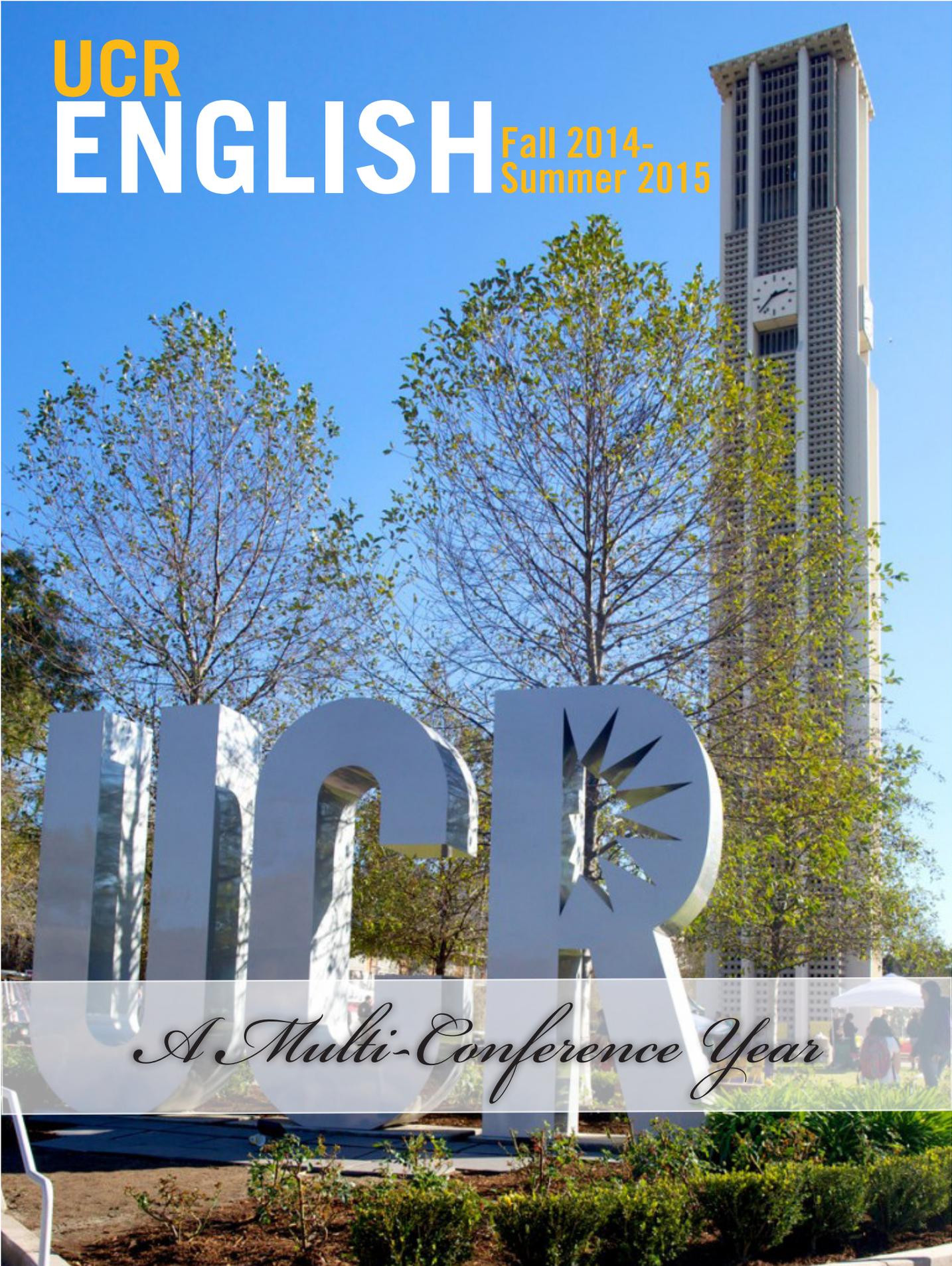


**UCR**  
**ENGLISH** Fall 2014-  
Summer 2015

*A Multi-Conference Year*



# RIVERRUN: JAMES JOYCE AND THE ECOLOGIES OF MODERNISM

Joe Cheang and Kim Devlin

The Southern California Irish Studies Symposium was co-organized this year by David Lloyd and Kim Devlin, with assistance from graduate student Simon Lee. With the focus on the ecocritical approaches to Irish studies, the conference attracted a host of innovative essays from scholars of history, literary studies, and visual culture from around the nation. Their presentations catalyzed a vibrant dialogue between James Joyce's literature and other forms of art produced by Irish artists, such as Eileen Gray's 1920s armchair designs and Beatrice Elvery's stained-glass paintings.

In the opening keynote address "Fluid Figures in 'Anna Livia Plurabelle': An Ecocritical Exploration of I.8," acclaimed Joyce studies scholar Margot Norris amplified the ecological significance of *Finnegans Wake*. She explored the inseparability of river and women through the "figure" of ALP: the constrained but lively and liquid Liffey and the oppressed but strong and evolving female being. Norris called for a more nuanced reading of ecocriticism that is attuned not just to nature in the raw, so to speak, but those aspects of nature overlaid with culture so as to be unrecognizable—the urban environment and the modern body. Despite being an urban writer, Joyce tries to restore and make us alive to the natural world even if it is mediated by the voices of the chapter's washerwomen. But the washerwomen themselves have a natural materiality—as seen in their bodily ailments—even as they are marked by cultural codings (such as class and age). The presentation demonstrated the way the human can destroy and pollute the earthly world, but with the latter never succumbing to dominance. Joyce simultaneously emphasizes that the "figure" of ALP is fluid and mutating: exploring the multiplicities of her form and image, Norris demonstrated how he avoids representing nature through an essentializing lens.

In addition to Norris's reading of the dichotomy between nature and culture, other talks in the symposium generated new readings of Joyce by following the radical politics espoused by related critical fields. For example, in "*Finnegans Wake* and Primitive Accumulation," Gregory Dobbins, professor of English at UC Davis, put Marxism and James Joyce in a fruitful conversation. Drawing on the resemblance between the fragmentary style in works of Marxist theorists such as Antonio Gramsci's *Prison Notebooks* and Theodore Adorno's *Minima Moralia* as well as the portmanteau textual collages in the *Wake*, Dobbins argued that there is a discursive anti-universalism in Joyce's aesthetics. More precisely, he interpreted the collision of temporalities in the *Wake* as a proliferation of differences, suggesting that the text's fixation on details and its indeterminate ending together embody an aesthetic of resistance. Dobbins read such aesthetic of resistance in the *Wake* as a political gesture of Irish separatism, which echoes Marx's theory of primitive accumulation, a theory which lays bare the capital gains by which the British colonizer profited from the colonial conquest and property divestment in Ireland. Proceeding from this, Dobbins argued that the style of the *Wake* is deliberately "unreadable," a feature which, in turn, renders the work an

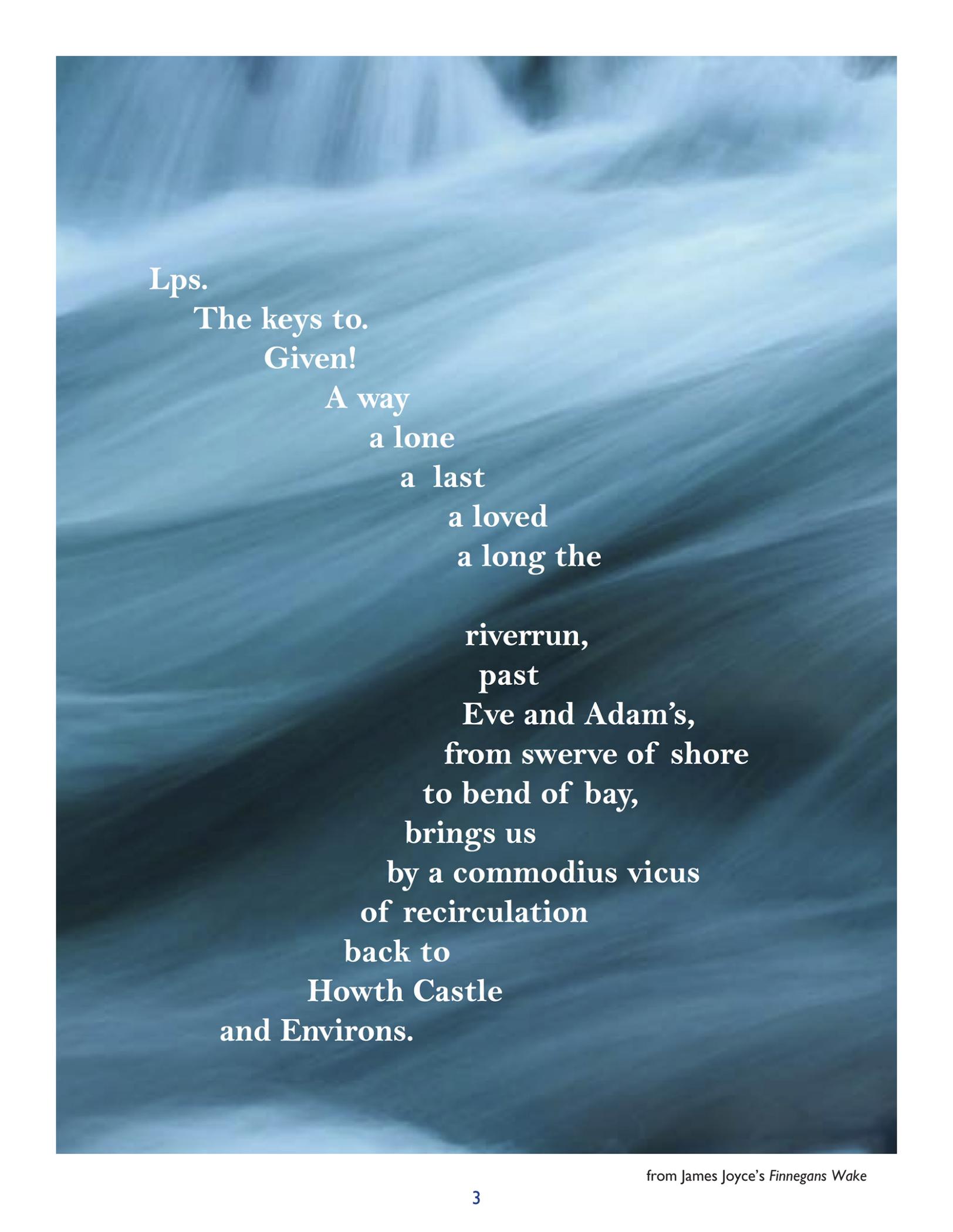
art of resistance and unravels the totalizing power inherent in cultural possessions.

Along a similar political vein, Enda Duffy, professor of English at UC Santa Barbara in "Irish History and Modern Media: Generating Courage in *Finnegans Wake*" read the *Wake* as an alarm calling the Irish proletariat to rise up. By tracking the images of radio and television in III.2, Duffy explored the Irish anti-colonial battles and the media in which they are told, arguing that the latter is a disseminator of courage in Ireland's century long colonial struggle.

In the closing keynote address titled "Squandermania: The Ends of *Ulysses*," renowned modernist scholar Maud Ellmann of University of Chicago returned to the gendered debate over nature and culture with which Norris opened the symposium. Honing in on the last three episodes of *Ulysses*—"Eumaeus," "Ithaca," and "Penelope"—she put forth the provocative claim that *Ulysses* is not a triumphant bildungsroman that celebrates a hero's homecoming, but instead a story of digression, whose ending turns way from the teleological impetus. Joyce's "throw away" aesthetic in *Ulysses* is most apparent in the narrator's style in the ending chapters. The amount of details with which he/she is obsessed prohibits the reader from re-entering Leopold Bloom's and Stephen Dedalus's streams of consciousness, which, at once, carves out a space for Molly Bloom's unprecedented eloquence in the narrative. Ellmann noted that if women are the marginalized objects or "wastes," pushed to the sidelines in the Oedipal scene as outlined in psychoanalysis, then *Ulysses's* ending is an embrace of such "feminine" redundancy. After all, the "throw away" aesthetics is an irrelevant elaboration, a rhetorical excess that abounds with images of "wastes," provided by menstruation and masturbation.

The Southern California Irish Studies Symposium raised the ecological awareness that is always already present in Joyce's works and put the anti-imperial and anti-sexist sentiments which Joyce's oeuvre has preserved in the front and center of Irish studies. The intellectual leaps apparent in the work presented at the symposium are in keeping with the attention ecocriticism has received in the humanities and are sure to encourage further study of the complex relationship between art and the environment.





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# EXPLORATIONS, ENCOUNTERS, AND THE CIRCULATION OF KNOWLEDGE, 1600-1830

Adriana Craciun

How did the long distance voyages and explorations of the long 17th and 18th centuries transform the circulation of knowledge, objects, and people? Professors Adriana Craciun (English, UC Riverside) and Mary Terrall (History, UCLA) organized a year-long series of events in 2014-2015 inspired by that question. The project, “Explorations, Encounters, and the Circulation of Knowledge, 1600-1830,” was fully funded by UCLA’s Clark Library and the Center for the Study of 17th and 18th Century Studies, and included the hiring of three Ahmanson-Getty post-doctoral fellows working on projects on relevant themes.

The year-long project was robustly interdisciplinary and brought together scholars of the history of science, art history, literature, anthropology, geography, maritime history, and material texts to examine how knowledge and culture were shaped by long-distance voyages and encounters in the global seventeenth and eighteenth centuries. Throughout the year’s events one unifying thread was an emphasis on symmetrical analyses that explore the entanglements of voyagers and locals, in Europe and beyond. The program was developed in collaboration with the University of California Multicampus Research Group on “The Material Cultures of Knowledge,” which Craciun has directed since 2011 ([materialcultures.ucr.edu](http://materialcultures.ucr.edu)).

The first event in the series, “Explorations and Encounters: New Directions” (November 2014), considered innovative perspectives on how diverse voyages and voyagers, indigenous and European, mutually constituted (not without conflict) knowledge and aesthetic practices across cultural lines. The geographic scope was transoceanic—from Oceania to the Ottoman Empire, la Nouvelle France to Sumatra. Speakers addressed a wide range of materials, from museum collections in European capitals, to texts rich in visual materials, to the role of sound in mediating distant encounters. Voyagers featured in the conference included indigenes visiting London, an Ottoman dervish, and traveling European naturalists, merchants, and seamen.

The second event in the series, “Geographies of Inscription” (February 2015), represented a new direction in interdisciplinary scholarship on the “geography of the book,” the spatialized counterpart to the established field of the history of the book that has gained prominence in recent years. “The recognition of the materiality of the book,” Miles Ogborn and Charles Withers argue in *Geographies of the Book*, “means that it is an object that must have a geography.” Beginning with this spatial reorientation of how to do the history of books, the conference expanded to go outside the boundaries of the book, or the page, and even of paper, to consider inscriptions more broadly: inscriptions printed or handwritten on paper, bound or unbound, alongside inscriptions on skin, wood, stone, monuments, metal, instruments, structures, earth and other materials. Participants considered how the geography of such inscriptions can contribute to current studies of seventeenth and eighteenth-century empire, trade, exploration, cosmopolitan exchange, scientific collaboration, translation, and



aesthetic collaboration. Can geographies of inscription help in the larger efforts to work outside the paradigms of empire and colonization, center/periphery, and national print culture, which do not always serve 17th and 18th-century studies well? Do they suggest alternative networks for the circulations of goods, books, people, and objects in the 17th and 18th centuries?

Speakers approached these questions from a wide range of disciplinary angles: from tracing the mobility of books across transatlantic networks, to moving outside the spaces of the codex book to reimagine its material cohesion, to considering the contingencies involved in inscribing knowledge in maps and in graffiti. Speakers worked along different scales—from within and beyond the codex book, to archive and museum spaces in Europe and beyond, to the encounters of indigenous and European peoples in the circumpolar Arctic and South America.

“Commerce, Cultures, and Natural Knowledge,” the third event in the series (May 2015), was inspired by recent work on global trade in the early modern world that examined the impact of commercial networks and the objects they exchanged on European knowledge of nature. Commercial concerns shaped the collection and trade in artificial and natural curiosities (in the metropolis and in the field), the enslavement and transportation of people, as well as the transplantation of natural resources for exploitation in imperial sites. This conference gathered scholars working on commerce, science, literature and material culture in the early modern world, with the specific goal of addressing issues raised by the circumstances of encounter and exchange, aiming to complicate this picture by developing some of the symmetries outlined above. Key themes included the imbrication of the slave trade within networks of scientific knowledge, the cultural dimensions of the commercial trade in tea and other botanical resources, and the roles of indigenous people in commercial collecting practices.

Many UC Riverside graduate students attended the “Exploration and Encounters” series. An online audio archive of most of the talks is now available: <http://conferences.clarklibrary.ucla.edu/core14-1>. Adriana Craciun and Mary Terrall are currently editing a volume of essays from the project, forthcoming from Toronto University Press.

# INTERN REVIEWS OF 2014 PAMLA CONFERENCE

Arely Damian and Taylor Williams

The Pacific Ancient and Modern Language Association's 112th annual conference was recently held in local downtown Riverside. That the "familiar spirits" themed event kicked off on Halloween day was, of course, no coincidence. PAMLA contributors were asked to present papers related to the day's traditionally eerie associations, including topics about magic, spirits, and the paranormal. Presentations were attended by students interning for UC Riverside's English department.

One intern, Nguyen Dang, described her day as a PAMLA intern as a "grand experience [for] meeting a wide variety of scholars from all across the United States." She praised the "Magic and Witchcraft III" panel for its unique "feminist perspective

on magic" and the history of conjuring, which provided her with "an interesting background on how women were perceived in the magic industry." This particular presentation gave Dang insight into the traditionally male sphere of magic and its impact on social stigma for female magicians.

Surprisingly, the uncanny theme extended its magical hold into a myriad of intriguing topics in animation, ranging from "Comics and Graphics Narratives" and "Disney and its Worlds" to "Satirical Caricatures" and "Reanimating the Child." With such diverse perspectives, it's no wonder that UCR's PAMLA interns chose to attend these presentations with great enthusiasm and that the most popular panels were those related to the magic of animation.

UCR Intern, Daisy Soto, was particularly excited to attend the Disney panel because of her "obsession" with all things Disney. The first speaker that she heard, Margot Blankier, gave her paper, "A Wonderful Dream Come True," in which she described "the story of Cinderella as canonical" and introduced her theory regarding "the Cinderella Syndrome," otherwise described as a fear of independence. This presentation contrasted nicely



with the second speaker that Soto heard, LauraAnna Carroll-Adler. Carroll-Adler's take on a more modern Disney film, "The Princess and the Frog," set the stage for a clear juxtaposition of Cinderella's situation as "the damsel in distress" with Princess Tiana's more admirable example of a female character, especially given her "work ethic."

In another great instance of the relevance of the PAMLA panels to one another, UCR intern, Arturo Perez, attended the satire and humor panel and heard Jennifer Pride speak on "Laughing in the Face of Trauma: Satirical Caricature in Haussmanized Paris:" she "analyzed caricatures that reveal an attitude shift within the humor," according to Perez. Perez's conclusion that "humor could reveal class tension, historical information, [and] deliberate choices by the satirist" would be an apt conclusion for any of the animation panels. Many addressed the effect that media has on society and vice versa, especially in the sense of "reanimating" our children through modern perspectives and the power of animation.

This year's PAMLA conference truly stepped out of the box with the aforementioned panels, including uniquely executed discussions of food. PAMLA intern, Daisy Figueroa, described the Food Studies lectures as her favorite sessions of the conference. She explains that these lectures brought to light the "true side of food" and also revealed "what it means socially, mentally, and physically" to know proper nutrition and to promote overall wellness. She also explained the idea of natural identity relating to food. Intern Alicia Paleno attended a related lecture that focused on the relationship between national identity and food, and also incorporated the Adventures of Pinocchio and Italian culture.

The PAMLA conference of 2014 was a complete success and appropriately scheduled during Halloween to add to the excitement. All the speakers provided unique themes and perspectives that engaged their audience and the PAMLA interns as well. With Disney themed lectures and others on food, UCR's English department interns and all other attendees were entranced by the different speakers and their ideas. From the look of it, the attendees probably had a hard time choosing which lectures to attend while at the conference. And, no doubt, they are anticipating the PAMLA 2015 conference and all it has to offer.

## CRITICAL DIGITAL HUMANITIES ROUNDTABLE

Sarah Lozier

The Critical Digital Humanities (CDH) group hosted a roundtable event, "Analytical Technics for (Post-)Humanists: The Case of the Missing Instruments." For this event, the CDH group, led by Jim Tobias, invited Miriam Posner, the Digital Humanities Program Coordinator at UCLA, to come join us to discuss the current state of digital tools available for (digital) humanists. USC's Steve Anderson (who has worked on the Scalar authoring program development effort, and founded the Critical Commons Media Archive) also joined the roundtable. Andrea Denny-Brown (English, UC Riverside), who is working on a project to digitize medieval manuscripts, and Anndretta Lyle Wilson (graduate student, Theater and Performance Studies, UCLA) who researches forms of authoring and signature in African American women's music, also joined the roundtable, as did the core Critical Digital Humanities research members from UCR's graduate students:

Rochelle Gold (English), Sarah Lozier (English), and Steve G. Anderson (History).

This event was prompted, in large part, by the insufficiency and lack of digital tools that allow for the kinds of affective or qualitative analyses favored by a broad range of humanists. This lack often results in humanistic research projects being changed or compromised in order to accommodate the available tools. Dr. Posner and Dr. Anderson offered complementary views of the state of digital tools, as well as ways around the limitations they offer for digital humanists. During the event, the roundtable guests and participants focused on three key areas of digital tools: tools that currently exist, such as Overview, a data analysis tool that groups multiple documents based on recurring words or phrases to provide a topical overview of the documents; tools that are in the process of being built, such as Dr. Anderson's Difference Analyzer, which produces gridded video in order to do a non-textual comparison of cinematic, and other time-based, media; and tools that we as humanists would like to exist, such as those that could pull, store, and arrange metadata from images and video as easily as extant tools do for text – a "Zotero for Images" as Dr. Posner put it. Overall, the event provided both a timely and provocative space for thinking through the ways tools effect the methodologies by which (digital) humanistic research is conducted today, and the ways we might change or enhance these methodologies through the production of new tools.

## REVISING THE PAST, REMAKING THE FUTURE

Sherryl Vint

The Science Fiction and Technoculture Studies program will launch its year-long series of Sawyer Seminar events with a conference on "Revising the Past, Remaking the Future." The overall topic of the Seminar is Alternative Futurisms. The Sawyer Seminar aims to create a dialogue about diverse ethnic futures and to explore the power of speculative fiction as a tool for social change. Afrofuturism, Latino futurism, Indigenous futurism, and Asian American futurism share a similar status of marginalization compared to hegemonic science fiction, which has historically been dominated by white writers and thus has tended to elide questions of ethnic diversity through visions of a colorblind, post-racial future; this hegemonic tradition at times rests on colonialist and imperialist ideologies that have been central to the genre's history.

The conference will explore the ways that speculative fiction engages with the legacies of colonialism and with radical visions of transformed futures. How can we reread the genre through postcolonial theory to see its complicity in colonial ways of thinking? What different kinds of technological innovation and social organization are projected by speculative fictions written from Indigenous, African American, Latina/o, and Asian American perspectives? How is the genre changing in response to forces of globalization, and how are globalization's consequences represented in and critiqued by speculative fiction? Why in our contemporary cultural moment do we see SF motifs and icons appearing in the work of authors not traditionally associated with the genre, such as Chang-rae Lee, Colson Whitehead, and Cormac McCarthy? What new understandings of the genre emerge from the voices

represented in recent anthologies such as *Long Hidden: Speculative Fiction from the Margins of History* (2014), *We See a Different Frontier: A Postcolonial Speculative Fiction Anthology* (2013), and *Afro SF: Science Fiction by African Writers* (2013).

The conference will explore these and other questions in panel discussions and paper presentations by faculty and graduate students from the US, Mexico, Canada, and the UK. It will conclude with a keynote presentation by film scholar Barry Keith Grant. “The Revising the Past, Remaking the Future” conference will be held in conjunction with the SFS Symposium, a biennial event highlighting science fiction scholarship sponsored by the journal *Science Fiction Studies* and hosted by UC Riverside. This year’s Symposium topic will be Retrofuturism. The Symposium will be held on October 15, 2015 and will feature speakers Rachel Haywood-Ferreira (Iowa State University), Arthur B. Evans (DePauw University), and Paweł Frelik (Maria Curie-Skłodowska University).

The conference launches a series of events and panels to be hosted at UC Riverside throughout the 2015-2016 academic year that will include visits by SF scholars John Rieder, Grace Dillon, and Adilifu Nama; by filmmakers Joel Juarez and Isaac Ezban; and by writers Stephen Graham Jones, Walter Mosley, Sesshu Foster, and Tobias Buckell, among others. The conference and all seminar events will be free and open to the public. For updated information on ongoing events throughout the year, please visit our website [sfts.ucr.edu](http://sfts.ucr.edu).

## NEWS FROM THE UNIVERSITY WRITING PROGRAM: UP ON THE ROOF

John Briggs

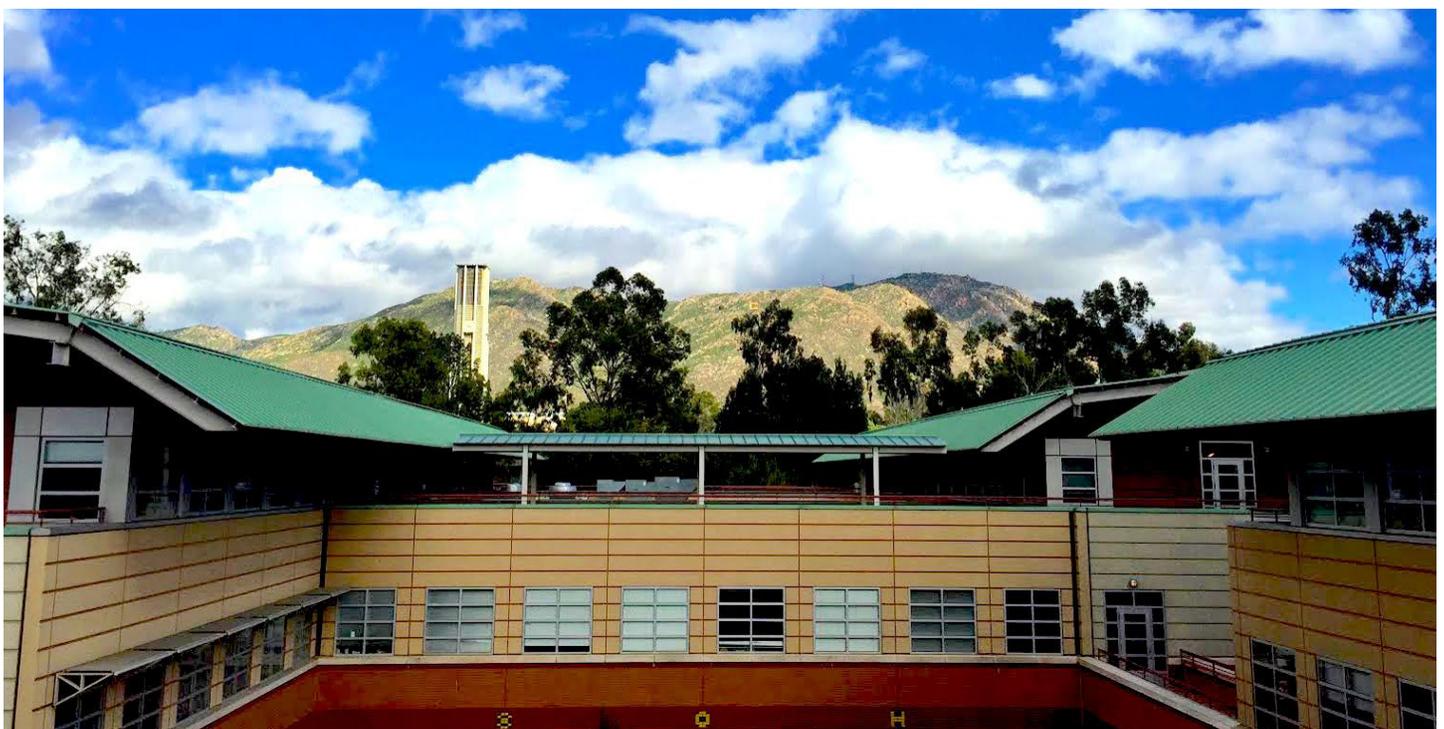
Not many public spaces in university buildings foster the sort of interaction one hopes to find on a campus. We make

our way amidst architectural barriers, some of them designed to ease communication to the next space, or the next room. Our structures do not often provide places to linger. UCR benefits from a climate that makes its outdoors a great gathering ground, but there too the motion is and often must be to and fro, on the shortest path to the next place of transit. Who has lingered in the lobby of our library, or its now secret and neglected gardens?

There are exceptions. Our former CHASS dean Steve Cullenberg opened the HMNSS patio for human habitation when he placed benches there. Now there is life: conversation, contemplation, study, circles of discussion. In early June the University Writing Program’s new MSO, Jill Cantonwine, helped us discover another such space in an unlikely location: the building’s third-floor rooftop terrace above our offices. At her urging, we held our annual end-of-the-year celebration there, under the folded steel of a canopy that had not sheltered much of anything for the twenty years of the building’s existence.

From 3:00 to 4:30 fifty people – Lecturers, TAs, and UWP staff – enjoyed a sit-down taco dinner. It did not seem to matter that the roof stones were baking at 104 degrees (a Riverside record for that date); so were the tacos. Everyone sat and talked in the transient shade, above the rushing 60 freeway, in dry breezes that cooled us. We were out of the way and in just the right place.

Downstairs the old assembly room was too small to sustain such life; on such occasions, people would linger in the doorway, trail off, eat and run. The proof of discovery on the rooftop was in the way the space filled, and stayed filled despite the heat and predictable traffic noise, with colleagues, friends, and new acquaintances. Perhaps the building’s ever-changing committee of architects had made that rooftop for that purpose. Perhaps a lone contributor managed to keep it in a plan born of disagreement and accident. But in its first twenty years, the building’s hidden plaza has only been a place of transit from one set of rooftop offices to another. Who knew that music could be played in that place to cancel the din, or that a speaker’s microphone could resonate? The best part was sitting with friends and colleagues and admiring the view – around the table and out to the hills.



# GRADUATE STUDENT RESEARCH FELLOWSHIPS, AWARDS, AND PRIZES

Susan Zieger

**Stina Attebery** has won the first Cullenberg Award for her paper “Indigenous Posthumans: Cyberpunk Surgeries and Biotech Boarding Schools in *File Under Miscellaneous* and *Syfy’s Helix*.” The award, named for former CHASS Dean Stephen Cullenberg, whose visionary leadership led to the founding of the SFTS Program, honors the best essay by a UCR Ph.D. student on a topic related to science fiction, technoculture, or science and technology studies.

**Miranda Butler** won the 2014 William H. Scheuerle Graduate Student Paper Award for the best paper presented at VISAWUS, the Victorian Interdisciplinary Association of the Western United States, for “Cartes-de-Visite: Victorian ‘Social’ Media.”

**Joe Cheang** has been awarded a Humanities Graduate Student Research Grant by the Center for Ideas and Society, for a project on “The Queer Sights and Sounds of the Umbrella Movement.” The research, to take place in summer 2015 in Hong Kong, uses affect and queer theory to investigate the movement’s utopic aesthetics. Additionally, Joe’s “Writing Oneself Into Being: The Affects and Aesthetics of Repetition in Jane Jeong Trenka’s *Adoption Autobiographies*” was awarded the Circle for Asian American Literary Studies’ annual prize for the best graduate student paper presented at the American Literature Association Conference.

**Ann Garascia’s** dissertation project, “‘Freaking’ the Archive: Archival Possibilities of the Victorian Freak Show” has won a Dissertation Year Program Fellowship for 2015-16. She will examine the cultural, literary, and theoretical contexts of nineteenth-century freak shows and the archives that attempt to contain them.

**Josh Pearson** has received a Dissertation Year Program Fellowship for 2015-16 to support his research on popular cultural reflections of postindustrial finance capitalism. Josh also won a Mullen Fellowship to consult the papers of science fiction author Iain M. Banks at Stirling University in Scotland in summer 2015. He was also selected to participate in the Winter School, a one-week intensive research program at the University of Bern in Switzerland on “TransForming Capital” in February 2015.

**Jasmine Riley** has won a Graduate Research Mentorship Program award for 2015-16, for regional research on “Southern Maternal Orature in the Age of Obama: Narrated in the Katrina Lexicon,” an investigation into aesthetic and political responses to Hurricane Katrina.

**Brittany Roberts** has received a Cullenberg Award honorable mention for her paper “‘The Present Doesn’t Exist’: Music, Animation and the Rupture of Memory in Vladimir Tarasov’s *The Passage*.”

**Flavia Ruzi** has been awarded a Dissertation Year Program Fel-

lowship for 2015-16, for her dissertation on eighteenth-century women’s self-representation in literary and visual culture, “Aesthetic Interventions: Portraiture and Women’s Life Writing in the Long Eighteenth Century.” She has also received a month-long Chawton House Library Visiting Fellowship for the Study of Early English Women’s Writing, 1600-1830, in Chawton, England, in the manor house where Jane Austen spent her most prolific years.

**Melanie Masterton Sherazi** has been awarded a UC President’s Postdoctoral Fellowship for 2015-16. Richard Yarbrough of UCLA’s English department will be her mentor. With the support of the postdoc, Melanie will write a book length study of the late African-American expatriate author William Demby, tentatively titled, “Ecstatic Times: William Demby’s Transnational Black Imaginary.” In 2014-15, she also won a Hayman Foundation Fellowship by the UC Interdisciplinary Psychoanalytic Consortium, an Immortality Fellowship from the Department of Philosophy’s Templeton-funded Immortality Project, and grant support from the UCR Graduate Dean’s Graduate Research Grant. Melanie won the Barricelli Memorial Grant for Graduate Research, awarded by the Department of Comparative Literatures and Foreign Languages, and gave the Annual Barricelli Public Lecture on her work on Demby, on April 15.

## SERVICE AWARD

**Sonia Alejandra Rodríguez**, who is completing her dissertation, “Conocimiento Narratives: Healing in Latina/o Children’s and Young Adult Literature,” under the direction of Traise Yamamoto, has received the Watkins Commencement Award for 2015, for outstanding campus and community service.

## RECENT FACULTY HONORS

Stanley Stewart and Aaron Roberts

**Professor Adriana Craciun** has been awarded a Fulbright US Scholar Award for 2015-16. During the award period, she will hold a position as the Fulbright-Scotland Visiting Professor at the



(from left to right) Tina Feldmann (Graduate Advisor), Sarah Lozier, and Professor Jim Tobias



University of Edinburgh, Scotland. The award will support Professor Craciun's project on "Arctic Enlightenments." While at Edinburgh, Professor Craciun will complete and submit two essays and contribute to an interdisciplinary research and teaching culture strong in Enlightenment studies, geography, environmental humanities and northern studies.

*Soldadera*, an exhibition curated by Professor Jennifer Doyle, was open to the public at the Vincent Price Art Museum from May 16 to August 1. *Soldadera* featured what the artist Nao Bustamante calls "exploded cinema," which was inspired by collections of photographs about the Mexican Revolution in UCR's Special Collection and University Archives. At the time, Bustamante was in residence at UCR, and for part of the academic year, she was awarded the UC Mexus residency. *Soldadera* was supported by the UC Institute for Research on the Arts. UCR faculty and students were involved in this project. Eric Romero and Madalyn Le perform as revolutionaries in a short film, the script of which grew out of conversations with Jim Tobias. Jose Alfaro, Hannah Manshel, Rudi Kraeher, and Hugo Cervantes also contributed to the project.

**Distinguished Professor George Haggerty**, our new chair, was appointed to UCR's Academy of Distinguished Teachers, one of the highest honors for teaching excellence that our campus can bestow. This three-year appointment (with stipend) involves mentoring new faculty, promoting teaching excellence through special workshops and seminars, and reviewing teaching-related initiatives. Academy members also act as consultants or participants in other efforts to improve the quality of instruction on campus. Two of the twelve teachers honored by appointment to the Academy are from the English department. Last year, Professor Steve Axelrod was so honored. Both Professors Haggerty and Axelrod are past winners of the Academic Senate's Distinguished Teaching Award.

**Assistant Professor Robb Hernández** has been awarded the 2015-16 Visiting Researcher Fellowship for UCLA's Institute for American Cultures. He will be hosted by the Chicano Studies Research Center where he will complete his book manuscript, tentatively titled *Finding AIDS: Archival Body/Archival Space and the Chicano Avant-garde*. The project draws upon alternative archive formations engendered by the AIDS crisis to argue for queerer multinodal avant-gardism(s) burgeoning in Southern California in the 1970s. In addition, he will complete his contributions to the exhibition catalogue for the Getty-sponsored UCR ARTSblock

show, *Critical Utopias: Art of Futurismo Latino*, of which he serves as co-curator. He will also organize a series of talks on the radical design and resistive architectures of Chicano libraries in local, national, and university contexts at the CSRC.

**Professor Fred Moten's** book, *The Feel Trio*, was nominated for the National Book Award in poetry and was one of five finalists for this high honor. This is a special honor for another reason: although there have been prize-winning books published by distinguished members of the department in the past, no book published by a member of the Department of English has ever been nominated for the National Book Award, much less being among a finalist. The award citation from the National Book Foundation, the organization that presents the annual award, describes *The Feel Trio* as "an impossible celebration in a forest that is language," declaring that "the beauty of it is Moten's implicit knowledge that none of us (especially him) will ever get out. Yet we must wave this flag and that is exactly what this book is doing. The page is used passionately, lyrics break apart and surge with a palpable pleasure that bothers to lean in close to speak to us in the brainy patois of a dream country that strangely we feel we do know." *The Feel Trio* was also a finalist for the Los Angeles Times Book Prize in Poetry and the winner of the California Book Award in poetry.

## FACULTY BOOK NEWS

Craciun, Adriana. *Writing Arctic Disaster: Authorship and Exploration*. Cambridge: Cambridge UP, 2016.

**Professor Adriana Craciun's** latest book explores the Victorian fixation on the disastrous John Franklin expedition, and how it transformed our understanding of both the Northwest Passage and the Arctic. Today we still tend to see the Arctic and the Northwest Passage through nineteenth-century perspectives, which focused on the discoveries of individual explorers, their



Professors Robb Hernández and David Lloyd

illustrated books, visual culture, imperial ambitions, and high-profile disasters. However, the farther back one looks, the more striking the differences appear in how Arctic exploration was envisioned. *Writing Arctic Disaster* uncovers a wide range of exploration cultures: from the manuscripts of secretive corporations like the Hudson's Bay Company, to the nationalist Admiralty and its innovative illustrated books, to the searches for and exhibits of disaster relics in the Victorian era. Utilizing an interdisciplinary study of print and manuscript texts alongside artifact collections and exhibits, culturally hybrid objects, maps and graffiti, Professor Craciun's innovative study reveals the dangerous afterlife of this Victorian conflation of exploration and disaster, in the geopolitical significance accruing around the 2014 discovery of Franklin's ship *Erebus* in the Northwest Passage. *Writing Arctic Disaster* will be part of the series "Cambridge Studies in 19th-Century Literature and Culture."

Professor Craciun also edited an essay collection with Simon Schaffer (Cambridge) called *The Material Cultures of Enlightenment Arts and Sciences*. The collection will be coming out from Palgrave later this year.

Devlin, Kimberly J., and Christine Smedley, eds. *Joyce's Allmaziful Plurabilities: Polyvocal Explorations of "Finnegans Wake."* Gainesville: University Press of Florida, 2015. Print.

**Professor Kimberly J. Devlin** and senior lecturer **Christine Smedley's** new collection of essays examines polyvocality in *Finnegans Wake*, James Joyce's final and perhaps most challenging work. The major effect of Joyce's ongoing use of portmanteau words in *Finnegans Wake* is polyvocality: each of the many voices in the text frequently sounds as if it is speaking in multiple tongues. This experimental practice produces double talk, triple talk, and quadruple talk—and yet even more plural evocations of layered diction. The term "polyvocal" is usually defined in terms of music, but in the *Wake* it is applicable to writing and speech. Given this

central experimental technique, Devlin and Smedley asked their seventeen contributors to foreground the work's multiplicities of meanings. Prior chapter-by-chapter guides to the *Wake* tend to "level" it: that is, to take its polyvocal languages and make them univocal, in the interest of increased accessibility. Their aim is to highlight the verbal richness and excesses that this polyvocal text generates. Because each of the seventeen chapters has its own peculiar structure and focus, the contributors attempt to capture some of the uniqueness of their selected section. Devlin and Smedley also requested that each essay "raise" the text, by including close readings of parts to emphasize the *Wake's* vertical layerings. These linguistic strata work in tension with the horizontal flow of traditional narratives, the linear movement of which remains within the *Wake's* modes of telling its varied stories. The contributors to this volume provide readers with both familiar and novel frameworks for exploring the *Wake*, including myth, feminism, psychoanalysis, philosophy, game theory, homophonies, ecocriticism, and historicism. Such frameworks open up what Joyce called "plurabilities" of interpretations, unlocking new and illuminating readings of Joyce's final masterpiece.

Gui, Weihsin, ed. *Common Lines and City Spaces: A Critical Anthology on Arthur Yap*. Singapore: Institute of South-east Asian Studies, 2014. Print.

**Associate Professor Weihsin Gui's** collection of essays on the Singaporean writer and artist Arthur Yap is dedicated to Yap's multifaceted creative work and makes it accessible to both general and academic readers. The collection features seven new and innovative essays on Yap's prose, poetry, and paintings, by an international group of scholars and critics. The essays approach Yap's work through literary and analytical methods drawn from postcolonial criticism, ecocriticism, studies of urban spaces, visual art and sexuality, with particular consideration for how his work contributes to a specifically Singaporean form of postcolonial critique.



"Friends of English" Publication Award Winners with Professor Kim Devlin: (from left to right) Professor Devlin, Lorenzo Servitje, Justin Gautreau, Daniel Ante-Contreras, and Melanie Sherazi

# G GRADUATE STUDENT PUBLICATIONS

Stephen Sohn

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

**Daniel Ante-Contreras’s** article “*Bioshock’s Paranoid States: The Gamer within a History of White Male Victimization*” is slated to be published in the *Journal of Gaming and Virtual Worlds* (September 2015). His piece evaluates, in light of current events related to gender and violence in video games, the way the *Bioshock* series represents the “gamer” as a cultural identity. Going beyond most studies of the games that see them as critiques of Objectivist philosophy, this article argues that the series, using the tropes of the first-person shooter, constructs a gamer that resists political identification while simultaneously performing the reactionary paranoia central to contemporary politics. The connection between paranoia and powerlessness allows us to see the way the gamer has emerged parallel to the construction of the self-perceived white male victim, central to political discourse especially since the 1980s, in the form of militia movements and, now, the Tea Party. The games, though, in placing the main characters against a libertarian dystopia in *Bioshock* and a left-wing collectivist villain in *Bioshock 2*, also resist the idea that gamers are wholly co-opted into reactionary political positions. The article ultimately explores the game’s intersections with the myths of white male victimization in order to think about ways to historicize the violence that has emerged through the events surrounding GamerGate, a group of men attempting to maintain the gamer as a monolithic category by criticizing and harassing those who offer feminist and queer perspectives on video games.

**Ante-Contreras’s** second article publication this year, “Change the World with a Bullet: The Cold War Origins of the School Shooting Film,” which will appear in *Quarterly Review of Film and Video* (July 2015), analyzes the way in which the potentials and failures of revolutionary practice in films of the 1960s and 1970s, such as *The Battle of Algiers* (Pontecorvo 1966) and *Zabriskie Point* (Antonioni 1970), influenced the first school shooting film, *If...* (Anderson 1968). Seeing *If...* within this history of revolution films makes it possible to evaluate how Cold War questions of identity production under regimes of surveillance and control entered into the school shooting film, a genre that didn’t quite exist until the twenty-first century. However, the article also argues that *If...* should at the same time be seen through a post-Columbine perspective that challenges its allegorical representation of revolution and instead focuses on the way that it inaugurated a focus on real, lived experience in later school shooting texts. The article concludes by briefly looking at how certain formal and narrative qualities of *If...* can be witnessed in the definitive post-Columbine film, *Elephant* (Van Sant 2003).

**Stina Attebery’s** essay, “Coshaping Digital and Biological Animals: Companion Species Encounters and Biopower in the Video



*Professors Heidi Brayman-Hackel (Director of Graduate Admissions) and Andrea Denny-Brown (Incoming Director of Graduate Studies)*

Games *Pikmin* and *Pokémon*,” was published in the journal *Humanimalia* (March 2015, 6.2). This paper considers how video games can invite players to develop companionable relationships with computer generated animal creatures, even in an entirely digital environment. The two game franchises that Attebery uses for this argument—*Pikmin* and *Pokémon*—feature animal-like digital creatures who closely resemble biological animals, operating within similar relationships of pet ownership, breeding and genetic manipulation, and animal training. Attebery argues that these games allow the relationships of dominance between the human player and the digital animal to be rethought, as the tension between the player’s use of the animals as a source of labor and the depiction of these creatures as cute and vulnerable make the player constantly question how they treat what might be called artificial life forms.

**Paris Brown’s** “Selling Japan in *Mad Men’s* Postmodern America: The Visual Translation of Japanese Icons and Images Through a Lens of Western Advertising and Aesthetics,” published in the *International Journal of Asia Pacific Studies* (July 2014), unpacks social artifacts dating from World War II to the present in order to understand the evolution of America’s fascination with Japanese culture. An examination of Ruth Benedict’s influence on Western attitudes toward Japan in her 1946 book *The Chrysanthemum and the Sword* reveals its continuing influence on visual representation and fetishization through films like *Lost in Translation* (2003) and



consumer products like *Hello Kitty*. These depictions of Japan as simultaneously humorous, bizarre, creative, and incomprehensible produce what Brown terms the “familio-exotic,” a contradictory juxtaposition of false media-driven familiarity and suspicion. However, the final section of this essay explores American loyalties toward contemporary Japanese artistic forms, including anime, manga, and cosplay, which provides progressive discernment and congruous cultural interests within more globalized capital commonalities.

**Clarissa Castaneda’s** “Archival Principles, Performative Flowerings, and Counterpoint in Ben Jonson’s Masques” was published in *The Ben Jonson Journal* in May 2014. As Castaneda notes, most scholarship on Ben Jonson’s masques has given cursory attention to their collaborative nature. The political and design aspects of the masques associated with “collaborators” such as Inigo Jones and Queen Anne have been widely understood through the literary foundation of the masques, a foundation that Jonson is reported to have espoused as taking precedence over other factors of fleeting import. Other more subtle factors—musical performance, dance, and set-design in a court setting at Whitehall—survive through accounts by masque attendees, renderings of costume and set-design schematics by Jones, and sheet music attributed to now little-known composers. These factors are rarely acknowledged as a vital component of the Jonson masques. In this essay, Castaneda argues that developments in archival theory rightly demand that a holistic, contextualized view of Jonson’s masque music be employed; that the ephemeral nature of performance demands that attention be ascribed not only to the surviving textual embodiments of the masque, but also to the aural,

visual, and spatial echoes of the original that sound in the extant music, costume renderings, set-design schematics, and historical accounts; and that published Jonson-centered musical archives should be understood as providing a vocabulary and method for the interpretation of multivalent symbolism in Jonson masques through the musical theory of counterpoint.

**Kai Hang Cheang’s** essay, titled “On the Curious Case of a Black Slave Owner in Edward P. Jones’s *The Known World*—or a Queer Reading of Black Abjection and Autonomy,” was published in September 2014 in *Gender Forum*, an online journal that is dedicated to scholarly discussions of gender and sexuality studies. His essay explores the queer dimension of the African American literary imagination by focusing on Edward P. Jones’s Pulitzer winning neo-slave narrative *The Known World* (2003)—in which a fictional black slaveholder, Henry Townsend, maintains a curious intimacy with his former owner William Robbins after his enslavement—and offers an alternative reading of the novel that argues Henry’s slave-owning stature is an extension of his reciprocated affection for his former master. In thinking through what he dubs a “queer apprenticeship” between William and Henry—in which Henry benefitted from William’s exclusively white privileges, such as the purchasing of slaves—Cheang posits that the interracial relationship in the novel is a site of ambivalence: on the one hand, Henry becomes the locus that orientates and valorizes white subjectivity; but, on the other, since their affective tie is undergirded by William’s fetishism for the structure of slavery, it in turn re-articulates black abjection.

**Edward Eason’s** essay, entitled “Conjugal Friendship in the Creation of Wilfred Owen’s ‘Anthem for Doomed Youth,’” is forthcoming in the January 2016 issue of *ELT: English Literature in Transition, 1880-1920*. It reads the manuscript of one the most anthologized poems of the Great War, “Anthem for Doomed Youth,” in the light of George Haggerty’s notion of conjugal friendship and Jose Muñoz’s theories of relational politics. Eason focuses on one of Owen’s war verses: “The Poetry is in the pity.” The article recuperates the specific moment when Owen learns how to put his infamous pity to verse through the collaborative editing process with Siegfried Sassoon. Through their creative friendship, Owen and Sassoon craft a poem that memorializes the temporal experience of the trenches—when and where soldiers passively waited as the pastoral landscape around them shattered by the bombardment of modern warfare. By reading the poem in its historical context and by reframing the trenches as a temporality instead of merely a space, the poem acts as a model for its veteran and civilian readership that mourned the loss of love accruing each day of the War.

**Justin Gautreau’s** article, “‘Movie Plots Pushed into Prose’: The Extra Girl, Will Hays, and the Novel of Silent Hollywood,” was published in *Adaptation* in December 2014 (7.3). His article examines Hollywood novels from the 1920s within a complex network made up of film narratives, film technology, fan magazines and newspapers, as well as the studios working to contain the movie-crazed fan they had created in the 1910s. He argues that 1920s Hollywood fiction dealing with the exploited starlet engages specifically with cinema’s literal silence to retrieve a figurative voice of feminine struggle muted by Hollywood’s promotional apparatus. While studios produced comedy versions of the starlet nar-

rative to reduce the surplus of aspirants in Hollywood, the female novelists aimed to revise the sugarcoated material of the films in order to prevent young women from putting faith in a system that was embalming youth for profit.

Michael Jarvis's essay, "Take Your Medicine: Cold War Doctoring and its Discontents in William Burroughs' *Naked Lunch*," is forthcoming in *Literature and Medicine*, through Johns Hopkins UP. In *Naked Lunch*, the institutions and practices of Science and Medicine, specifically with regard to psychiatry/psychology, are symptoms of a bureaucratic system of control that shapes, constructs, defines, and makes procrustean alterations to both the mind and body of human subjects. Using sickness and junk as convenient metaphors for both a Cold War binary mentality and the mandatory consumption of twentieth-century capitalism, Burroughs presents modern man as fundamentally alienated from any sense of a personal self. Through policing the health of the citizens, the doctors are some of the novel's most overt "Senders," or agents of capital-C Control, commodifying and exploiting the individual's humanity (mind and body) as a raw material in the generation of a knowledge that functions only in the legitimation and reinforcement of itself as authoritative.

Ryan Leack's book chapter, "Ecocentering the Self: Thoreau, William Howitt, and the Environmental Imagination," will be pub-

lished in *Romantic Ecocriticism: Origins and Legacies* in the fall of 2016. His chapter rereads Henry David Thoreau in an ecocentric light, emphasizing his care for nature's ability to care for itself, to maintain access to its own resources, not simply for nature's own sake, but for the sake of humankind's experience of the world, creating an inextricable link between biocentrism and anthropocentrism, thus contesting the idea that nature for Thoreau was mere ideological theater. Thoreau's key influence in this regard is traced to the natural historian William Howitt, and to *The Book of the Seasons*, in particular, which Thoreau draws upon in crafting his conception of the interconnectedness of humanity and nature, evolving Howitt's perspective into an American foundation for a more ecocentric way of being in and for the world, one which negotiates a middle ground between science, rationality, and a spiritualized, morally transforming natural environment.

Lorenzo Servitje's "Of Drugs and Droogs: Cultural Dynamics, Psychopharmacology, and Neuroscience in Anthony Burgess' *A Clockwork Orange*" will appear in a forthcoming special issue of *Literature and Medicine* on the topic of pharmacology and antipsychiatry in late 2016. This essay explains the function and representation of drugs in Burgess' novel within the context of neuroscience's development during the long 1960s. Servitje argues that the novel reflects on the question of how the dynamics among psychopharmacology, neuroscience, and psychiatry, function to

**2015 SENIOR SEMINAR CAPSTONE SYMPOSIUM**

DEPARTMENT OF ENGLISH  
FRIDAY, MARCH 13, 2015 9:00-2:30  
ENGLISH DEPARTMENT CONFERENCE ROOM (HMNSS 2212)

9:00-9:10 INTRODUCTION AND WELCOME: JOHN GANIM, DISTINGUISHED PROFESSOR

9:10-10:00 SESSION I: JENNIE FRIEDRICH, MODERATOR

SARAH FOLK, "LINEAR AND CYCLIC CONSTRUCTIONS OF TIME IN *SIR GAWAIN AND THE GREEN KNIGHT*"

RAUL AGUILERA, "A FEMINIST APPROACH TO TEMPORALITY AND SPACE IN SHAKESPEARE'S *THE WINTER'S TALE*"

10:10-11:00 SESSION II: CHELSEA SILVA, MODERATOR

TAYLOR WILLIAMS, "TONI MORRISON AT WORK: METHODS AND MESSAGES"

SAMANTHA TSENG, "MONUMENTAL, ANTIQUARIAN, AND CRITICAL HISTORIES IN TONI MORRISON'S *PARADISE*"

11:10-12:00 SESSION III: EDDIE EASON, MODERATOR

ALEXIS DENNIS "REPURPOSING CHILDHOOD MEMORY IN SYLVIA PLATH"

ARTURO PEREZ "IDENTITY AND AUTOBIOGRAPHY IN GERTRUDE STEIN'S *THE AUTOBIOGRAPHY OF ALICE B. TOKLAS*"

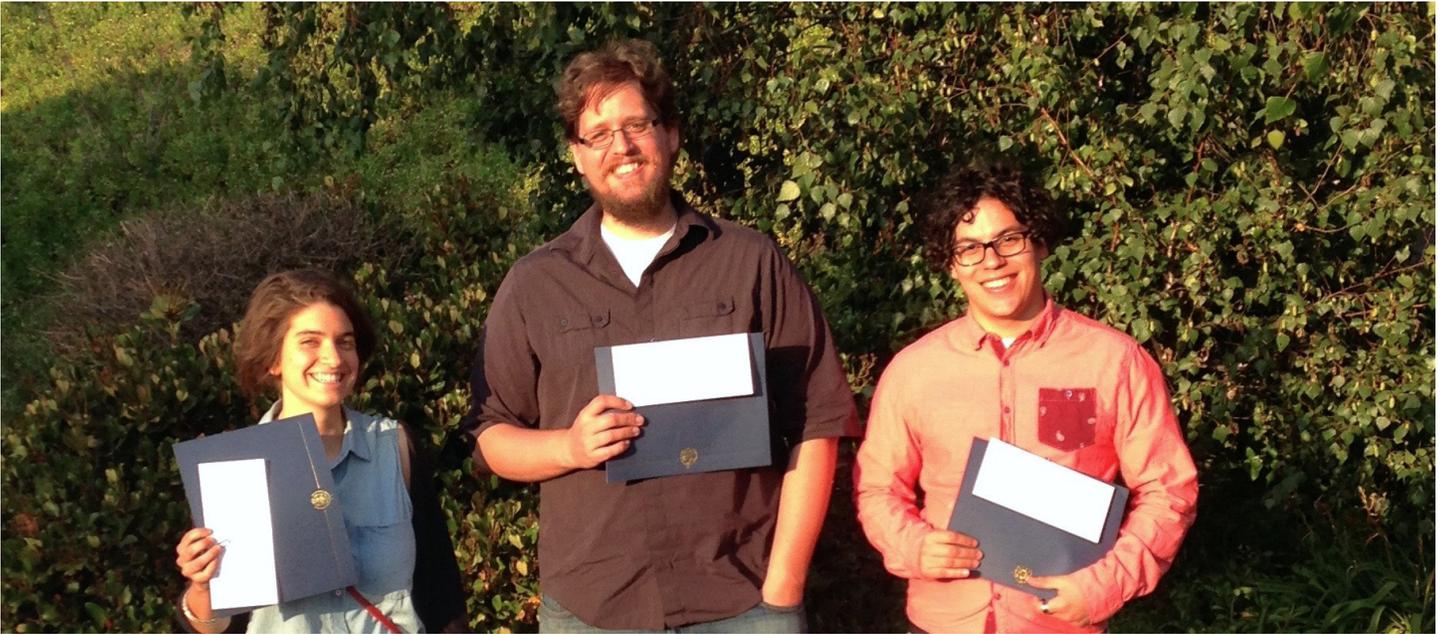
12:10-1:30 SESSION IV: SCHUYLER EASTIN, MODERATOR

LAILA RASHID, "TIME, MATERIALITY, AND EXPERIENTIAL SPACE IN *THE KITE RUNNER* AND *AND THE MOUNTAINS ECHOED*"

PEDRO SOTO, "BLACK ROOTS BREAKING THROUGH CONCRETE: TIME, TRAUMA AND NARRATIVE (DE-) CONSTRUCTIONS IN TONI MORRISON'S *JAZZ*"

JAKE RICH, "THE WORLD FORGETTING, BY THE WORLD FORGOT: MEMORY AND FIRST IMPRESSIONS IN *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, *BEFORE SUNRISE* AND *BEFORE SUNSET*"

1:30-2:30 BUFFET LUNCH AND RECEPTION  
CONTACT INFORMATION: [JOHN.GANIM@UCR.EDU](mailto:JOHN.GANIM@UCR.EDU) OR 2-1540



2015 Grad Essay Award Honorees: (from left to right) Hannah Manshel, Taylor Evans, and Rudi Kraeher

mediate between dominant and subordinate cultures. While the “droogs,” the youths in revolt, use drugs to enhance their countercultural rebellion, the state deploys neuroscience as a corrective measure to deviant behavior. Consequently, the novel rejects the failures of a fear-based neuroscience.

Servitje’s second publication, “Birthed from the Clinic: the Degenerate Medical Students of Edward Berdoe’s *St. Bernard’s*,” has been accepted for a special issue of *Critical Survey* on Victorian Science, due to appear in Spring 2016. Servitje asserts that Berdoe’s novel critiques the foundation of late-Victorian medical education by characterizing the medical student as a kind of Gothic monster. Pivoting on degeneracy, the text suggests that the middle class was complicit in the horrors that the novel would expose, collapsing the distance between the Victorian reader and the bodily realities of medical treatment in the East end. The text’s ethical imperative to reform the medical establishment derives its rhetorical power from provoking anxieties about corrupting middle-class health with working-class and pauper bodies. This rhetoric, however, problematizes how *St. Bernard’s* conceives of the poor it seeks to “save” from a vampiric medicine and the middle-class reader it seeks to shock into doing so.

In the review essay, “Adapting (to) Philip K. Dick’s Perceptual Play,” published in *Science Fiction Studies* (March 2014, 41.1), **Rubén Mendoza** examines a recent 2013 Los Angeles stage-play adaptation of Philip K. Dick’s novel, *Do Androids Dream of Electric Sheep?* written by Edward Einhorn and directed by Jaime Robledo. Mendoza argues that the novel refracts Dick’s preoccupation with the cognitive-affective dissonance of sensorial perception. Mendoza further investigates how the novel can be understood as an effort on Dick’s part to explore how philosophical issues and cognition are always fundamentally centered on the body and tied to sensory perception and affective experience. This analysis of Dick’s work forms the basis for arguing the success and/or failure of adaptations of his work in different media, including films, such as Ridley Scott’s *Blade Runner*, and plays like Einhorn’s. Einhorn’s adaptation and Robledo’s staging of it are then analyzed in terms

of how effectively they highlight and foreground Dick’s underlying examination of the connection between sensorial perception and cognition through their use of media and live action performance.

**Jessica Roberson’s** article “Shelley’s Grave, Botanical Souvenirs, and Handling Literary Afterlives in the Nineteenth Century,” to be published in the journal *Victoriographies* in November 2015, examines the popular tourist activity of taking leaves and flowers from Romantic poet Percy Bysshe Shelley’s grave in Rome during the nineteenth century. These souvenirs, often pressed in books of poetry, made into collages, or included in letters home, embody a wish to touch and connect with the dead poet. These souvenirs constitute an arm of the Shelley mythology that thrives on the appearance of natural regeneration but is, in fact, profoundly dependent on the material and emotional investment of readers and admirers, and they emerge from a complicated network of botany, tourism, and literary culture. However, such relics do not only contribute to the canonization of Shelley. Attention to particular souvenirs reveals ways in which interest in a dead poet can also be a palpable expression of personal identity and desire, used to navigate social relationships through literary culture.

**Amanda Kaye Sharick’s** article “Confronting the ‘Jewish Type’: Israel Zangwill, Composite and Mirror Photography,” was published this past January 2015 in the journal *Partial Answers* (Volume 13.1). Her piece reconsiders Anglo-Jewish author Israel Zangwill’s relationship to Victorian classification systems and practices of Anglicization in his best-selling novel *Children of the Ghetto* (1892). Sharick further explores how two photographic techniques, composite and mirror photography, each of which played a role in Zangwill’s personal life, reframes his personal and literary struggles with representations of Jewish identity that were confined to notions of “types,” or stereotypes, of race and ethnicity. The article traces Zangwill’s overall discomfort with what it terms the “composite photographic logic of liberalism,” a logic that predicated tolerance on the radical assimilation of Jewish difference and reinforced institutional practices of Anglicization, especially in London’s East End Ghetto.

**Melanie Masterton Sherazi's** article "Playing it out like a play": Joe Christmas and Joanna Burden's Erotic Masquerade in Faulkner's *Light in August*" will appear in *Mississippi Quarterly: The Journal of Southern Cultures* in the late summer or early fall of 2015. The article reads Joe Christmas and Joanna Burden's relationship as a three-act play within the novel that reenacts the prohibition against miscegenation and its violation. Her engagement with this couple's ambiguous motivations and their gender play and policing draws upon feminist theories of mimicry and masquerade, as well as Sharon Holland's theorization of the "erotic life of racism." Their affair is neither a simple violation of the law, nor the product of a set of biological facts, but rather the manifestation of a collective social fantasy, conjured within racialized and gendered structures of domination.

**Jerome Dale Winter's** revised dissertation, now titled *Science Fiction, New Space Opera, and Neoliberal Globalism: Nostalgia for Infinity*, has been accepted by the University of Wales Press as part of their "New Dimensions in Science Fiction Series" to be published in the academic year 2015-2016. Winter's book argues that a contemporary brand of postcolonial literature responds to American and British popular genre fiction, specifically the sub-genre known as New Space Opera, in allegorizing the neoliberal processes, conditions, and experiences of globalization in the world-system. The book discusses works by science-fiction authors such as Samuel Delany, Iain M. Banks, Ken MacLeod, Gwyneth Jones, Nalo Hopkinson, Tobias Buckell, and Karen Lord, who have yet to receive theoretical investigation from this perspective. Therefore the book argues that New Space Opera novels address and intervene in sociopolitical and historical developments specific to the culture in which they are written. A central contention is that New Space Opera written from African-American, Scottish, Indian, and Caribbean perspectives interrogates the interweaving of nation-states and transnational culture, especially in connection with the rapidly accelerating technological, social, and economic changes facing our planet today.

**Mark Young's** article "Xenochrony: Aural Media and Neoliberal Time in Shane Carruth's *Primer*" will be published in *Science Fiction Film and Television* (Fall 2015). As Young asserts, Carruth's time-tripping, paradox-filled debut film, *Primer*, evokes the unstable socioeconomic conditions of the neoliberal present through its characters' dreams of get-rich-quick tech entrepreneurship and their invention of a time machine they hope will enable them to live the equivalent of a postwar middle-class American dream. Throughout, Abe and Aaron's use of the machine gets juxtaposed to the use of aural media technologies, which suggests a curious "xenochrony"—a clash of narratives governing "normal" time—at the unstable junctures of media consumerism, neoliberal economics, and the postwar American dream.

Young's second article publication, "Phantasmagoric 9/11: Blowback and the Limits of Resistance in Thomas Pynchon's *Against the Day*," to be published sometime in late 2015, considers the novel as an allegorical meditation on 9/11 and its aftermath, couched as an often fantastical alternate history of capitalist expansion and anarchist resistance spanning the Columbian Exposition to the start of World War I. By analyzing an expansive catalogue of defamiliarized 9/11 images, Young considers how Pynchon rep-

resents a phantasmagoric return of the repressed akin to Chalmers Johnson's conception of "blowback." He then concludes by raising the issue of technology and its relation to Pynchon's representation of 9/11 and resistance, exploring both the author's Luddite leanings—evidenced in his nonfiction "Is it OK to be a Luddite?" (1984) and the more recent "Foreword" to *Nineteen Eighty-four* (2003)—and how they inflect his vision of grassroots power struggles in the digital age.

## *R*UDOS AND CONGRATULATIONS

At the English Department's end-of-the-year department party, we were happy to announce the winners of our undergraduate and graduate contests and awards for 2014-15. Pictures of the party can be seen throughout the newsletter.

### GRADUATE ESSAY AWARD WINNERS FOR 2015

#### Third Place (Tie: \$100 each):

"Sovereignty and Blackness, or, Can the Computer Scream?" (written in English 272) by **Taylor Evans**

"Telescoping of the past through the present: Understanding the Body, Measurement, and Experience in the Works of Walter Benjamin and Alexander von Humboldt" (written in English 273) by **Kacie Wills**

#### Second Place (\$200):

"and I promise that from now on I will only have emotions that can be perceived as natural": feeling flat in contemporary writing" (written in English 277) by **Hannah Manshel**

#### First Place (\$300):

"Smoke and Erotic Contact in *Looking for Langston*" (written in English 275) by **Rudi Kraeher**

#### 2015 Stephen E. Cullenberg Award (\$200) for an outstanding essay by a UCR graduate student in the field of Science Fiction Studies:

**Stina Attebery**, for "Indigenous Posthumous: Cyberpunk Surgeries and Biotech Boarding Schools in *File Under Miscellaneous* and *Syfy's Helix*"

#### 2015 Emory Elliot Endowed Memorial Award (\$500) for an outstanding dissertation chapter or portfolio essay by a graduate student in an area of American Literature and/or Culture:

**Eddie Eason**, for his dissertation chapter Titled "'I'm still in suspended state –': John Dos Passos, Cinematic Montage, and the Shock of Mobilization"

#### 2015 Emory Elliot Endowed Memorial Award (\$500) for an undergraduate English major with an outstanding record and strong commitment to the study of American Literature and/or Culture:

**Sarah Folk**

These awards are endowed by Emory's family and friends.

## **UNDERGRADUATE AWARD WINNERS**

**“Friends of English” Distinguished Junior Award \$250**

Carol Colclasure

**“Friends of English” Distinguished Senior Award \$300**

John Gwinn

**Michael Chesney Award (for an English Major with a strong interest in Music) \$200**

Christi Ehrmantrout

**Marshall Van Deusen Scholarship for Outstanding Achievement by an English major \$250**

Arturo Perez

**Michael Ross Scholarship \$500**

Jasmine Scales

## **UNDERGRADUATE ESSAY CONTEST**

### **Honorable Mentions**

**Hillary Horton:** “Patriarchal Failure, Greed and the Industrial Revolution,” written for English 132 (taught by Sean Epstein-Corbin)

**Christi Ehrmantrout:** “William Apest’s Strategic Use of Mimicry,” written for English 120A (taught by Michelle Raheja)

**Aaron Grech:** “Shared Dreams, Shared Content, No Profit: Paprika and the Corporatization of the Web,” written for Eng 146E (taught by James Tobias)

### **First Place Winners**

**Ljubica Jaich:** “The Flux Identity: Spencer Brydon’s ‘Return of the Repressed’ from a Freudian and Marxist Perspective,” written for English 102W (taught by Carole-Anne Tyler)

**Sarah Folk:** “Contemplating Greatness in *Henry V*,” written for English 117A (taught by John Briggs)

The following awards were announced earlier as well as at the party:

**Outstanding TA Award winner for English:** Justin Gautreau

**Distinguished TA Award Winner (campus-wide award given by Grad Division):** Lorenzo Servitje

**Outstanding TA Award Winners for the University Writing Program:** Miranda Butler, Eddie Eason, Schuyler Eastin, Addison Palacios, Ray Papica, Flavia Ruzi, Kacie Wills, and Robert Wahl (from Music)

### **2014-15 Friends of English Publication Award Recipients:**

**Fall 2014:** Paris Brown, Clarissa Castaneda, Justin Gautreau, Ruben Mendoza, Mark Young

**Winter 2015:** Daniel Ante-Contreras, Joe Cheang, Eddie Eason, Jessica Roberson, Lorenzo Servitje, Amanda Sharick, Melanie Sherazi

**Spring 2015:** Daniel Ante-Contreras, Stina Attebery, Ryan Leack, Lorenzo Servitje, Jerry Winters, Mark Young



2015 Undergrad Award Honorees with Professor John Ganim: (from left to right) Professor Ganim, Sarah Folk, Arturo Perez and John Gwinn

## RECOMMENDED SCREENINGS AND READINGS

Stanley Stewart

*American Sniper* and *Birdman* were both deservedly nominated for the Academy Award as Best Picture of 2014, and though representative of two very different brands of filmmaking, both dealt with the ups and downs of heroism. Clint Eastwood's *American Sniper* dramatizes house-to-house warfare in Iraq from the point of view of the legendary Chris Kyle (Bradley Cooper), who was credited with the most authenticated sniper "kills" in American history. Most of this brilliantly-paced film is shot in flashback from a moment when Kyle must decide whether to shoot a young boy who is carrying a bomb toward American soldiers. The bloody battles leading up to this horrific scene bring urban warfare vividly alive, and yet what happens after Kyle returns home also takes a terrible toll on the war hero and his family. Viewers learn the unique integrity of this man when Kyle responds to a lovely young woman's remark, in a bar, that Navy Seals were arrogant. "Why do you say that?" Kyle asks, with the same even-tempered focus he has shown on the battlefield. "I would lay down my life for this country." Kyle ends up married to the attractive young lady, but, given the unfashionable status of patriotism nowadays, that is something of a cinematic afterthought. In sharp contrast, *Birdman*, like *Batman*, is a superhero, only more so. After all, *Batman* can only glide, while *Birdman* can really fly. Riggan Thomson (Michael Keaton) is the actor (now long in the tooth) who used to play *Birdman* in the movies, and is trying to reestablish his creds as an actor on the New York stage. He has in hand a revised manuscript that he has dredged up. Throughout

the film, *Birdman* urges Riggan to go back to Hollywood (for the simple reason that the superhero doesn't like not being around anymore). The problem is that brilliant actors like Mike Shiner (Ed Norton) do not respect him, and drama critic Tabitha Dickinson (Lindsay Duncan) says she is going to take Riggan down as soon as his play opens. It is small wonder, then, that Riggan Thomson prefers to leap off the roof of the theater, and, like his movie alter-ego, really fly. Great stuff.

In John Grisham's latest page-turner, *Gray Mountain*, Samantha Kofer, a high-flying young attorney, is laid off by one of the largest law firms in Manhattan, which specializes in high-end real estate transactions. Like most of the associates, Samantha is told she can keep her medical benefits as long as she accepts an unpaid internship at one of the approved non-profit legal aid firms in the country. Samantha gets "hired" by an all-women's firm in West Virginia, and is soon drawn into problems of the truly poor: domestic violence, homelessness, drug and alcohol abuse, and (worst of all) "Big Coal." Throughout the area, huge coal companies have leveled mountains to extract coal at the least cost, while in the process hundreds of people living in Appalachia fall desperately ill. Most hard hit are those who actually work in the mines, breathing coal dust year after year, until they die of "black lung" disease. Death usually comes before their disability claims have made their way through the bureaucracy, or their lawsuits against "Big Coal" reach a courtroom. This is the lawless world that her father, disgraced tort attorney Marshall Kofer, understands very well. Then Samantha meets Donovan, an attorney just like her father, who is taking on "Big Coal." When he goes down flying the safest single engine plane in existence, he leaves behind him a cache of documents stolen from one of the largest coal companies in the world. It is clear that he and his younger brother intend to enlist Samantha in the war on "Big Coal," which has the FBI doing much of its dirty work. But it is clear, too, that everyone in Appalachia carries a gun. So, under the right circumstances, the locals will

fight back, and they don't mind doing as "Big Coal" does, namely, fight dirty. This means, of course, breaking the law; and, like Donovan and her father, Samantha is a lawyer, and knows the risks.

## EMA IN ACTION

Arturo Perez and Alicia Paleno

This last academic year brought a number of opportunities for the English Majors Association to get involved in the community. In the Fall, we took a trip to Mt. Rubidoux, and in the Spring, we hosted our annual Poetry Slam at the HUB. We also organized less formal events such as our EMA dinner at BJ's in the Spring, which helped members take a break from the long academic year while getting to know each other better.

The cloudy, mid-morning hike to Mt. Rubidoux was one of our more refreshing activities. The sun hung behind the grey clouds, causing a slight chill. Carpools were assigned to members who needed a ride, which worked out well. At Mt. Rubidoux, to our amazement, there were numerous paths leading up to the main trail. We decided on 9th Street, near a residential area, and walked up the path, which proved to be a great choice. As we walked the incline, there was an abundance of cacti and small flowers. Besides them were rusted, locked gates that led to the backyards of nearby homes. Numerous people were either walking with friends and dogs or jogging to the top. We walked as a group while discussing various subjects, such as our personal interests and recent class discussions. Certain locations caught our interest more than others, and we decided to take photos to commemorate the time we spent together. When we finally reached the top, we had the opportunity to see Riverside from an aerial viewpoint. There we stood, mesmerized by the view, happy we accomplished our goal to reach the summit.

Later in the Spring, we had our EMA dinner, which similarly gave members the opportunity to socialize and connect in a relaxing setting outside of school. At BJ's restaurant in Moreno Valley, continuing, past, and new EMA members came together for an after-hour dinner social. It was partially empty at first, with only twelve members in the beginning. However, as time passed, more members came, greeting one another while seating themselves at the table. Inside the restaurant, conversation from customers and friendly waitresses and waiters energized the casual setting. Midway through the dinner, we had a surprise visit from two past EMA officers, former EMA president Victoria Tejera and former EMA media coordinator Eric Aldana. Attendance was at an all-time high with twenty-six members in total. Conversations were endless. As one ended, two more began. It was arguably one of our most successful events of Spring quarter.

Also taking place in the Spring, our annual Poetry Slam opened up one of the many creative outlets for students to express themselves on campus. To spread word of the event, EMA member Raul Aguilar designed an innovative poster advertising the Slam in a decorative backdrop. The room was full of students, as participants shared their sentiments on a variety of topics, some of which included beauty and grief. Music was played during breaks to keep the audience entertained. When the performers came on stage, everything went quiet. Some participants chose to share their own poetry, while others chose to read their famous favorites. EMA member David Vuong performed some of his own poems, "Gaffles and Consequences" and "Life Without Tree Nuts," showing his enthusiasm and passion for the art of writing. His performance, along with all the others, drew a strongly positive response from the audience.

While activities like these serve a wide range of purposes, at the end of the day, all our events aim to create and build a strong community within EMA to promote free and creative expression on campus.

## A WELCOME TO OUR NEWEST HIRE

Aaron Roberts

We are excited to welcome **Richard T. Rodriguez**, a scholar of Chicana/o and Latina/o Literature and Visual Culture, Film Studies, and Queer Theory, to the English department faculty this Fall. Rodriguez's book *Next of Kin: The Family in Chicano/a Cultural Politics* (Duke UP, 2009), which won the 2011 National Association for Chicana and Chicano Studies Book Award, examines the importance of the family in Chicano/a cultural politics through different forms of cultural expression, such as poetry, film, Los Angeles public television, painting, and hip-hop. Drawing on cultural studies and feminist and queer theory, Rodriguez examines representations of la familia that reflect and support a patriarchal, heteronormative nationalism as well as those that reconfigure kinship to encompass alternative forms of belonging. Rodriguez's work can be found in journals such as *Aztlan: A Journal of Chicano Studies*, *American Literary History*, *Social Text*, *GLQ: A Journal of Lesbian and Gay Studies*, and *American Quarterly*. He has also contributed to several collections, including *The Routledge Queer Studies Reader* (2012), *The Cambridge Companion to Latina/o Literature* (2015), and *Mind the Gap: Latino Comic Books Past, Present and Future* (University of Texas, 2015). He is currently working on a book titled *Fantasizing Latinos: Sexuality, Space, and the Politics of Latino Male Representation*, which assesses Latino representation in the contexts of labor, media, literature, and social space.





*EMA members hiking Mt. Rubidoux*

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 nineteen “Friends of the UCR English Department Graduate Student Publication Awards” (up from eleven 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 would like to thank the members of the Committee on the “Friends” Newsletter: Aaron Roberts, Stephen Sohn, Stanley Stewart, and Ryan Sullivan. Our photographs have been provided by Lisa Brown Jazola, Mackenzie Gregg, Anne Sullivan, and Deborah Willis.

Yours truly,

Kimberly J. Devlin  
Professor of English and Director of Department Fund Raising

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