



# **Cultural Circulation**

**University of Vienna, 24–26 September 2010**

**"Canadian Writers and Authors from the  
American South—A Dialogue"**

# International Colloquium, Vienna

## September 24–26, 2010

### Friday, September 24:

in the Austrian Academy of Sciences,  
Dr. Ignaz-Seipel-Platz 2

#### 2.00 p.m. Welcome by the Austrian Academy of Sciences and the University of Vienna

Greetings by  
**Herbert Matis**,  
former Vice-President of the Academy of Sciences,  
**H.E. Dr. John Barrett**,  
Ambassador of Canada in Austria,  
**Jan Krc**,  
Counselor for Public Affairs, US-Embassy in Vienna,  
**Andrea Seidler**,  
Vice-Dean, Faculty of Philological and Cultural Studies, U of Vienna,  
**Werner Huber**,  
Chair, Department of English and American Studies, U of Vienna,  
**Franz Karl Stanzel**, Emeritus,  
Department of English Studies, U of Graz

#### Opening panel, Journeys across Space and in the Mind

Chair: Waldemar Zacharasiewicz

**Laurie Ricou** (University of British Columbia):  
"When the South goes Northwest"  
**Christoph Irmscher** (Indiana University):  
"John James Audubon in Labrador"  
**Aritha van Herk** (University of Calgary):  
"My Love Affair with Shreve McCannon.  
Edmonton as Destination of Desire"

#### 4.00 p.m. Coffee Break

#### 4.45 p.m. Acadia and Cajun Culture

Chair: Sharon Monteith

**Jutta Ernst** (University of Hildesheim):  
"Beyond the Bayou' Socio-Cultural Spaces in  
Kate Chopin's Louisiana Short Stories"  
**Bernd Ostendorf** (University of Munich):  
"Et in Acadia Ego: Versions of the Pastoral in the  
Cajun Renaissance from 1968 to Date"

**Jacques Pothier** (Université de Versailles-St.  
**Quentin**): "Northeast by South: Faulkner's  
*Yoknapatawpha* and Antonine Maillet's *Acadia*."

#### Evening Program: Visit to Heurigen

### Saturday, September 25:

University Campus, Courtyard 1, Aula

#### 9.00 a.m. African Americans and Their Canadian Destination

Chair: Carmen Birkle

**Richard J. Ellis** (University of Birmingham):  
"The Blessed Shores of Canada: Stowe, the South  
and Issues of Liberty"  
**Jutta Zimmermann** (University of Kiel):  
"From Roots to Routes: Alex Haley's *Roots* and  
Lawrence Hill's *The Book of Negroes*"  
**Hans Bak** (Radboud University Nijmegen):  
"Flights to Canada: Jacob Lawrence, Ishmael  
Reed and Lawrence Hill"  
**Sharon Monteith** (University of Nottingham):  
"The Bridge from Mississippi's Freedom Summer  
to Canada: Pearl Cleage's *Bourbon at the Border*"

#### 11.15 a.m. Coffee Break

#### 11.45 a.m. Southern Authors as Catalysts

Chair: Christoph Irmscher

**David Williams** (University of Manitoba):  
"Metropolis and Hinterland: Faulkner and  
MacLeod"  
**William Virgil Davis** (Baylor University):  
"Crisscrossing the Continent from Black Mountain  
to Vancouver"  
**Rosella Mamoli Zorzi** (University of Venice):  
"Rewriting the Grimms: Eudora Welty and  
Margaret Atwood"

#### 1.30 p.m. Lunch for Speakers

## "Cultural Circulation: Canadian Writers and Authors from the American South—A Dialogue"

### Sunday, September 26:

University Campus, Courtyard 8, Unterrichtsraum

#### 9.00 a.m. Cultural Export and Exchange

Chair: Hans Bak

**Thomas McHaney** (Georgia State University):  
"Voice Not Place: North Carolina Writer Leon  
Rooke Makes a Success in Canada"  
**Dieter Meindl** (University of Erlangen):  
"Import-Export Canada/American South in the  
Short Story"  
**Ian MacRae** (Wilfrid Laurier University):  
"Inventing the World: Jack Hodgins, and Reading  
the Canadian Historical Imaginary in Southern  
Contexts"

#### 10.45 a.m. Coffee Break

#### 11.15 a.m. Regional Biospheres and the Transcontinental Perspective

Chair: Richard Ellis

**Michael Lofaro** (University of Tennessee):  
"Progress Priced Too Dear: Negotiating the  
Southern Pastoral in the Restored Text of James  
Agee's *A Death in the Family*".  
**Caroline Rosenthal** (University of Jena):  
"Culinary Transgressions: Food Practices  
and Constructions of Female Identity in Gail  
Anderson- Dargatz's *The Cure for Death by  
Lightening* and Fanny Flagg's *Fried Green  
Tomatoes at the Whistle Stop Café*"  
**Katerina Prajznerova** (Masaryk University):  
"Gilean Douglas's Cascades and Wilma  
Dykeman's Appalachians as Literary Bioregions"

#### 1.00 p.m.

**Alfred Hornung** (University of Mainz):  
"The Southern Education of David Suzuki"

#### General discussion

#### 2.00 p.m. Close of Conference

#### Lunch

#### 2.30 p.m. Continental Dialogues in Short Fiction

Chair: Alfred Hornung

**Reingard Nischik** (University of Konstanz):  
"Two Nations, One Genre? The Modernist Short  
Story in the United States and Canada"  
**Pearl McHaney** (Georgia State University):  
"'Hard Beauty': The Confluence of Eudora Welty  
and Alice Munro: Mississippi-South and Ontario-  
South Portraits of the 1930s and 40s"  
**Charles Reagan Wilson** (University of  
Mississippi): "Parallel Spiritual Worlds: Alice  
Munro Country and the American South of Welty,  
Faulkner and O'Connor"  
**Danièle Pitavy-Souques** (Université de  
Bourgogne): "The Concept of the Two Arcadias  
in Canada and in the American South – Rational  
Arcadia vs. the Rough, Wild Arcadia" Faulkner,  
Welty, Margaret Atwood, Alice Munro.

#### 4.45 p.m. Coffee Break

#### 5.15 p.m. Sojourns North and South– 6.30 p.m.

Chair: Caroline Rosenthal

**Marcel Arbeit** (Palacky University, Olomouc):  
"I (Elizabeth): Hot Mississippi Summer in Cold  
Canadian Winter"  
**Nahem Yousaf** (Nottingham Trent University):  
"Ondaatje's New Orleans' Experience as *Coming  
Through Slaughter* (1976)"

**Evening program:** Optional Visit to State  
Opera

# Abstracts

## Marcel Arbeit

### *"I (Elizabeth): Hot Mississippi Summer in Cold Canadian Winter"*

In her autobiography *Landscapes of the Heart*, Elizabeth Spencer described Canada as very enthusiastic in accepting foreign writers, who, like herself, came to live there, as their own. Although very few of her stories are set in Canada, she had her share in building modern Canadian literature, together with other immigrant writers, like the Czech Josef Škvorecký, whom she also mentions in her memoir. The protagonist of her best Canadian story, "I, Maureen," married into a rich Montréal family but, suffering from feelings of alienation, decides to start a new, more creative life with a different identity in another quarter of the city. Spencer's metaphors, connected with living on the fringe and trying to forget or ignore the past, are relevant both for Canadian and Southern culture: Québec within Canada parallels the South within the globalized United States. Spencer's study of a woman who refuses to be confined by class, marriage or ethics will be compared with the films of a Canadian feminist filmmaker of Swiss origin, Léa Pool.

## Hans Bak

### *"Flights to Canada: Jacob Lawrence, Ishmael Reed and Lawrence Hill"*

"Canada, like freedom, is a state of mind" (Ishmael Reed)

In my paper I will compare and contrast the visual and literary representations of Canada as the historical and symbolic destination on the flight from slavery in the works of three contemporary artists: (a) *Harriet and the Promised Land* (1967), a narrative series of paintings by African-American artist Jacob Lawrence in tribute to the life and work of Harriet Tubman and her efforts to help runaway slaves escape to "the promised land" of Canada; (b) *Flight to Canada* (1976), a quirky and ironic postmodern revisiting of the historical

genre of the slave narrative by African-American novelist Ishmael Reed; and (c) *The Book of Negroes* (2007) by Canadian author Lawrence Hill, the much laurelled account of the passage from Africa to North Carolina to Nova Scotia (and back to Africa) of the female slave Aminata Diallo. Focusing on the representation of the "flight to Canada" motif I will read the three texts – one visual, two literary – as an intertextual triptych of different modes of revisiting the history of slavery through art.

## William V. Davis

### *"Crisscrossing the Continent: Black Mountain to Vancouver"*

Late in his life, in "Asphodel, that Greeny Flower," William Carlos Williams wrote: "It is difficult / to get the news from poems / yet men die miserably every day / for lack / of what is found there." Charles Olson's "improvisatory" and postmodern (a term he early on applied to poetry) poems, as well as his landmark essay, "Projective Verse," which called for "composition by field" and which argued that "form is never more than an extension of content," took Williams' statement, position and practice a step further, by insisting on the role that the "breath" played in poetry. Olson's "objectivism" ("the getting rid of the lyrical interference of the individual ego, of the 'subject' and his soul") was extremely influential, both in the US and in Canada. In the US it was conspicuous in the Black Mountain poets (Robert Creeley, Robert Duncan, and others) who gathered around Olson at the experimental liberal arts Black Mountain College in Asheville, North Carolina, where Olson was rector. These poets, Duncan in particular, in turn influenced a generation of Canadian poets, who came to be associated with the "Tish" movement in the 1960s. Founded in Vancouver in 1961, and including George Bowering and Frank Davey as major practitioners, the "Tish" group professed Olsonian principles, especially as

advocated by Duncan, who visited Canada and met with Bowering. "Tish," based on the Black Mountain example, shifted Canadian poetic practice and, for a while, the curious and essentially mysterious world of the Canadian movement advocated for and illustrated its American phenomenological roots. This paper will attempt to describe the background, document the influences, and detail the reciprocal relationships between the American Black Mountain poets and their Canadian counterparts.

## Richard Ellis

### *"The Blessed Shores of Canada: Stowe, the South and Issues of Liberty"*

This paper will explore the way in which the bifurcation in the plot line of Harriet Beecher Stowe's *Uncle Tom's Cabin* needs to be fundamentally informed by an understanding of how she is engaging with the abolitionist myth of the underground railway to Canada and the ideological function that it served in the abolitionist movement. I am here understanding the status of Canada as a modern myth in the abolitionist movement – in the sense of the term deployed by Roland Barthes in his "Myth Today." My argument will be that a "constantly moving turnstile of meanings" – which is to say a constantly changing set of ideological representations is established by the deployment of Canada as the alternative, ironic reservoir of liberty for those seeking it outside of the United States, to be contrasted and set against the movement of slaves (like Tom) to plantations in the Deep South (after the running down of the international slave trade). My particular concern will be how Stowe engages with and revises these myths from the viewpoint of someone plainly split between perfectionist ideas of moral suasion and political ideas of legislative intervention, marked in the text by the split in the storyline as Tom's and Harry and Eliza's stories diverge. In considering this divide, I will foreground the way that Stowe should not be simply viewed as a Northern or even a Western American writer but rather as someone much more deeply engaged,

and indeed implicated, in the debates over slavery because of her location within the penumbra of slavery, living as she did in Cincinnati, Ohio (having worked to establish a Female Institute there), just across the Ohio River from the slave state of Kentucky and in a city that had substantial investment in slavery's continuation, even if located in the "free" North (the way Stowe's geographical spatial situation mirrors – in the exact sense of the word 'mirrors', with the image reversed – that of Twain deserves more emphasis). "Canada" serves as a means of ideological mythologisation for Stowe in the consequent ramifications of these ambiguities.

## Jutta Ernst

### *"'Beyond the Bayou': Socio-Cultural Spaces in Kate Chopin's Louisiana Short Stories"*

Kate Chopin has usually been classified as a Southern local colorist whose prose is comparable to the works of New England writers such as Sarah Orne Jewett and Mary E. Wilkins Freeman. Although this assessment is not completely invalid, it tends to gloss over the innovative representation of socio-cultural domains and of cross-border interactions in Chopin's oeuvre. By choosing a locale with a rich history, a place where Acadians from Canada, Blacks, and Native Americans meet with people of European descent, Chopin opens up a seemingly restricted space, positions the South in a global sphere, and raises universal questions of identity and belonging. Concentrating on the two short story collections *Bayou Folk* (1894) and *A Night in Acadie* (1897), I will investigate in how far Chopin anticipates twentieth-century ideas of multiculturalism and transculturalism as they have been articulated in Canada and the USA. Randolph Bourne's concept of a "Trans-National America" (1916), pitted against the traditional model of the US 'melting pot,' may serve as a first stepping stone here, all the more so as Bourne's line of argument helps to underscore Chopin's degree of novelty. Whereas Bourne describes the American South as "culturally sterile" and



thus limits his “new cosmopolitan ideal” to the Northern states, Chopin depicts vibrant socio-cultural realms in Louisiana which transcend the bayou.

### Alfred Hornung

#### *“The Southern Education of David Suzuki”*

In two partially overlapping transcultural autobiographies, *Metamorphosis: Stages in a Life* (1987) and *The Autobiography of David Suzuki* (2006) the Japanese Canadian David Suzuki relates the beginning of his academic career as a natural scientist, which he pursues not in Canada, but in the United States where he is trained as a geneticist with degrees in biology from Amherst and in zoology from the University of Chicago, from where he moves on to a research associateship in the Biology Division of Tennessee’s Oak Ridge National Lab (1961–62). The discrimination he experiences in the South redoubles the Canadian attitude toward Asian immigrants. Therefore he aligns with the cause of his African American colleagues and joins the NAACP.

In my presentation I want to focus on the importance of this Southern experience for his later very successful career as a professor of genetics at the University of British Columbia in Vancouver and his television career with the Canadian Broadcasting Corporation as host of the popular series “The Nature of Things with David Suzuki.” I would like to argue that this experience in Tennessee is the starting point for his global ecological concern, which ranges from his encounters with the Haida people on the West Coast of Canada to the cooperation with the Kaiapo Indians in the Amazon rain forest. This bridge between Canada and the global South, which in Gabriel García Márquez’ opinion extends to a creolized cultural space from the American South to Brazil, stands for Suzuki’s move toward an ecological consciousness and planetary citizenship. It is an important stage on the way to change Canadian society, and by implication Northern societies from discriminatory and alienated attitudes into, what Paul Gilroy calls, a “culture of conviviality” which means nothing less than a concern for local

conditions of life in which people learn “to live with alterity without becoming anxious or fearful.” Suzuki’s belief in the interdependence of all human beings on earth, regardless of their ethnicity or race, appears to be one of the essential requirements for the well-being of multi-ethnic societies. To realize his goals he has dedicated his mature life to global ecology, for which work he won the Right Livelihood Award in 2009, which is considered the alternate Nobel Peace Prize.

### Christoph Irmscher

#### *“Audubon in Canada”*

John James Audubon was, arguably, a Southern artist. His interpreters agree that the American South and notably the state of Louisiana (where he would sometimes falsely claim he was born) dominate his artistic and scientific imagination. I will take a different route and show how the North played a similarly pivotal role in the work of the first great American artist. Drawing on Audubon’s journal account of his trip up the coast of Labrador in 1833, his prose sketches as well as his correspondence from that same period, I will retrace his Canadian sojourn, which yielded more than twenty-three large drawings and a plenitude of bird skins and did much to shape his intermittent ecological awareness in the last two decades of his life. The most provocative interpretation of Audubon’s Labrador experiences is Canadian writer Katherine Govier’s richly imagined novel *Creation* (2002). The final part of my talk will address Govier’s controversial attempt to present Audubon as the forefather of our current environmental quandaries, a project that has acquired even more urgency now that many of Audubon’s landscapes are being wiped out by tens of thousands of gallons of oil.

### Michael A. Lofaro

#### *“Progress Priced Too Dear: Negotiating the Pastoral in the Restored Edition of James Agee’s A Death in the Family”*

The “new” material included in the recently restored edition of *A Death in the Family* provides additional ample evidence of James Agee’s attempts to

reconcile multiple versions of the pastoral. Liminal states are key: Appalachia as a negotiation between South and North; Knoxville as a negotiation between urban and rural, industrial development and subsistence farming; Rufus’s father as a man compromised by marriage into an industrial job but who will not give up his identity as a mountaineer; all presented by a narrator who relates his autobiographical perceptions as a speaker who alternates between child and man.

Agee uses this liminality to recreate tableaux vivants of a fractured romanticized past that is just beyond reach or has disappeared. Agee’s is not “The Dispossessed Garden” of Southern experience that Lewis Simpson admirably described, but one further devolved and less recognizable as a source of affirmation. Agee’s garden in *A Death in the Family* is a “vacant lot, part rubbed slick clay, part overgrown with weeds” graced by a single scrub tree and “a high outcrop of limestone like a great bundle of dirty laundry,” a lot that immediately overlooks a railroad switching yard, a “valley [where] an engine coughed and browsed” (150), but also provides father and young son a distant view just beyond which is a different valley, his father’s boyhood home: “facing north through the night over the Southern railway tracks and over North Knoxville, towards the deeply folded small mountains and the Powell River Valley; and above them, the trembling lanterns of the universe, seeming so near, so intimate, that when the air stirred the leaves and their hair, it seemed to be the breathing, the whispering of the stars” (151–52). The lot, however, while simultaneously a place of both alienation and regret for the loss of the pastoral and of momentary regeneration, recuperation, peace, and bonding for father and son, is essentially static, a degraded version of Keats’ “Cold Pastoral.” The reader’s first view of it occurs in Agee’s original manuscript introduction when the narrator returns in a dream to Knoxville nearly forty years after his boyhood and in it drags the naked body of a murdered man, who becomes his father, to the lot, as his fated, final

resting place (6): “He looked ahead to see how far they must still go, not far, he could remember, and sure enough he could see it, with a flinching deep within him of tenderness and joy and melancholy and great loneliness, he could see it, the very corner, the same outcrop of wrinkled limestone, like a lump of dirty laundry, the same tree even, and the tree had not even grown an inch. So shabby and sad; it had been waiting there all this time, and it had never changed, not a bit. So patient, and aloofly welcoming” (11).

It is ultimately through the vacant lot that Agee blends visual memory, longing, and death and so creates the carrying symbol of his renegotiation of the pastoral.

### Ian MacRae

#### *“Inventing the World: Jack Hodgins, and Reading the Canadian Historical Imaginary in Southern Contexts”*

Literary traditions have never been self-contained or exclusively local, of course, and the range of concern and ambition of contemporary Canadian writing is far from restricted by linguistic, cultural, or political bounds. Early in his career, for example, and in response to critics trying to situate his work, the Canadian writer Jack Hodgins rarely tired of mentioning that Vancouver Island is on the same coastline that runs “all the way down to the tip of South America,” and that this “coastline that goes past Vancouver and past my house goes right down past Fuentes’ Mexico and Vargas Llosa’s Peru and García Márquez’s Colombia, and I don’t want to make too much of it but there is that connection which is as tangible as the CPR lines across Canada, as far as literature is concerned.” Taking this “tangible” connection as its point of departure, this paper seeks to consider Jack Hodgins’ novel *The Invention of the World* (1977) in its southern contexts. Hodgins’ text declares itself in a scandalous regional history, is grounded in authorial autobiography, corresponds to the profounder historicity of its region, and treats the crisis of identity of Europeans in the Americas. In these ways and others this text can enter into productive comparative dialogue with *Os Sertões*

(Euclides da Cunha, Brazil, 1902), *Absalom, Absalom!* (William Faulkner, 1936), *Cien años de soledad* (Gabriel García Márquez, 1967), and *Texaco* (Patrick Chamoiseau, Martinique, 1992).

This is a grouping of texts that coheres at a higher level of structural units, with complex echoing effects among scenes and speech types; it is a set of texts in restless dialogue with one another, what Edward Said might call a "contrapuntal ensemble." These are what might be called "foundational fictions." Hodgins' novel, like the rest, installs a totalizing foundational order, only to disseminate and displace it within literary structures and strategies given to provisionality, intertextuality, and fragmentation.

This paper will endeavour to look southward from the northwest, and to consider how the Canadian literary historical imagination circulates, in this specific instance, in dialogue with southern writers, readers, and history.

#### Pearl Amelia McHaney

*"Hard Beauty": The Confluence of Eudora Welty and Alice Munro: Mississippi-South and Ontario-South Portraits of the 1930s and 40s."*

In 1998, Alice Munro wrote a tribute in anticipation of Eudora Welty's ninetieth birthday. Caught by a dust jacket blurb announcing that Welty's *The Golden Apples* "created a world," Munro recalls thinking that this "didn't mean—it doesn't mean—simply to set out the right furniture and catch the exact shades of speech and put the right food on the table and the right concerns in people's heads—so true, as we say, to life." All these details are recorded in the fiction by Munro, Welty, and countless other regionalists and local colorists, what we use to call the women short story writers. "More than skill," Munro continues, "must be involved, more than a sharp eye and a quick ear. The story must be imagined so deeply and devoutly that everything in it seems to bloom of its own accord and to be connected, then, to our own lives which suddenly, as we read, take on a hard beauty, a familiar strangeness, the importance of dream which can't be

disputed or explained."

This description is reminiscent of Welty's comments upon reading Virginia Woolf. Keeping Munro's admiration and open acknowledgement of Welty's work, not of influence but as powerful example, in mind, I will read both writers' short fiction to discern how they translate (cultural historian Homi Bhabha's term) the human sufferings and anxieties of the Depression conditions that afflicted Canada as well as the United States.

My research would seek to answer questions of confluence and achievement. What are the common elements of western Ontario and the American South that might provide these two writers with such kindred sensibilities for the complexities of human relationships? How does each writer handle alienation, rape, loss, death, and murder? And more practically, how has each writer succeeded with short fiction in a market and readership that strongly favors novels? What role do the *New Yorker* and its editors play in the success of these two award-winning writers? What makes Welty's and Munro's stories both regional and universal?

#### Tom McHaney

*"Voice Not Place: North Carolina Writer Leon Rooke Makes a Success in Canada"* Leon Rooke, born, educated, and trained as a writer in North Carolina, re-settled in mid-career in Canada and has become a highly regarded and much honored Canadian writer. In North Carolina his mentor was John Ehle, director of the program in Radio, Television, and Motion Pictures at UNC-Chapel Hill and a prolific writer who published a variety of fictional and non-fictional works, including a seven-volume series of novels set in his native Appalachian mountain culture (he was born in Asheville, NC). He also earned distinction as a foe of segregation and an activist for reducing Southern poverty, an activism that Rooke adopted, as well. In Chapel Hill, Rooke helped start a short-lived literary magazine, *Reflections*; co-edited *The Anvil*, a politically progressive publication that reflected both anti-war sentiments and political justice during the periods of Civil

Rights and anti-Vietnam protests; and was engaged in all the issues of the day. In 1969, the year LSU Press published Rooke's first collection of stories, *Last One Home Sleeps in the Yellow Bed*, he and his wife moved to British Columbia when she took a position at the University of Victoria. Rooke's huge success in Canada obviously derives from his talent, his strong opinions, and his work-ethic; he has published a large volume of work. The questions this paper asks, in view of Canadian affinities with, but differences from, the American South, are: Is Rooke a Southern Writer in Canada (such as Elizabeth Spencer was)? Or is his writing sufficiently adapted to Canadian soil, characters, issues, themes, and other influences, to call him a Canadian writer who merely happens to have spent 35 years of his life in the writer-rich environment of the American South? And has the copyright problem between the US and Canada diminished or even erased his chances for an audience back where he came from?

#### Dieter Meindl

*"Import-Export Canada/American South in the Short Story"*

Very tentatively, this paper intermingles literary trends and history with cultural exchanges between the English Canadian short story and that of the American South so as to suggest shifts of emphasis in the epistemological make-up of the genre that are accompanied by a certain cultural displacement of literary prominence from the American South to Canada, especially the Pacific-Rim area. This intercultural scenario involves the migration of Leon Rooke, a major fiction writer who started his writing career in the American South and moved to British Columbia and, later, Ontario.

Of the three texts focused on, the first one to be considered briefly is Flannery O'Connor's "The Life You Save May Be Your Own," a story in the mode of the grotesque, representative not only of the major role of the "Southern Renaissance" in American literary modernism, but of the former superior impact of American writing on Canadian literature in an import/export perspective.

Nevertheless, the Canadian story selected for illustrating this disequilibrium, Jack Hodgins's "Every Day of His Life," has distinctively Canadian, or Canadian West Coast, features, which may be identified as belonging to, or hinting at, Canadian fiction's impressive postmodernist agenda. The latter appears full-blown in the story "The Birth Control King of the Upper Volta" by North Carolina-born writer Leon Rooke, who could never have produced the text in question without having become at least partially assimilated into the wider Canadian context to which the text belongs as a satiric, post-colonialist treatment of the defunct British Empire. Rooke's text satirizes the imperialism in question retrospectively, as utterly preposterous and obsolete.

The series of texts considered may be seen to reflect an evolution of the short story in Canada from a literary genre benefiting from US – particularly, Southern – support to one that, in a postcolonial context, has become attractive to American practitioners and influential in its own way.

#### Sharon Monteith

*"The Bridge from Mississippi's Freedom Summer to Canada: Pearl Cleage's Bourbon at the Border"*

*Bourbon at the Border* premiered in Atlanta in 1997. Cleage's play is set in Detroit, Michigan in an apartment that looks out to the Ambassador Bridge connecting the US to Windsor, Ontario. The time is 1995 but the play revolves around events that occurred in 1964 when May and Charlie Thompson were volunteer civil rights workers who suffered the same racial terrorism that broke some organizers, damaged more and left some volunteers dead. The US South is the catalyst and context for what occurs in this short two-act drama. The bridge is a political metaphor associated with the 1960s civil rights as in the 1990s with President Clinton's second inaugural speech in which he recalled Martin Luther King, Jr., and promised that America would build a bridge towards the twenty-first century. "Canada" remains symbolic; it functions as a metaphor that will be explored for the

utopian hope it lends and for the problems involved with deploying the wilderness of the Canadian countryside—Northrop Frye's "bush garden"—as a symbolic haven to which the Thompsons might take flight, "so deep in the woods they'll never find us." While the wilderness may be read as recalling Canada as an escape for slaves in the nineteenth century, its meaning may finally be textured with little more than the Thompsons' fantasies.

### Reingard Nischik

#### *"Two Nations, One Genre? The Modernist Short Story in the United States and Canada"*

It has often been claimed that the short story as we conceive of it today was "invented" as a genre in the United States around the 1820s. In Canada, the English-Canadian short story in the second half of the twentieth century has been repeatedly called English Canada's "national literary genre." Both statements point to the prominent status this literary genre has had both in the United States and in Canada. In this paper I would like to compare the state of the genre in both countries with respect to one particular literary period, the modernist period, modernist literature having been a crucial step in the development of the genre in both countries. I will be interested in the very different literary and cultural constellations in which the evolution of the modernist short story took place in the United States and Canada, in divergent generic developments, but just as much in influences and parallel developments concerning this prominent genre in both North American countries. Authors to be focussed on are Sherwood Anderson and Raymond Knister, Ernest Hemingway and Morley Callaghan, as well as Willa Cather and Ethel Wilson.

### Berndt Ostendorf

#### *"Et in Acadia ego: Some Versions of the Pastoral in the Cajun Renaissance from 1968 to the Present"*

The deepest traumata of Cajun collective memory were displacement and a sense of cultural inferiority buttressed by social

discrimination. To wit, after 1968 the formerly despised Cajun culture was turned into one of the hottest commodities of the ethnic revival market. This paradigmatic reversal will be the focus of my attention. The first dispersion had occurred when the Acadiens were evicted between 1765 and 1785 from their rural arcadia by the British because they refused to swear allegiance to the crown. They reestablished their cultural space in underpopulated French Louisiana which, by the time most of the Cajuns had trickled in, had been ceded to the Spanish. The second displacement occurred after Louisiana territory was sold in 1803 to the purposeful American republic. For "les Américains" the Cajuns were a nuisance, standing in the way of economic development and national unity. The 1986 movie *Belizaire the Cajun* by Glen Pitre, which is set in 1859, focuses on the second traumatic displacement within antebellum Louisiana. Wealthy Anglo-Saxon regulators eager to "develop" and "improve" the land for large-scale cattle farming used vigilante methods and the "rule of law" to rid the arable land of small-time Cajun farmers. At this point of social disequilibrium Belizaire, faith healer, trickster, anarchist, cook, and lover enters the stage, who by motherwit, luck and sheer bravado manages to save his own endangered skin and opens two options: Either peaceful association with the Anglo population or the large-scale retreat of the erstwhile Cajun farmers to the bayous. This latter dispersion turns out to be a fortunate fall, since Cajuns would find their spatial utopia, their pastoral dream – the Bayou, and their heraldic totems, shrimp and crawfish bathed in Tabasco. The director Glen Pitre is a Cajun and a member of the post-CODOFIL cohort, the first generation to "make Harvard" where, in the bowels of Widener, this group of French educated, hence bilingual Cajuns were energized by the general ethnic revival in the US. This academically inspired cohort managed a pastoralized renaissance of a culture that was fast declining and thus masterminded the construction of a pastoral memory from the top down. This happened at the very moment when rural Cajun lifestyles

had more or less gone under due to a ruthless politics of Americanisation which lasted from the 1880s well into the 1950s. The film was shot on the location of a reconstructed Acadian village and the drama unfolds, like the Western, as a power conflict over culture-in-space in a *paysage moralisé*; hence the plot is energized by a morally righteous spatial nostalgia which transforms the traumatic experience of repeated diasporic displacement into grounds for a celebration of cultural survival, and thus repeats the trajectory of Cajun historical eschatology: a resilient cultural identity which survived British, Spanish, and American power politics. The overall aura of the film's closure is the centerpiece of Cajun utopia, fraternity and diasporic peace, made possible by the trickster Belizaire who comes across as a wonder working Jesus or as a peace-giving Bayou Gandhi; Just the thing for the tourist trade and the chamber of commerce.

### Danièle Pitavy-Souques

#### *"A Reflection on the Relationship between Art and Politics: Some Aspects of the Dialogue between Canadian Writers and Writers of the South"*

The introduction of my paper will stress the political, geographical and "atmospheric" roots of the kinship between Canadian and Southern writers in order to identify the shared elements and situations that have shaped mentalities, policies and creativity. I propose to examine this intriguing kinship from the perspective of the relation to the land (the geographic specificity of Canada and the South) and metaphorically to cultural space. The complex notion of Two Arcadias as pointed out by Simon Schama in *Landscape and Memory* (Knopf, 1995) will be used as a critical tool: "there have always been two kinds of Arcadia: shaggy and smooth; dark and light; a place of bucolic leisure and a place of primitive panic" (517). Both forms of Arcadia coexist; Dark Arcadia means chaos, and also creativity and sexuality, whereas light Arcadia means order and control, and also destruction through excessive rationality. Although acknowledged by writers elsewhere, this

coexistence takes a specific resonance in the South and in Canada. Here, nature represents both a permanent threat to human lives with the treacherous waters of black bayous (Kate Chopin), the inexorable entanglement of vegetation (William Faulkner, Eudora Welty) or the ominous geological vestiges (Robert Kroetsch) and a challenge for the imagination. As a mental landscape, wilderness is associated with the dark Other—the Negroes in the South, the Indians in the North—seen, felt and feared, yet always endowed with some supernatural force linked with Nature. The writers emphasize and dramatize the borderland between the two Arcadias, that moment of moral, artistic and metaphysical revelation which is at the core of their works. That moment when "wilderness tips," as Margaret Atwood writes, when only through the experience of evil and darkness light can explode. That moment also when the characters, always in fearful search of their identities, experience revelation as in Eudora Welty's "A Still Moment," Jane Urquhart's *The Underpainter*, and Isabel Huggan's *The Elizabeth Stories*. An ontological moment closely linked to the revelation of the Other. I will emphasize the Unheimliche which haunts much fiction in the South, especially texts written by women (Kate Chopin, Toni Morrison) and many novels by Canadians (Margaret Atwood, Rudy Wiebe and Jane Urquhart.) The last part will briefly compare the treatment of the epic mode in William Faulkner's *The Reavers* (1962), Jack Hodgins' *The Invention of the World* (1977) and Rudy Wiebe's *The Mad Trapper* (1980) and *A Discovery of Stranger* (1994). Of particular interest because it expresses the close relationship between writing and painting is Rudy Wiebe's definition of his technique. His early awareness that he lived in a place of unmapped solitudes opening onto huge strange territories, made them all the more fascinating to his imagination as their very strangeness came also from the particular rhythm of light and dark, day and night in northern latitudes.



### Jacques Pothier

#### *"Northeast by South: Faulkner's Yoknapatawpha and Antonine Maillet's Acadia"*

Francophone Canadians like to point out that Quebec was dispossessed of its name when Canada came to designate the whole country, instead of just their province, shortly after the end of the American Civil War. Like the American South, "New France," mainly inhabited by American born "Canadians", lost the war and was marginalized in a nation in which the Fair Province used to be central, a parallel that Faulkner seemed to be aware of when he entitled a draft narrative for *Absalom, Absalom!* "Evangeline"—before this Canadian presence morphed into the part of English-speaking Canadian Shreve McCannon in the novel, the embodiment of northern fascination with the exotic South.

This paper proposes to explore the footmarks of this parallel destiny and imagination, starting from the parallel between Faulkner's tropes and those of Acadian writer Antonine Maillet, the proprietor of her own fictional postage-stamp of Acadia.

### Katerina Prajznerová

#### *"Gilean Douglas's Cascades and Wilma Dykeman's Appalachians as Literary Bioregions"*

Even though Gilean Douglas (1900 – 1993) and Wilma Dykeman (1920 – 2006) wrote in a variety of genres, environmental nonfiction forms the core of their work. Douglas found her home territory and the wellspring of her inspiration when she settled, at the age of thirty-nine, near the Coquihalla River in the northern reaches of the Cascade Mountains, northeast of Hope, British Columbia. It was in her cabin in this remote valley where she began to find her voice, eventually publishing three volumes of essays—*River for My Sidewalk* (1953), *Silence Is My Homeland* (1978), and *The Protected Place* (1979). Wilma Dykeman claimed as her proving ground the French Broad country where she grew up and where she chose to stay, dividing her time between her maternal family's homestead

near Asheville, North Carolina, and her husband's family land near Newport, Tennessee. Like Douglas, Dykeman was at her best as an essayist: her collections include *The French Broad* (1955), *Look to This Day* (1968), and *Explorations* (1984). The presentation compares Douglas's and Dykeman's portraits of their respective river valleys, focusing especially on the narrative strategies that each author uses in the book that launched her career as a writer. Examining Douglas's *River for My Sidewalk* and Dykeman's *The French Broad* from a bioregional perspective reveals the following similarities: a) both Douglas and Dykeman draw on the tradition of the natural history essay, the character sketch, the travelogue, and the memoir, borrowing and blending bits and pieces as it suits their purpose, which is to record the multivocal, multilayered memory inscribed in the land; b) their narrative persona is a student as well as a steward who at times lets the voices of other inhabitants take over, quietly listening, while at other times asserting her own insights with stubborn courage despite what others might say; c) the essays in each of the collections are held together by the inescapable presence of the river and the mountains, and by the underlying ecological vision of the author. Douglas's Cascades and Dykeman's Appalachians lie on opposite sides of the continent and are geologically, as well as culturally distinct. Nevertheless, as depicted by Douglas and Dykeman, nonhuman and human elements interact similarly in both these bioregions on much the same principles.

My understanding of bioregionalism and the related concepts of deep mapping, (re)inhabitation, stewardship, and watershed aesthetics that resonate in the above description is based primarily on the work of Doug Aberley, Peter Berg, Wendell Berry, Michael Kowalewski, Christopher Plant, Judith Plant, Kirkpatrick Sale, Scott Russell Sanders, and Gary Snyder.

### Laurie Ricou

#### *"When the South Goes Northwest"*

Frankie Thibidault, one of the three itinerant narrators in Clark Blaise's *North*

*American Education* gropes for a sense of location: "To leave Montreal for places like Georgia and Florida; to leave Florida for Saskatchewan..." His stumbling around the continent he sums up as "The loss, the loss!" In the pattern of Blaise's narrative of wandering, this presentation will be series of interrupted, not quite connected or comprehensible movements contemplating the presences of the US American South in Pacific Northwest Culture. But the summation will be—contrary to Frankie's—"The gain, the gain!" One section will focus on Wayde Compton's *49th Parallel Psalm*, that book-length poem of border-crossing, especially on its imagining the Blues in green Vancouver. Another will salute C. S. Giscombe's *Into and Out of Dislocation*, a mostly unnoticed and neglected African American's meditative tracing his ancestral history in British Columbia. But the main focus of the paper will be bioregional: reflections on the phenomenon of invader species, shared with or spread from the US south east to the two-nation northwest. The ecocritical dimensions—including Largemouth Bass, Kudzu, Purple Loosestrife, and palm trees—derive from a book manuscript currently under review (co-authored with ecologist Michael Healey and Travis Mason) titled *Romancing the Alien*, and will include biological detail with commentary on the mediation of aliens in literature and other art forms.

### Caroline Rosenthal

#### *"Culinary Transgressions: Food Practices and Constructions of Female Identity in Gail Anderson-Dargatz's The Cure for Death by Lightning and Fanny Flagg's Fried Green Tomatoes at the Whistle Stop Café"*

Food and eating practices never simply serve a biological need but are invested with multiple meanings in contexts of human interaction. As a symbolic practice, the preparation and consumption of food is indicative of and contributes to making national and regional but also ethnic, class, or gender identities. Eating cultures are neither a-historical nor stable nor necessarily place bound and hence allow us to trace shifts and changes in the

construction of certain identities. By looking at the semiotic function of food and eating practices, this paper wants to focus especially on the interrelation of foodways, places, and the construction of female identity in two novels. In my paper I will look at the representation of eating cultures in Canadian author Gail Anderson-Dargatz's *The Cure for Death by Lightning* and in *Fried Green Tomatoes at the Whistle Stop Café* by American author Fanny Flagg. Both authors use representations of food and cooking practices to root their protagonists in a specific regional context, but at the same time food becomes the locus for subversion and for transgressing the very normative expectations of gender, sex, and sexuality that the regional contexts demand.

Dargatz uses food to believably construct a certain region and rural landscape during the Second World War in British Columbia only to undermine the narrative and spatial restrictions of realist regionalism by including mythical and magical elements in the story. Dargatz' protagonists suffer from the violent patriarchal order they are immersed in, which is reflected in food products and consumption as well. Cooking, however, also turns into a subversive strategy that provides women with places of their own and with alternative histories. Flagg also uses recipes and cooking practices to depict a very specific regional identity but the preparation of food also allows her female protagonists to step outside of the symbolic order. Cooking in both novels turns from a traditionally female activity, which locks women into specific gender expectations, into a boundary-crossing act that gives the female protagonists a place of their own within their regional cultures.

### Aritha van Herk

#### *"My Love Affair with Shreve McCannon: Edmonton as Destination of Desire"*

In William Faulkner's *Absalom, Absalom*, Canadian Shreve McCannon interrupts and augments Quentin Compson's story of Thomas Sutpen, the iconic patriarch who composes and de-composes the South. Shreve takes up the narration as if

he wishes to write himself into Quentin's history, although he is clearly excluded from its claustrophobic space. Shreve has been figured as an outsider, even "intruder," who is fascinated with the south because he comes from the "north," but few critics have focussed on his city of origin as the source of his questions, his interest, and his subsequent engagement with Quentin's story. As a Canadian, Shreve's Northern origins provide a sharp contrast to Quentin's Mississippi upbringing. But his eccentric status as a Canadian from Edmonton, Alberta, is key to the mysterious adaptation/transformation that he undergoes. Shreve's fascination with the south ("it's something my people haven't got") matches only his yearning for the cold that he has left behind and that he misses so much that he must transport that same cold to a hot and humid south. My paper will be a ficto-critical speculation on the effulgent desire of Shreve McCannon from Edmonton, Alberta, Canada.

#### David Williams

##### *"Metropolis and Hinterland: Faulkner and MacLeod"*

For a variety of reasons, Turner's Frontier myth of "perennial rebirth" on the American frontier, "at the hither edge of free land," fails to explain the history and experience of the South, which could better fit the Canadian "myth" of metropolis and hinterland, first proposed by Harold Innis as a plot turning away from a wild interior and back toward a maritime frontier and its sustaining contact with the European metropolis.

In 1930, when Innis originated this idea, John Crowe Ransom insisted on the South's continuing fidelity to Europe, although Innis saw its growing subordination to New York, unlike that of Canada to London. But the South and the northern confederacy were both reluctant nations, both very slow to accept industrialization, urbanization, and modernity.

In Fredric Jameson's concept of a postcolonial, peripheral modernity that is visible in Joyce's Dublin, Glenn Willmott finds evidence for an "invisible city" that

is ubiquitous in Canadian writing from 1900 onwards. Adapting Willmott's insight to my reading of *The Sound and the Fury* and Alistair MacLeod's 1999 novel *No Great Mischief*, I propose to show how the massive pull of a "globalized modernity," and the disfiguring pull of a distant metropolis are present in both works, whose plots, perspectives, characters and styles are equally "disfigured by an elsewhere." While Faulkner's work charts the genealogy of the clan from Culloden to its demise after the Great War, MacLeod's novel charts a similar genealogy toward its belated, but finally successful, modernization.

Such an approach is able to show how, in both novels, literary modernity, often identified with the "art of Cities," can be so spectacularly realized in "the village South" of the Agrarians, as well as in a Gaelic-speaking clan from Cape Breton, which pulls the hinterlands of the Shield and prairies together into a map of the invisible City.

#### Charles Reagan Wilson

##### *"Parallel Spiritual Worlds: Alice Munro Country and the American South of Welty, Faulkner and O'Connor"*

"What people eat, what they wear, what appliances they are using, are all important to her," writes author Margaret Atwood in illustrating the importance of everyday life in a regional world for her fellow Canadian Alice Munro. She might have added the significance of how they experience religious customs and traditions as well, and this paper will explore Munro's spiritual geography, and place it alongside that of authors from the American South who have created their own notable spiritual worlds. All of these writers portray characters living in a world of revivals, moralisms, the church's institutional role in everyday life, and the religious rituals of life and death. Kentucky writer Wendell Berry defines regionalism as "local life aware of itself," and this paper will examine several factors that are important to the regional context for understanding religion in Munro's work and compare them with those experienced by writers of the American South. Alice

Munro Country is the rural countryside of southwestern Ontario, and her fiction is rooted in a rural sensibility that is familiar to readers of works from the Southern Literary Renaissance. Social class is also a prominent factor in understanding Munro's work, as she grew up in a family of modest means, even describing it once as a "rural ghetto," language that evokes the sometimes wasted social and physical landscape experienced by twentieth century southern writers. Often the heroine of Munro's classic works is an adolescent girl coming of age, bringing to mind the influence of Georgia's Carson McCullers. Finally, ethnicity is a part of Munro Regional Country, with her family typical of those in southwestern Ontario who have Scots-Irish background, as did many white southerners who trace their ancestry to immigrants from Ulster. In general, I echo Carol Ann Howells's judgment that "Munro learned a great deal from Welty's stories about ways of translating the multidimensional social map of small-town life into fiction," but unlike Howells, I see religion as important in understanding Munro as it was for Welty. Munro Country has been described as peopled by "Prairie Protestants," and they have a strong resemblance to the conservative, orthodox Protestants of the southern Bible Belt. The heroine of the story "Walker Brothers Cowboy" notes that her family had never known Catholics well enough to invite them to her house, and she finds a portrayal of the Virgin Mary on the wall an exotic artifact, perfectly representing the overwhelming Protestant culture of her region. The Scots-Irish were carriers of Calvinism wherever they went, including Munro Country and the Presbyterian and Baptist South. This could be an important cultural worldview for writers. Calvin's conviction of the absolute sovereignty of God and the depravity of human nature had implications for writers of the South and for Munro in exploring a cultural atmosphere of fatalism and a conviction of inevitable human limitation. The world runs by God's foreordained plans, and in popular Calvinism humans can only be saved by God's grace. Flannery O'Connor shows grace as not

an easy thing, often coming through violent moments that lead characters to epiphanies. Munro's tales are less intense than that, but her characters—especially adolescent girls—are often struggling against limitations imposed by cultural restraints growing out of a milieu that in religious terms has roots in a Calvinistic worldview. Such a view of the wickedness of human nature leads also in the religion of the American South and in that of Munro Country to powerful moralisms that buttress the stifling psychological attitudes of small town provincial life. Finally, death has special meanings in the rural, small town, religious landscapes of Munro and southern writers, and this paper will examine stories that have led to characterizations of a Southern Ontario Gothic with clear resemblances to the "dread and desire" features of the Southern Gothic, a genre into which William Faulkner and Flannery O'Connor have sometimes been placed.

#### Nahem Yousaf

##### *"Ondaatje's New Orleans' Experience as Coming Through Slaughter (1976)"*

This paper will explore Ondaatje's quest to reconstitute the life and times of a New Orleans jazz legend: cornet player Buddy Bolden. Winner of the 1976 Books in Canada First Book Award, *Coming Through Slaughter* is a haunting and disturbing evocation of creativity as self-harm and destruction. Broken and fractured, it is possible to read the novel as jazz prose, soaring to jagged peaks and falling into maddened despair. The quest is a typical form for an Ondaatje novel to take; specifically the seeker/investigator endeavours to recover a dead or disappeared subject. The paper examines Ondaatje's short novel for the ways in which Bolden's life—described as "a thin sheaf of information"—is posed as a puzzle for the writer to solve. Elsewhere Ondaatje has described someone's name as containing "terraces of character" and this paper builds on such ideas to explore Bolden's legend and his Louisiana home as a prism through which to consider issues of identity and belonging, issues which have



# Profiles of Participants

underpinned this Sri Lankan born Canadian writer's oeuvre.

The paper will explore the ways in which Ondaatje deploys New Orleans as setting and theme as he builds towards a heightened personal engagement with his southern subject—an idea that is further underscored by Paul Maslansky's plans to film the novel. Maslansky graduated from Washington and Lee University in Lexington, Virginia and the cinema adaptation will be a personal project for Maslansky too, a producer who is also a jazz musician.

## Jutta Zimmermann

*"From Roots to Routes: Alex Haley's Roots and Lawrence Hill's The Book of Negroes"*

In the United States, Alex Haley's *Roots* (published in 1976) marks the beginning of an intense literary preoccupation with slavery and its effects on race relations. *Roots* was written in the context of the black nationalism of the 1960s and 70s. In his representation of African culture, Haley follows the findings of anthropologists such as Melville J. Herkovits who was among the first to argue that slavery had not put an end to the cultural traditions that the slaves had brought with them from their various homelands in Africa. In *Roots*, Haley inverts his search for origins by presenting a fictional reconstruction of his family history ranging from Kunta Kinte, the ancestor who had been enslaved in 1767, to Alex Haley in the 1960s. Stories told on his grandmother's porch in Kentucky trigger Haley's search for origins. A few African terms lead him to Juffure in The Gambia where he locates the village from which his ancestor had been abducted. The use of the 'roots' metaphor suggests that Haley in 1976 is still indebted to essentialist notions of identity, race, and culture. In my paper, I will argue that Lawrence Hill's novel, published three decades after *Roots*, can be read as a rewriting of Haley's novel. In accordance with recent studies such as Paul Gilroy's *The Black Atlantic* and James Clifford *Routes* Lawrence Hill puts emphasis on the global scale of the slave trade as well as on the hybrid/postcolonial/cosmopolitan identity that emerges from

the cultural contact between African slaves, Southern slaveowners, British colonizers and the abolitionist movement on both sides of the Atlantic. Having his protagonist Aminata Diallo return to Africa allows Hill to demonstrate the constructedness of Africa as a homogeneous cultural entity and the impossibility of ever recovering a state of cultural purity.

## Rosella Mamoli Zorzi

*"Re-writing the Grimms: Eudora Welty and Margaret Atwood"*

"... with the twins she could barely get a word in edgewise. They would fight her for control of the story – *Change the ending, Mom! Make them go back! I don't like this part!* They'd wanted *Peter Pan* to end before Wendy grew up, they'd wanted Matthew in *Anne of the Green Gables* to live forever... They'd decided that all the characters in every story had to be female. Winnie the Pooh was female, Piglet was female, Peter Rabbit was female...." In this passage from Margaret Atwood's *The Robber Bride* there is an ironic version of the new aesthetics of the fairy tale popularized after the 1960s. Fairy tales are still told (and written) but the author intervenes as he/she wishes on the text, just like "the twins" wanted. Eudora Welty's re-writing of one of the Grimms' tales, *The Robber Bridegroom* (1942), precedes by a couple of decades the post-modern re-writing of the fairy tale, as practiced also by Margaret Atwood in *The Robber Bride* (1993). In my paper I will analyze similarities and differences, in results and intentions, between these two works by a Southern writer and a Canadian writer.



**Marcel Arbeit** is Associate Professor in the Department of English and American Studies, Palacký University, Olomouc, Czech Republic. His main fields of research are contemporary southern literature, American and Canadian independent cinema, and popular culture. He is the author of a monograph on the novels of Fred Chappell and Cormac McCarthy published in 2006 and the main editor of the three-volume *Bibliography of American Literature in Czech Translation* (2000). His recent publications focus on Doris Betts, Fred Chappell, Harry Crews, Richard Ford, Lewis Nordan, Elizabeth Spencer, and the South in film. He co-edited *Southern Narrators* (2006), a Czech anthology of contemporary southern short fiction, *America in the Course of Human Events* (2006), a volume from the 2004 EAAS conference in Prague, and the *Mississippi Quarterly* special issue on Lewis Nordan (2007). He is the current President of the Czech and Slovak Association for American Studies.

**Hans Bak** is Professor of American Literature and American Studies at Radboud University Nijmegen, the Netherlands. He is the author of *Malcolm Cowley: The Formative Years* (1993) and is preparing an edition of Cowley's letters for Harvard UP. Editor of a.o. *Multiculturalism and the Canon of American Culture* (1993), (with Walter Hoelbling) *'Nature's Nation' Revisited: American Concepts of Nature from Wonder to Ecological Crisis* (2003), and *First Nations of North America: Politics and Representation* (2005). His articles on twentieth-century American and Canadian fiction, drama, biography, multiculturalism, and the discipline of American Studies, have appeared in European and American journals. Research interests include contemporary American and Canadian literature, instruments of culture (periodicals, publishers and "middlemen" of letters), and the reception of North American literature and culture in Europe.

He was President of the Netherlands American Studies Association (1990-2000) and the Association for Canadian Studies in the Netherlands (2000-2003), Treasurer of the European Association for American Studies (2000-2004), and currently serves on the International Committee of the American Studies Association.

**Carmen Birkle** is Professor of American Studies at the Philipps University of Marburg, Germany. She has taught at the Johannes Gutenberg University of Mainz and as a guest-professor at the University of Vienna, and at Columbia University, New York. Her publications, research, and teaching focus on ethnic and gender studies, inter- and transculturality, literature and medicine, and popular culture. She is the author of *Women's Stories of the Looking Glass* (1996) and *Migration – Miscegenation – Transculturation* (2004), editor of *Literature and Medicine: Women in the Medical Profession (Part I and II)*, and co-editor of *(Trans)Formations of Cultural Identity in the English-Speaking World* (1998), *Frauen auf der Spur: Kriminalautorinnen aus Deutschland, Großbritannien und den USA* (2001), *Sites of Ethnicity: Europe and the Americas* (2004), *Asian American Studies in Europe* (2006), and *"The Sea Is History: Exploring the Atlantic"* (2009). Her current book project focuses on the intersection of history, literature, and medicine in 19th-century America.

**William V. Davis** (Baylor University) is an award-winning poet and critic. He has published more than 100 essays in scholarly periodicals as well as half a dozen books of literary criticism—most recently *R. S. Thomas: Poetry and Theology* (2007). As William Virgil Davis he has published four books of poetry and hundreds of poems in a wide variety of periodicals. His most recent book of poetry is *Landscape and Journey*, which won the New Criterion Poetry Prize and

the Helen C. Smith Memorial Award for Poetry. His other books of poetry are: *One Way to Reconstruct the Scene*, which won the Yale Series of Younger Poets Prize; *The Dark Hours*, which won the Calliope Press Chapbook Prize; and *Winter Light*. He has taught at several universities in the USA and as a visiting professor at the Universities of Vienna, Copenhagen, and Wales. He is the recipient of numerous awards and honors, including three Senior Fulbright Fellowships, the James Sims Prize for American Literature, and various grants and fellowships in Creative Writing. He has given readings of his own poetry and lectured on nineteenth and twentieth-century British and American literature in many parts of the world. Currently, he is Professor of English and Writer-in-Residence at Baylor University.

**Richard Ellis** is the Chair of American and Canadian Studies department at the University of Birmingham. He has just had a collection of essays, edited with Alison Easton, Janet Floyd and Lindsey Traub, published by Rodopi, entitled: *Becoming Visible: Women's Presence in Late Nineteenth Century America*. His most recent articles, apart from the one on Emma Dunham Kelley Hawkins in the *Becoming Visible* collection, include ones on Hannah Crafts (in *Mississippi Quarterly*) and Harriet Prescott Spofford (in *Journal of American Studies*). Other recent publications include the monograph *Harriet Wilson's Our Nig: A Cultural Biography* (Rodopi), an edition of Nan Green's memoirs, *Small Beer* (Trent) and a website analysing illustrations to Stowe's *Uncle Tom's Cabin* over the decades. His specialisms currently center upon American women writers and African American writers of the nineteenth century, and the chief project he presently has to hand is a new edition of *Our Nig* (edited with Henry Louis Gates).

**Jutta Ernst**, Associate Professor of North American Literature and Culture, is Managing Director of the Graduate School "Interkulturalität in Bildung, Ästhetik, Kommunikation" at Hildesheim University,

Germany, and was guest professor of American Studies at the University of Vienna during the winter term 2009/10. Currently, she teaches at the University of Constance, Germany. Ernst is the author of *Edgar Allan Poe und die Poetik des Arabesken* (1996) and co-editor of "*Je vous écris, en hâte et fièvreusement*": *Felix Paul Greve – André Gide. Korrespondenz und Dokumentation* (1999). She has published on contemporary American poetry, literary journalism, genre theory, and the translation and mediation of literature. Her most recent work includes articles on Native American culture, a book-length study on the making of Literary Modernism, and a co-edited collection of essays on *The Canadian Mosaic in the Age of Transnationalism*.

**Alfred Hornung** is Professor and Chair of English and American Studies at the Johannes Gutenberg University of Mainz. He held guest professorships at various European, American, Canadian, and Chinese universities. He was a fellow at Harvard, Yale, the National Humanities Center in North Carolina, and is a member of the Center for Cross-cultural studies at Peking University. His publications are in the field of modernism, postmodernism, autobiography, postcolonialism and intercultural studies: *Narrative Struktur und Textsortendifferenzierung: Die Texte des Muckraking Movement 1902-1912* (1978), *Kulturkrise und ihre literarische Bewältigung: Die Funktion der autobiographischen Struktur in Amerika vom Puritanismus zur Postmoderne* (1985), *Lexikon Amerikanische Literatur* (1991), 20 volumes on postmodernism, interculturality and autobiography. From 1991 to 2002 he was the general editor of the journal *Amerikastudien / American Studies*. He is an editor of the *American Studies Monograph Series*, the *American Studies Journal*, the new electronic *Journal of Transnational American Studies* and on the editorial board of several journals, including *Atlantic Studies*. He served as President of MESEA (the Society for Multi-Ethnic Studies: Europe and the Americas, 2000-2004), as President of the

German Association for American Studies (2002-2005), director of the Center for Intercultural Studies, Dean of Philosophy and Philology, and senator at Mainz. Since 2008 he has been an elected member of the review board for European and North American literature of the German Research Foundation.

**Christoph Irmischer** is a Professor of English at Indiana University Bloomington and the author and editor of several books, among them *The Poetics of Natural History*, *Longfellow Redux*, *Public Poet, Private Man*, *John James Audubon: Writing and Drawings*, and *A Keener Perception* (co-edited with Alan Braddock). He is especially interested in science writing, environmental studies, and the relationship between literature and the visual arts. In recent years, he has worked with the National Endowment for the Humanities, the National Park Service, and the Field Museum to increase awareness of past writers and artists. He was a consultant for the recent PBS film on *John James Audubon, Drawn from Nature*, in which he also appears, and is currently working with Louisiana Public Television on a new documentary on Audubon. His Bicentennial Exhibition at Harvard's Houghton Library, *Public Poet, Private Man: Longfellow at 200*, recently won the Katharine Kyes Leab and Daniel J. Leab Award of the American Library Association. His new book is *Mr. Agassiz's Puzzle-Box*, about Darwin's main American adversary, the creationist Louis Agassiz (Houghton Mifflin Harcourt, 2010).

**Michael A. Lofaro** (B.S., Rensselaer Polytechnic Institute; M.A., Ph.D., University of Maryland) is Lindsay Young Professor at the University of Tennessee. A specialist in regionalism and Southern literature and culture, in the frontier and the frontier hero in American life, he is the author/editor of eleven books, an online database, over seventy-five articles, and has received over sixty fellowships, grants, and awards. He has recently published *Davy Crockett's Riproarious Shemales and Sentimental Sisters* (2001), *Daniel Boone: An American*

*Life* (2003), *James Agee Rediscovered: The Journals of Let Us Now Praise Famous Men and Other New Manuscripts* (co-edited, 2005), and edited *Agee Agonistes: Critical Essays and Celebrations of the Life and Work of James Agee* (2007). He has restored James Agee's intended text of *A Death in the Family* (2007), and is general editor of *The Works of James Agee and Southern Manuscript Sermons before 1800: A Bibliographic Database* (2010).

**Ian MacRae** (Wilfrid Laurier University) is Assistant Professor at Wilfrid Laurier University Brantford, where he teaches in Literary Studies and Documentary Cinema. He is an interdisciplinary scholar with degrees in Comparative Literature, Environmental Studies, and Mechanical Engineering, and a former filmmaker with *Canadian Geographic Presents*. He has published "American Incunabula" (*Ameriques* 2008: 5.1), a paper based on his doctoral work, which received the CAGS/UMI Most Distinguished Dissertation in Canada Award, and treats inter Canadian literature in a hemispherical or inter-American context. Other publications include "Of Women, Wolves, and 'Second World' Discourse" (*Canadian Review of Comparative Literature*, 2010: 36.2, No. 1), "Butterfly Chronicles: Imagination and Desire in Literary and Natural Histories" (*Canadian Journal of Environmental Education* 2007 13.2: 11-29), and "Rogue Primate and the Apocalypse of Environmental Discourse" (*ISLE: Interdisciplinary Studies in Literature and Environment*, forthcoming).

**Pearl Amelia McHaney**, (Associate Professor at Georgia State University) most notable publications: *Eudora Welty as Photographer*. Editor. Jackson: University Press of Mississippi. March 2009; *Occasions: Selected Writings by Eudora Welty*. Editor. Jackson: University Press of Mississippi. March 2009; *Eudora Welty: Contemporary Reviews*. Editor. American Critical Archives. Cambridge: Cambridge University Press, 2005. "Prospects for the Study of Eudora Welty." *Prospects for the Study of American*

*Literature II*. Eds. Richard Kopley and Barbara Cantalupo. New York: AMS Press, 2009. 304-323; "Contextual Spaces of Place and Race in Eudora Welty's "Livvie." Less Is More: Short Fiction Theory and Analysis. Ed. Jakob Lothe, Hans K. Skei, and Per Winther. Oslo: Novus Press, 2008. 77-89; "Eudora Welty: Artist Abroad and 'The Burning'" *Mississippi Quarterly*. Forthcoming; "A Transnational Reading of Eudora Welty's *Losing Battles* and Sindiwe Magona's *Mother to Mother*." *Southern Literary Journal*. XL.2 Spring 2008: 166-181.

**Thomas McHaney** (Georgia State University) retired recently as Kenneth M. England Professor of Southern Literature at Georgia State University. He is the author of six books on William Faulkner and one on the Southern Renaissance, and has published nearly 100 scholarly essays and short stories in literary journals here and abroad. He has had four plays modestly produced by Atlanta theatrical companies, two of them commissioned, and he was on a panel with Alred Uhry during the Jackson, Mississippi, celebration of writer Eudora Welty's 100th birthday.

**Dieter Meindl** is Professor (em.) and has just retired from teaching North American literature and culture at the University of Erlangen-Nürnberg, where, after his official retirement in 2006, he had gone on teaching on a contract basis and directing the Canadian Studies section of a Graduiertenkolleg (now concluded) on cultural hermeneutics. His major research areas are twentieth-century North American fiction (particularly American Modernism), American/Canadian literary and cultural relations, and narratology. His books include *American Fiction and the Metaphysics of the Grotesque* (U of Missouri P, 1996) and *North American Encounters: Essays in U.S. and English and French Canadian Literature and Culture* (2002). Two of his more than fifty articles appeared in 2009: "The Transdifferent Canadian West – with Some Views on the American Frontier and Siberia" and "Thomas Wolfe and Germany: Modernism and Anti-Anti-Semitism."

**Sharon Monteith** is Professor of American Studies at the University of Nottingham. She researches the US South in cultural history. Her books include *Advancing Sisterhood: Interracial Friendships in Southern Fiction* (U of Georgia P, 2000), *American Culture in the 1960s* (Edinburgh UP, 2008) and (with Grainge and Jancovich) *Film Histories* (EUP/Toronto 2006). She co-edited *Gender and the Civil Rights Movement* with Peter Ling (Garland, 1999/ Rutgers, 2004) and *South To a New Place: Region, Literature, Culture*, with Suzanne Jones (LSU, 2002) and has contributed to collections including *Media, Culture and the Modern African Freedom Struggle* (2002), *Emmett Till in Historical and Literary Imagination* (2008), *Poverty and Progress in the US South* (2007) and *The Blackwell Companion to Southern Culture* (2007). Her essay about the ways in which exploitation movies of the 1960s dramatize *Freedom Summer* is forthcoming in *American Cinema and the Southern Imaginary* (2010). She is has edited *The Encyclopedia of Southern Culture: Media* with Allison Graham (forthcoming) and is completing *Civil Rights in the Melodramatic Imagination*.

**Reingard Nischik** is Professor and Chair of North American Literature at the University of Constance, Germany. She has published numerous books and articles on North American and Comparative Literature and was managing editor of the *Zeitschrift für Kanada-Studien* from 1992 to 2005. Nischik is recipient of the Best Book Award of the Margaret Atwood Society for *Margaret Atwood: Works and Impact* (Rochester, NY /Toronto 2000/2002). Her most recent book publications include *The Canadian Short Story: Interpretations* (Rochester, NY 2007; pb. Dec. 2010); *History of Literature in Canada: English-Canadian and French-Canadian* (Rochester, NY 2008); and *Engendering Genre: The Works of Margaret Atwood* (Ottawa 2009). She is currently working on two books on a comparative approach to US-American and Canadian literature.

**Berndt Ostendorf**, Professor (em.) of North American Cultural History at the Amerika Institut, Ludwig-Maximilians-Universität München, Germany, has published *Black Literature in White America* (1982) *Die multikulturelle Gesellschaft: Modell Amerika?* (1995), and *Transnational America. The Fading of Borders in the Western Hemisphere* (2002). Areas of interest include the cultural history of immigration, the politics of (ethnic) difference, American religions, multiculturalism and public culture; popular culture and the culture industry, New Orleans and American music.

**Danièle Pitavy-Souques** (Université de Bourgogne), is the author of five books and numerous essays on North American Literature published in the United States, and in several European countries. Dr. Pitavy-Souques has also lectured and presented papers in American, Canadian and European Universities as well as organized many conferences. In honor of Eudora Welty's hundredth anniversary, Pitavy-Souques was invited to give a lecture at the University of Atlanta and to deliver the opening lecture of the Welty Centennial Conference at the University in Venice. Among her books are *La mort de Méduse: l'art de la nouvelle chez Eudora Welty* (Lyon 1991), *Eudora Welty: les sortilèges du contour* (Paris 1999), and *Eudora Welty and the Poetics of the Body* (ed. with Géraldine Chouard; Rennes 2005). She has also edited *Femmes et écriture au Canada* (2002), and has been the Director of the Centre for Canadian Studies, Université de Bourgogne, since 1995. She received the Phoenix Award of the American Society for the Study of Literature for 2001 and 2002 and was made Chevalier de la Légion d'Honneur in 2002. She is currently working on a volume of Collected Essays on Eudora Welty, and editing a volume of essays to be published in Dijon (EUD): *On Canadian Shores*.

**Jacques Pothier** teaches American literature at the Université de Versailles, Saint-Quentin en Yvelines, where he is the director of "Suds d'Amérique." He is the vice-president of the Institut des

Amériques (France) for North America. He has published two books, *William Faulkner: essayer de tout dire* (Paris: Belin, 2003), and *Les nouvelles de Flannery O'Connor* (Nantes, France: Le Temps, 2004). His fields of research cover the literature of the South, interactions between the literature and history of the South and Latin-American literature, modernism and post-modernism, literature and the visual arts, the theme of space, the role of literature in the construction of local or national identities, the epistemology of American Studies. He is involved in the edition of the works of William Faulkner in la Pléiade, Gallimard.

**Katerina Prajznerová** teaches American and Anglophone Canadian literature at the Faculty of Arts, Masaryk University, in Brno. She has also been a guest-lecturer at Alice Lloyd College, Kentucky, at the University of Tennessee at Chattanooga, and at the University of Victoria, British Columbia. She specializes in regional and environmental literature. Her dissertation, *Cultural Inter marriage in Southern Appalachia: Cherokee Elements in Four Selected Novels by Lee Smith*, was published by Routledge (2003), and her article "Emma Bell Miles's Appalachia and Emily Carr's Cascadia: A Comparative Study in Literary Ecology" appeared in the online journal 49th Parallel (Winter 2006-2007). Most recently, her chapter "Essaying the Literary Landscapes of Anglophone Canada" was included in *Us, Them, Me: The Search for Identity in Canadian Literature and Film / Nous, eux, moi: La quête l'identité dans la littérature et le cinéma canadiens* (Brno: Host, 2009), a study co-authored by Petr Kyloušek, Klára Kolinská, Katerina Prajznerová, Tomáš Pospíšil, Eva Voldřichová Beránková, and Petr Horák.

**Laurie Ricou**, is Professor Emeritus of English at the University of British Columbia and a Fellow of the Royal Society of Canada. His two most recent books exploring the intersections of literature and environmental studies in the Pacific Northwest are *The Arbutus/Madrone Files: Reading the Pacific Northwest*



(Oregon State UP/NeWest 2002) and *Salal: Listening for the Northwest Understory* (NeWest 2008). He is currently working on a collaborative study of invader species in the region, provisionally titled "Romancing the Alien."

**Caroline Rosenthal** is Professor of American Literature at the Friedrich-Schiller-University in Jena. She has published in the field of Canadian literature, literary theory, and culture as well as on American Romanticism, Gender Studies, and on questions of ideology and canon formation. Various of her publications draw on a comparative North American approach that interrelates literary texts and contexts as well as socio-cultural aspects of the US and Canada. Her publications include *Narrative Deconstructions of Gender in Works by Audrey Thomas, Daphne Marlatt, and Louise Erdrich* (Camden House, 2003), *Space and Gender. Spaces of Difference in Canadian Women's Writing* (ed. with Eibl: Innsbruck, 2009). Her forthcoming book is entitled *New York and Toronto Novels of the Twenty-First Century: Symbolic Urban Spaces* (Camden House, 2011).

**Aritha van Herk** (University of Calgary) is the author of five novels, *Judith, The Tent Peg, No Fixed Address* (nominated for the Governor General's Award for fiction), *Places Far From Ellesmere* (a geofiction) and *Restlessness*. Her wide-ranging critical work is collected in *A Frozen Tongue* and *In Visible Ink*. Her history of Alberta, *Mavericks: An Incurable History of Alberta*, won the Grant MacEwan Author's Award for Alberta Writing and frames the new permanent exhibition at the Glenbow Museum; her latest book, *Audacious and Adamant: the Story of Maverick Alberta*, accompanies the exhibit. Her cross-genre work investigates critical/creative hybridities. She is a Fellow of the Royal Society of Canada, University Professor and Professor of English at the University of Calgary, Alberta, Canada.

**David Williams** is Professor of English at the University of Manitoba and a member of the Editorial Board of Canadian Literature. His most recent book, *Media, Memory, and the First World War*, is a Finalist for the Gabrielle Roy Prize (2009) from the Association for Canadian and Quebec Literatures, and a nominee for the James Russell Lowell Prize (2010) from MLA. His *Imagined Nations: Reflections on Media in Canadian Fiction* (MQUP) was awarded the Gabrielle Roy Prize (2003). He has also published critical books on the artist-novel in Canada (*Confessional Fictions*, U Toronto 1991), and on the novels of William Faulkner (MQUP 1977). A keynote speaker at conferences in Germany, India, Denmark, and Latvia, he has also presented papers in Sweden, Norway, Finland, China, Japan, the USA, and Canada. The author of three critically acclaimed novels, *The Burning Wood, The River Horsemen*, and *Eye of the Father*, he is currently completing a fourth, *The Resurrection of Louis Riel*.

**Charles Reagan Wilson** (University of Mississippi) is general editor of *The New Encyclopedia of Southern Culture*, a wide-ranging reference work that will encompass 24 volumes when it is completed in 2014. The most recent volume, *Urbanization*, is the fifteenth in the series, published by the University of North Carolina Press. His monograph, *Flashes of a Southern Spirit: Meanings of the Spirit in the South*, will be published by the University of Georgia Press in 2011. That press has recently published second editions of his books, *Baptized in Blood: The Religion of the Lost Cause, 1865-1920* and *Judgement and Grace in Dixie: Southern Faiths from Faulkner to Elvis*. The University of Mississippi recently named Wilson the Outstanding Research Professor at the school.

**Nahem Yousaf** is Professor of English and Head of the Department of English at Nottingham Trent University, UK. He has published a number of articles and essays on contemporary US fiction and on new immigrants in the US South, focusing on literature and film via Arab American writing about Appalachia, Jamaican workers in Florida, and French cinematic adaptations

of southern stories, for example. More generally, he has published widely on South African, and British and American fiction. His books include *Alex La Guma: Politics and Resistance* (Heinemann, 2001) and a critical edition of La Guma's *A Walk in the Night* (2006); *Apartheid Narratives* (Rodopi, 2001), Hanif Kureishi's *The Buddha of Suburbia* (Continuum, 2002), Chinua Achebe (Northcote House, 2003) and (as co-editor) *Critical Perspectives on Pat Barker* (U of South Carolina P, 2005). He is a General Editor of the Manchester University Press series of monographs on Contemporary American and Canadian Writers.

**Waldemar Zacharasiewicz** is Professor of American Studies at the University of Vienna since 1974. He is the author of four books (on the theory of climate in English literature and literary criticism (1977), on twentieth-century fiction from the American South (1990) and of monographs on the image of Germany in American literature (in German 1998, in English 2007)). He is the editor or co-editor of fourteen collections of essays and of seventy articles on imagology and travel literature, on Southern literature and culture, and on Canadian fiction. A former chair of the Department of English, he is currently Director of the Canadian Studies Centre at Vienna University and a full member of the Austrian Academy of Sciences. He has been a Visiting Professor at many North American and European universities and has been the recipient of several research awards. His most recent book publications are collections of essays on *Social and Cultural Interaction and Literary Landscapes in the Canadian West* (co-edited with F. Peter Kirsch), and *Native Americans and First Nations: A Transnational Challenge* (ed. together with Christian Feest).

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narrative fiction of the nineteenth and twentieth centuries. She is author of *Metafiction in Contemporary Canadian Fiction* (1996) and of *Dialogue, Dialogicity, Interdiscursivity: The Gender Issue in American Realist Fiction* (2006). She has edited a volume on the issue of ethics and morality in literature and literary studies has published articles on Canadian and American authors such as Washington Irving, Ellen Glasgow, Katherine Anne Porter, Rudy Wiebe, Michael Ondaatje, Bharati Mukherjee, Maxine Hong Kingston, David Adams Richards, and Alice Munro. Among her research interests are the representation of history and memory (slavery, historical trauma), narratological concepts such as unreliability and multiperspectivity, multiculturalism, regionalism, and the representation of speech and dialogue.

**Rosella Mamoli Zorzi** is Professor of American Literature at the University of Venice, Ca' Foscari, since November 1982. Chair of the American Studies Program. Director of the Graduate School in Languages, Cultures and Societies. Rosella Mamoli Zorzi studied at the University of Venice, taking a degree in English and American Literature, and has spent several months at different institutions in the United States. She was the recipient of two Fulbright Grants, President of Venetian Committee of 'Società Dante Alighieri' (2000), Rector's Delegate for International Relations (1988-1992, 1996-2000), President of the Italian Association for North American Studies (1992-95), Director of Post-graduate Course in Literary Translation from English into Italian (1993-2001), editor of *RSA Journal* (1996-2005) and member of the Board *Fondazione Musei Civici Veneziani* (2008-2010). Her fields of research are literature and painting: American writers and Venetian painters (especially Titian, Tintoretto and Tiepolo), Henry James, William Faulkner, and Canadian Literature. Her most recent publication is *Henry James: Letters to Isabella Stewart Gardner*, London: Pushkin Press, 2009.



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