



# Narratives of Resilience and Healing

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## BOOK OF ABSTRACTS AND BIOS

**Borham Puyal, Miriam (Universidad de Salamanca)**

**“Resilient Motherhood: Women in Captivity and the Children They Survive for in Emma Donoghue’s *Room*”**

Why do some people who experience adversity or who are at risk languish in life, while others in the same circumstances find mechanisms to cope or even to flourish? Norman Garmezy – called the “grandfather of resilience” – aimed to provide an answer. His studies on resilience evinced that there were individuals who developed resilient mechanisms not only to cope with trauma, but to remain functional individuals after it. Following in his train, research in the field of psychology has often focused on the figure of mothers and their impact on the healthy development of children exposed to stressors. However, less attention seems to have been paid to motherhood itself as the impulse behind the coping mechanisms of women in adverse situations or amidst the trauma of war, violence or abuse. Nevertheless, in history and in fiction the figure of the courageous mother – or *mother coraje* – has played a significant and recurrent role. From the Mothers of the Plaza de Mayo to mothers in Greek tragedies, motherhood has proven a powerful force for resilience and resistance, as well as for healing and hope.

Building on this extensive body of work, this paper will focus on Emma Donoghue’s fictional story of a young woman’s abduction in *Room* (2010). It will explore Donoghue’s complex and often contradictory portrayal of resilient motherhood. Finally, it will address the translation of the image of the resilient mother to the film adaptation.

**Dr. Miriam Borham-Puyal** has authored the monograph *Quijotes con enaguas. Encrucijada de géneros en el siglo XVIII británico* (2015), and has written several articles and book chapters on female quixotism and satirical quixotes in the long eighteenth century, as well as an entry for the *Great Cervantean Encyclopedia*. She is a teacher at the University of Salamanca and a member of the research group *Narratives of Resilience: An Intersectional Approach to Literature and Other Contemporary Cultural Representations*. She is currently working on the representation of women writers online and the resilience of literary myths in contemporary culture.

**Callahan, David (University of Aveiro)**  
**“Modelling Resilience in YA Post-Apocalyptic Fiction”**

Fiction for young adults is acknowledged to be traversing a golden period at present. One of the most common genres is that of the post-apocalyptic narrative, representing a state in which social controls have broken down and young people are forced to negotiate an assortment of threats: environmental, other people, and the establishment of totalitarian systems by adults. Given that these are perceived by many people to be threats facing everyone on the planet at present, how the youthful protagonists of these narratives leverage the possibility of restorative options, or not, may be seen as exploring routes to the legibility of the future which young people symbolize. In the light of this symbolization, the fact that securing the survival of young people is something such fictions are strongly invested in might be seen as speculatively salvaging the future of society in general, a future in which current social custodians are perceived to be unable to reverse or even survive the destructive itineraries they have set in motion.

This article would examine a series of such fictions in order to taxonomise the survival strategies modelled by their youthful protagonists, along with any advocacy for social and organizational priorities through which the future might be better configured. The principal fictions to be examined are Lily Herne’s *Deadlands* trilogy (South Africa), Maurice Gee’s *Salt* trilogy (New Zealand), Marcus Sedgwick’s *Flood* (England), Suzanne Collins’s *Hunger Games* trilogy, and Neil Druckmann’s video game *The Last of Us* (both US), although many others may be referred to.

Narratives of the future may not be commenting on specific historical events, but in contemporary YA writing’s repertoire of post-apocalyptic endurance by young people itineraries are charted in which some of the principal very real perils of the present are symbolically addressed.

**David Callahan** is an Associate Professor at the University of Aveiro, Portugal. Author of *Rainforest Narratives: The Work of Janette Turner Hospital*, and editor of *Australia: Who Cares?* and *Contemporary Issues in Australian Literature*, his articles on postcolonial issues have appeared in journals such as *Interventions*, *Postcolonial Studies*, *Critique*, *Literature & History*, and *English Studies in Africa*, along with many book chapters on postcolonial and other topics. Recently, his work has focused on the processing of East Timor in the West.

**Cano Vidal, Borja (Universidad de Salamanca/Université Paris-Est Créteil)**  
**“Praise of Everyday Life: A Poetics of Happiness in Recent Hispanic Poetry”**

El fin de las grandes estructuras del mundo contemporáneo ha conducido al sujeto a una situación de crisis expresada en una cultura del malestar. La pérdida de los grandes paradigmas muestra la necesidad de redefinir espacios y buscar nuevas posibilidades de conexión, apertura y cambio social que, a través de una ética del cuidado, reedifiquen las relaciones entre sujeto, cuerpo y espacio. En este contexto, la presente propuesta de comunicación pretende acercarse a una serie de textos poéticos actuales cuya defensa de un hedonismo de lo cotidiano resulta la «microutopía» necesaria para superar el axioma del mal absoluto que ha caracterizado los últimos años a Occidente. Así pues, el canto a la plenitud de la vida, el goce corporal o el himno a la lentitud se aglutinan en una serie de textos que se proponen como clave de resistencia ante una situación de vulnerabilidad.

La gestación de esta nueva sensibilidad de tono epicúreo presenta cada vez un mayor rendimiento, en la que la belleza abrupta del vivir cotidiano es la válvula de escape ante la actual disgregación del yo. Es el caso, por ejemplo, del argentino y granadino de adopción Andrés Neuman (Buenos Aires, 1977), para quien la felicidad es una «elevación de la supervivencia» (2014: 41) y en cuya obra poética lo íntimo es el bálsamo para la crudeza de la realidad. Asimismo, Raquel Lanseros (Jerez de la Frontera, 1973) concibe la alegría como el «orgasmo espontáneo del espíritu» (2016: 124), mientras que para Rafael Courtoisie (Montevideo, 1958) el momento presente es un templo abandonado que «la pura alegría lo despierta» (2016: 26). Será, entonces, la obra de estos tres referentes del panorama poético actual, la que suponga el corpus literario que se estudiará en detalle en esta comunicación.

**Borja Cano Vidal** (Cáceres, 1992) es graduado en *Filología Hispánica* (2014) por la Universidad de Salamanca, donde también recibió el título de *Máster en Literatura Española e Hispanoamericana, Teoría de la Literatura y Literatura Comparada* (2015). En esta misma institución, realiza actualmente su tesis doctoral en el programa *Español: investigación avanzada en Lengua y Literatura*. Asimismo, combina su investigación con su trabajo de lector en la Université Paris-Est Créteil, donde también estudia el Master 2 Recherche *Langues, littératures et civilisations étrangères et regionales parcours Aires hispanophones*. Igualmente, es miembro colaborador del Instituto de Estudios Medievales y Renacentistas (IEMYR) de la Universidad de Salamanca y pertenece a diversos comités editoriales de revistas científicas. Su principal campo de trabajo es la poesía hispánica de los siglos XX y XXI, con especial énfasis en la relación con nociones como hedonismo o felicidad, temática que le ha llevado a participar en diferentes congresos y reuniones a nivel nacional e internacional, así como a publicar algunos de sus trabajos en diversas revistas científicas de impacto.

### **Caporale Bizzini, Silvia (Universidad de Alicante)** **“Writings precariousness: agency and literature”**

In *Disposable Futures*, Evand and Giroux draw on Adorno to suggest how the role of art is not simply to entertain, but to make visible unveiled realities and shadowy spaces in contemporary neoliberal society. For Simon During, literature provides the means to perceive and understand precariousness to connect readers with the vulnerability (Butler) of the other (Levinas). Drawing on the idea that the written text creates a contact zone with real life and gives the reader the opportunity to unveil undesirable faces of contemporary globalized society, I will focus my presentation on the discursive representations of the intersection of contemporary identities vs neo-liberal senses of selves and the discursive construction of precariousness. The precariat as a new social class has been widely studied (Standing; Siegmann; Pajnik; Jorgensen); however, my point is not only to delve into, or revise, the idea of what it is, but also of what it does (Jorgensen) and how it generates a cultural context of social legitimacy. I will rely on the concept of ‘marginalia’, a way of thinking in which marginality is transformed into active resistance (Kistner), and apply it to literature. I will consider two collections of poems, short stories and a play that aim to talk back to neoliberalism by transforming the precariat from an object of study into a cultural and political agent, *Precarity Tales* (2016) by Lehigh Valley Vanguard, *One Precariat Place* (2015) by John Alexander Scott and *The Precariat* (2012) by Chris Dunkley. These texts openly address the issue of political action as a way to use the voice of the precariat to write back to neoliberal policies as well as move beyond them.

**Silvia Caporale Bizzini** is professor of English Studies at the University of Alicante in Spain where she teaches English Literature. Silvia has edited and co-edited *Reconstructing Foucault:*

*Essays in the Wake of the 80s* (Rodopi: 1994), *Frankenstein* (Ediciones Colegio de España, 2000), *Historia Crítica de la Novela Inglesa Escrita por Mujeres* (Salamanca, 2003) and edited *We, the “Other Victorians”. Considering the Heritage of 19<sup>th</sup>-Century Thought* (Alicante, 2003), *Discursos teóricos en torno a la(s) maternidad(es)* (Entinema: Madrid, 2004), *Narrating Motherhoods, Breaking the Silence: Other Mothers, Other Voices* (Peter Lang, 2006), with Melita Richter *Teaching Subjectivity. Travelling Selves for Feminist Pedagogy* (Stockholm University, 2009) and with Andrea O’Really *From the Personal to the Political. Toward a New Theory of Maternal Narrative* (Susquehanna University Press, 2009). She has also published a number of articles and essays in *Anglia*, *Critical Quarterly*, *Woman: a Cultural Review*, *Miscelánea y Estudios Ingleses de la Universidad Complutense* among other journals.

**Carrasco Carrasco, Rocío (Universidad de Huelva)**  
**“Resilience, Body Healing and Posthuman Subjectivity in Garland’s *Ex Machina* (2015)”**

Technologically manipulated beings intended to replace /complement /enhance/give pleasure to the organic, “original” human body have long populated screened Science Fiction, posing ethical questions to both characters and spectators. This paper engages the analysis of resilience and healing in Garland’s *Ex Machina* (2015) from a posthuman perspective. Following the ideas of posthuman materialist thinkers (Rosi Braidotti, Katherine Hayles, Sherryl Vint), it contends that, by proposing instances of posthuman subjectivities, the movie subtly denounces anthropocentrism and the alleged superiority of the human body over all forms of “life”, whether they are “natural” or “manipulated”.

*Ex Machina* plays with anticipation, deceptions and expectations to offer a narrative of resilience in which both humans and machines need to adapt to adverse technologically-driven environments. The movie hinges on Nathan (Isaac), a billionaire mogul Internet genius with God complex who has designed a humanoid artificial intelligence, Ava (Vikander), assigning it sex, gender and emotions. Nathan lives in self-inflicted isolation and uses his own experiments on robotics to comfort himself. Nathan’s eventual guest—Caleb (Gleason)—needs to adjust to this spatial and conceptual framework in order to succeed in his mission of finding out whether Ava is self-conscious or just an intelligent machine capable of talking, smiling and flirting convincingly as a human being.

Yet, Ava’s is not only a story of resilience, but also of healing and revenge. “Passing” as human, Ava needs to overcome the obstacles derived from her constructed nature, to heal and adapt to the hostile space she has been forced to live, to finally succeed in her goal. In this sense, the film plays with changing viewpoints in order to offer alternatives to human superiority and control. By portraying Ava’s posthuman subjectivity, embedded in a material reality that incorporates the latest technological advances, spectators feel sympathy toward her, while reflecting on what it means to be human in our contemporary societies.

**Rocío Carrasco Carrasco** is Dr Philol at the University of Huelva (Spain), where she is a lecturer in English. Her fields of research are gender in contemporary U.S. science fiction cinema and U.S. cultural studies. She is an active member of the research project funded by the Spanish Ministry of Economy and Competitiveness “Bodies in Transit”: “From Conflict to Healing” (FFI2013-47789-C2-1-P University of Huelva). She is author of *New Heroes on Screen: Prototypes of Masculinity in Contemporary Science Fiction Cinema* (2006) and co-editor of *Experiencing Gender: International Approaches*. Her current research interests are the intersections of gender, body and technology. She has recently focused on the concept of the posthuman body and the way it is represented in popular discourses like cinema. Her latest

publications include the encyclopedia entry “Gender, Body and Computing Technologies in the Science Fiction Film” (*Encyclopedia of Information Science and Technology*, 2015), the book chapter “Interrogating the Posthuman in US Science Fiction Films” (*Identities on the Move*, 2015) and the research articles “(Re)defining the Gendered Body in Cyberspace: the Virtual Reality Film” (*Nordic Journal of Feminist and Gender Research*, 2014) and “Painful Embodiment in Aisling Walsh’s *Song for a Raggy Boy* and Pedro Almodóvar’s *Bad Education*” (*Journal of Film and Video* 2015).

**Coleman, Daniel (McMaster University)**

**“Two Row Resilience in Haudenosaunee-Settler Relations”**

A confederacy of Six Nations living in New York State, Quebec, and Ontario, the Haudenosaunee are organized by an ancient official constitution that involves participatory democracy, a matrilineal system of women’s leadership, an ecologically informed clan kinship structure, and a sophisticated system of graphical record-keeping known as wampum—all of which pre-existed the arrival of Europeans in the Americas. Following the codes laid out in the *Kaienere:kowa* (Great Law of Peace), they created ecologically grounded, inter-national peace treaties with incoming settler colonial powers, from the Dutch in the early seventeenth century, the British, French, and Americans in the eighteenth, and the Canadians in the nineteenth century. Consistently, over the past 400 years, their concepts of eco-regional sovereignty conveyed by a particular wampum known as the Two Row Wampum have caused them to claim autochthonous citizenship distinct from the imposed citizenships of the United States or Canada. To this day, many Six Nations people travel with Haudenosaunee passports, which have been recognized by several international states.

My paper emerges from community-based investigations conducted in partnership with members of the Deyohahá:ge: Indigenous Knowledge Centre at the Six Nations Reserve on the Grand River Territory into the philosophical principles conveyed by the Two Row Wampum and their function in maintaining and reinvigorating the resilience of Haudenosaunee citizenship. Repeated incursions by the Canadian and American governments have compromised Haudenosaunee sovereignty, subjecting Six Nations lifeways to assimilation and dismissal by mainstream epistemologies and legal systems. My paper traces the resiliency of Haudenosaunee sovereignties in political, philosophical, and ecological dialogue with the Canadian nation-state over the past 400 years, leading to the resurgence of their sovereigntist claims in recent times.

**Daniel Coleman** is a settler scholar who lives in Hamilton, Ontario, and teaches at McMaster University, where he studies and writes about Canadian Literature, whiteness, the literatures of Indigeneity and diaspora, and the cultural politics of reading. He has published numerous academic and creative non-fiction books as an author and as an editor. He is co-director, with his colleague Dr. Lorraine York, of McMaster’s Centre for Community-Engaged Narrative Arts.

**Cruz Suárez, Juan Carlos (Stockholm University)**

**“Spain after Dictatorship. Tracing Lines between Cultural Memory and Resilience”**

The Spanish model for a peaceful transition to democracy has been considered a success in many regards, and many countries all over the world have tried to find inspiration here, not least Latin American and Eastern European countries. But the national compromise beneath the

peaceful transition in Spain involved a so called “pact of oblivion” in order to ensure that no individual would be persecuted for their responsibilities during the civil war and the post war repression. In this context the narrative arts (film and novel) have played an important role in the construction of the cultural memory about the specific episodes related to the war and post war period. A first wave of literature dedicated to this period can be seen from the beginning of the 70s until the mid-80s. After the celebration of the 50th anniversary of the breakout of the war in 1986 and until the mid-90s, there seems to be less focus on the topic, and the Spanish novel tends to focus on problems related to the modernization processes and experiences in private life. From the change of the millennium we have witnessed a new public and political debate about the reconstruction of a collective memory of Spain’s history in the 20th century. According to this political discourse, to achieve a real democracy it is necessary to unveil the historical truth, which involves pointing out who had the historical, constitutional and legal rights in 1936, and who decided to abolish those rights violently.

This paper aims to show how resilience works along these processes of cultural memory and brings about an ethical dimension. Through the analysis of different literary works, I will show how cultural memory intervenes in the social sphere by implementing and consolidating the present Spanish democracy and by taking into consideration the necessary recognition of a common traumatic past in order to promote a more solid and sustainable coexistence in the future.

**Keywords:** Spain, Cultural Memory, Resilience, Dictatorship, Literature

**Cucarella Ramon, Vicent (Universidad de Valencia)**

**“A *Poiesis* Account of Black Nova Scotia: Resilience, Soothing Memory and Hope in Sylvia D. Hamilton’s *And I Alone Escaped To Tell You*”**

If the concept of resilience can be defined as a “process encompassing positive adaptation within a context of significant adversity” (Luthar et al. 2000), a restorative ethos deeply ingrained with it is at the core of the “‘Africadian’ Renaissance”. African Canadian poet and scholar George Elliott Clarke coined the term Africadia - a specific Canadian locale assembled from the words ‘Africa’ and ‘Acadia’ (Nova Scotia and New Brunswick)- in his long-term endeavor to bring together the collective experience of black Nova Scotian writers. The retrieval of black memory and cultural celebration in Nova Scotia, triggered by the forceful erasure of the Africville community between 1964 and 1970, instituted the “‘Africadian Renaissance” in the 1970s-80s with Frederick Wards’ *Riverslip: Black Memories* (1974) - and later on with *The Curing Berry* (1983)- and George Elliott Clarke’s *Saltwater Spirituals and Deeper Blues* (1983) as primeval renditions. Casting the genteel apartheid of Canadian racism, Africadian writing has thenceforth been bent on providing new and corrective directions in the representation of a Nova Scotian reality that is “self-consciously Black” (Mannette). Africadian poet and filmmaker Sylvia D. Hamilton’s last book of poems *And I Alone Escaped To Tell You*, published in 2014, is a bright example of such continuous attempt. The collection offers a lyrical account of the (hi)stories of black Nova Scotians ever since the first African American Loyalists arrived in Africadia and how they engendered a new narrative that will definitely reshape the reality of African Canadian cultural discourse. Blending human voice, documentary material, memory and imagination, Hamilton’s resourceful poems meditate about the inextricable power of resilience since they connect the reality of Africadians to what Clarke himself designates as “combative assertiveness” (2002, 117). Following resilience theorists like Luther, Desjardins, J.F.P Peres, Koenig or Bonnano, this paper explores the ways in which the poems of *And I Alone Escaped To Tell You* ponder on an ethical balance the relies heavily on collective

resilience traits that transform the mourning and melancholia of the Africadian history into a vector toward a rehabilitated version of African Canadianness. The ontological endurance that Hamilton's poems exalt elucidate a constant revision of black Canadian experience that builds upon a reality facilitated by the pervasive and yet soothing memory work of the Africadian Renaissance.

**Vicent Cucarella-Ramon** is currently an Adjunct Lecturer of English at the University of València where he has just completed his PhD Thesis on African American women's literature and affective spirituality. His research interests focus mainly on African American and African Canadian literatures. His recent articles on black female writers such as Hannah Crafts, Bernice McFadden, Zora Neale Hurston, Toni Morrison, Djanet Sears or Esi Edugyan appear in Journals such as 'Canada and Beyond' or 'International Journal of English Studies'.

**Cuder Domínguez, Pilar (Universidad de Huelva)**

**“Return Mobilities: African Journeys in Djanet Sears’s *Afrika Solo*”**

Migration scholars have identified over the last few decades a significant increase among many diasporic groups of what they are calling “return mobilities,” a term encompassing both visits to the ancestral homeland—understood generally as a “return”—and longer sojourns possibly with the intention of permanent resettlement—the more specific term “return migration” (King and Christou 2011: 452). Moved by the vague fantasy of return that haunts diasporic groups, large numbers of black Americans travel to African locales every year on ancestry ‘pilgrimages,’ occasioning the rise of so-called ‘root’ or ‘heritage’ tourism in West African countries as part of “a larger political economy in which Western tourists seek cultural heritage experiences from the non-West” (Clarke 2006: 139).

The desire for a “diasporic homecoming” (Tsuda 2009) conveyed by these return visits is evidenced too in works by black Canadian writers. In this paper I examine the first play published by a black woman in Canada, Djanet Sears’s *Afrika Solo* (perf. 1987, pub. 1990), as a wide-ranging, engaging account of a black diasporan woman’s identity-building negotiations that, though temporarily charmed by the notion of a fixed, essentialized self, are resolved in favour of a multiply situated, diasporan subjectivity. Thus, while the account itself rehearses many of the central points of an ethnic return, eventually it fails to materialize. Yet, in its complex performative rendering of the homecoming drive and the associated memory work that characterizes black diasporan writing, Sears’s play attests to the emotional depth that is inherent in the encounter between Africans and diasporan subjects, as well as to the persisting significance and testimonial value of the African continent as memory-holder of a heartrending experience of loss, but also as signpost of resilience and symbol of the hope for healing.

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**Pilar Cuder-Domínguez** is Professor of English at the University of Huelva (Spain). Her research interests focus on the intersections of gender, genre, nation, and race. She is currently

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<http://www.bodiesintransitproject.com>.

**Darias Beautell, Eva (Universidad de La Laguna)**

**“The Fetishized Subject: Modes of Resilience in Madeleine Thien’s *Certainty*”**

Much has been written about the high and low places of resilience. The power, prevalence and versatility of the term in contemporary scholarship have been matched by its complicity with the political and cultural hegemonies of neoliberal governmentality, for which the subject’s capacity for shock absorption has become the condition of her moral goodness. By examining the varied and highly creative possibilities for resilience and the role of social and cultural contexts in the subject’s response to crises, thinkers have also managed to shake such convenient alliance between resilience and neoliberal models of citizenship. Yet much more conceptual work is needed that tackles the modes and degrees of the resilient subject as well as her relation to the enmeshed notions of vulnerability and resistance (see Bracke). This paper offers an investigation of the different modes of social resilience in Madeleine Thien’s novel *Certainty*, a three-plot-structure narrative that moves between Vancouver and Amsterdam in the early 21<sup>st</sup> century, North Borneo, Jakarta, Hong Kong and Australia during and after World War II, to tell the interconnected stories of the protagonist Gail, a radio documentarian, her father Mathew, and her husband Ansel. Specifically, I am interested in probing the novel’s contribution to the current debate over resilience and vulnerability by looking into how each character copes with life-threatening personal experiences, including extreme survival conditions, war trauma, forced migration, disease, death and mourning. I argue that Thien’s text clearly articulates the difference between at least two different figures: the subject of *subaltern resilience* and the subject of *creative resilience* (see Bracke). The two positions are easily fetishized: the former is aligned with extreme survival in the midst of “unbearable symbolic and material violence” (Bracke) while the latter is the prerogative of a certain class, a certain place, a certain subject.

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**Eva Darias-Beautell** is Associate Professor of Canadian Literatures at the University of La Laguna. She has been Visiting Scholar at the Universities of Toronto, Ottawa and British Columbia, London, Berkeley and Masaryk. Her books include *Shifting Sands: Literary Theory and Contemporary Canadian Fiction* (Mellen, 2000), *Graphies and Grafts: (Con)Texts and (Inter)Texts in the Fictions of Four Canadian Women Writers* (Peter Lang, 2001), the collections (co-ed. with María Jesús Hernández Lerena) *Canon Disorders: Gendered Perspectives on Literature and Film in Canada and the United States* (Universidad de La Rioja, 2007) and *Unruly Penelopes and the Ghosts: Narratives of English Canada* (Wilfrid Laurier UP, 2012). A new edited collection *The Urban Condition: Literary Engagements with Canada’s Postmetropolis* is forthcoming. She currently leads the international research network “TransCanadian Networks: Excellence and Transversality from Spain about Canada towards Europe” (FFI2015-71921-REDT) and is the co-principal investigator (with María José Guerra



Palmero) of the research project “Justice, Citizenship and Vulnerability. Narratives of Precarity and Intersectional Perspectives” (FFI2015-63895-C2-1-R).

**Diego Sánchez, Jorge (Universidad de Salamanca)**

**“Resilience and Healing in Contemporary Narrations of Violence against Women in India”**

The entrenched systems of domination and violence placed upon women are polyform and multidisciplinary. And so polyform and numerous are the ways in which women deal, denounce and heal such experiences of been subjugated, attacked and systematically discriminated. Resilience here emerges as the capacity from and through which women and societies can resist, denounce and rectify such various methods of oppression and aggression upon their physical and spiritual bodies.

This paper deals with contemporary narrations of violence suffered by women in India that describe female characters who suffer, resist and subvert individual and collective violations as well as physical and spiritual abuses. The study focuses on Meena Kandasamy’s *When I Hit You* (2017) and Anuradha Roy’s *Sleeping on Jupiter* (2015) as contemporary narratives which present female characters who suffer systematic acts of violence but who heal their physical and spiritual realms challenging the interlocking systems of social, political, religious, family and economic domination imposed upon themselves through experiences where resilience plays a key role. It is then my aim to study how resilience is built by the characters in the novels and the authors in real life focusing on Feminist and Postcolonial theorists such as Sarah Ahmed (2004), Nivedita Menon (2012) or Susie Tharu (2014).

To do so, I will compare the use of diverse narrative voices in both novels, the diverse nature of the attacks suffered by the characters and the different settings of the novels (urban and rural, respectively) to explain why I consider that resilience is the touchstone for both characters in the development of the novels and how an experience of intimate and social healing is constructed in the endings. I will thence show how the differences of setting, voice or nature of the violent hostilities against women are described as parts of the same patriarchal system of discrimination that subordinate men and women alike. Here, I will be able to examine to what extent the militancy and mediatic presence of both writers in real life contribute to an individual and common construction of resilience and experience of healing that is crucial not only for India but for the whole world.

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**Jorge Diego Sánchez** (PhD, University of Salamanca, Spain) currently works at University of Salamanca (Dpt. of English Studies). His academic background focuses on Postcolonial, Gender and Cultural Studies in English with a focus on literature, cinema and dance from the South Asian Subcontinent and its diaspora. Some of his published articles study Sarojini Naidu’s poetry; Deepa Mehta or Mira Nair’s films; TV shows like *Kumars on the No. 42* or novels by Aravind Adiga and Jhumpa Lahiri. He has completed research, academic or teaching

activities at Trinity College Dublin (Ireland), University of Hyderabad (India) or University of Peradeniya (Sri Lanka).

**Dobson, Kit (Mount Royal University)**

**“More or Less Human: Seeking Resilience in Neoliberal Times”**

This proposal for the 2017 conference Narrative of Resilience and Healing presents the framework for my current research project, *More or Less Human*. This monograph project investigates the ways in which the trope of the human is deployed across a range of Canadian literary works. My contention in this project is that the recent turn toward the posthuman might provide us with insights into the simultaneous necessity and limitation of our understanding of the human. I view this problem of the human as taking on renewed urgency during the contemporary political moment, with its new walls, boundaries, and limits on movement, all of which accompany the vigour with which neoliberal economic discourses are being (re)articulated in dominant political circles. Working through the terrain of biopolitics (Foucault, Butler), posthumanism (Braidotti), and affect theory (Berlant, Ahmed), I investigate how, on the one hand, many bodies fail to be afforded the basic protections of human rights discourse, but also how, on the other hand, human rights discourses can permit some bodies fuller access than others due to their boundedness within discourses of liberal humanism (kulchyski). Which bodies are more fully human than others? Which bodies are consigned to the role of being insufficiently human? “I get really tired of being mistaken for a monster,” trans writer and performer Ivan Coyote writes in their 2014 collaborative book with Rae Spoon entitled *Gender Failure*. Across a wide range of recent Canadian literary works, the limitations of the notion of the human come into focus. The potential for resilience lies, in the works upon which I have been focusing, in a concept of love – which has proven very difficult for thinkers to theorize, from bell hooks to Michael Hardt and beyond – a love that, in my analysis, both embraces and seeks to shatter current understandings of the human.

**Kit Dobson** is an Associate Professor in the Department of English, Languages, and Cultures at Mount Royal University. His books to date are *Transnational Canadas: Anglo-Canadian Literature and Globalization* (2009); *Transnationalism, Activism, Art* (co-edited with Áine McGlynn, 2013); *Please, No More Poetry: The Poetry of derek beaulieu* (edited 2013); and *Producing Canadian Literature: Authors Speak on the Literary Marketplace* (with Smaro Kamboureli, 2013). His new book, *Malled: The Cultures of Shopping in Canada* will be published in the fall of 2017 with Wolsak & Wynn.

**Ana María Fraile-Marcos** is Associate Professor of English at the University of Salamanca where she teaches Canadian Literatures. She is a Lorna Marsden fellow at the Robarts Centre for Canadian Studies, York University (Toronto, ON), has been visiting scholar at the University of California Riverside, and has taught in numerous European universities (Trinity College Dublin, Aarhus U, King’s College London, Université d’Orléans, Portsmouth U, La Sapienza Università di Roma, among others). Her books include the edited collection *Literature and the Glocal City: Reshaping the English Canadian Imaginary* (Routledge 2014), *Richard Wright’s Native Son, La Carta Canadiense de Derechos y Libertades bajo perspectivas europeas*, and *Planteamientos estéticos y políticos en la obra de Zora Neale Hurston*. She was the principal researcher of the International Research Linkages project “Representations of Diversity and the Environment in Contemporary Canadian Cultural Expression,” funded by the Canadian Department of Foreign Affairs and International Trade and is currently the Principal

Investigator of the research project “Narratives of Resilience: An Intersectional Approach to Literature and Other Contemporary Cultural Representations” (FFI2015-63895-C2-2-R).

**Domínguez García, Beatriz (Universidad de Huelva)**

**“Resilience as Re-Generation in Kate Atkinson’s *Life After Life*”**

In *Life After Life* (2013), British writer Kate Atkinson returns to the rewriting of History as her-story that characterized her early fiction. Ursula Todd’s lifespan overlaps with the major historical events of the twentieth century, allowing the writer to explore how those affected the individual lives of women and, at the same time, problematizing history, memory, and the past. Most of all, *Life After Life* highlights the deep vulnerability of women to systemic gender violence, but it also emphasises women’s resilience, which following Marianne Hirsch we can define as “a form of suppleness and elasticity that enables adaptation to and recovery from shocks, surprises, and even slowly evolving changes and afflictions” (2014: 338). Thus, in the novel Ursula is the victim of repeated acts of gender violence, yet her extraordinary capacity for rebirth allows her to start anew, and eventually to escape the specific aggressions of each previous life in the next.

The purpose of this paper is to examine Atkinson’s peculiar rendering of resilience, which interestingly she locates in the body, rather than in the mind (the more traditional adscription). I contend that in *Life After Life* resilience results from the combination of embodied memory and emotional forgetting. The former—a kind of sixth sense that instinctively steers Ursula away from danger—enables women’s survival, while the latter ensures the character’s psychological welfare, as the need to forget is part of individual and social healing, so much so that forgetting constitutes a success rather than a failure in those cases (Connerton 2008: 34).

My analysis also considers this novel and its protagonist as an important departure from Atkinson’s earlier fiction, because previous heroines could only hope to forget in order to recover from the traumatic gender violence they endured, whereas Ursula Todd is given a way out. This power, however, comes at a cost, for in order to forget, first she needs to undergo death. However, since rebirth is a creative licence and patently impossible in real-life terms, Atkinson seems to establish the impossibility of victims to put an end to their own victimization and, likewise, the inability to “recover” from that bodily violence through its physical erasure. In this respect, one may wonder if Atkinson is just questioning the ability of female victims to be resilient, whether resilience can be a viable discourse for recovering from gender violence and, finally, whether cultural texts can successfully represent female resilience at all.

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**Dr. B. Domínguez García** works as a lecturer (Contratada Doctora) in the English Department at the University of Huelva, where she is currently teaching women’s writing and critical theory. Her research interests include generic fiction, women’s writing and popular culture. She researches these topics within feminist criticism and is currently participating in a funded research project entitled “Cuerpos en Tránsito—Bodies in Transit” (Research Project FFI2013-47789-C2-1-P). Her publications include a monograph on the uses of fairy tales in contemporary women’s writing (*Hadas y brujas en la literatura contemporánea en lengua inglesa*, 1999), some editions on gender intersectionality issues such as globalization or citizenship (*Literature, Gender, Space*, 2004; *Género, Identidad, Ciudadanía*, 2011; and *Experiencing Gender*, 2015) and a contribution in the special issue of the RCEI published last

year, “Trafficking in Popular Culture: Sexual and Gender Abuse in Morel’s *Taken* and Atkinson’s *One Good Turn*.” She has also contributed to several editions on issues about feminism and popular culture and has participated in both international and national conferences about the same topics.

**Escandell Montiel, Daniel (Universidad de Salamanca)**

**“Video Games as Resilience: Cultural Activism Through the Interactive Arts”**

As video games have grown as a narrative and cultural media, their ability to reflect complex ideas and to be part of the political and social activism have grown too. The video game industry, the biggest one in the entertainment sector (more than cinema and music combined), is finally perceived as a relevant media, even though it’s still frequently patronized in New Media Studies and other disciplines.

The video games industry has attracted the Resilience Studies attention due to scandals related to the women position in the industry (such as *Gamergate*, a complex harassment campaign against some female developers and media critics), but one of the more frequent phenomena is related to cultural appropriation.

The video game development is heavily centralized in a few hegemonic countries (or even cities), such as Japan, the United States and the United Kingdom. Although there are important companies in other countries, such as Canada, most of them are subsidiaries to the corporations located in those three countries. Therefore, the video game industry does not have the same level of development and presence in Latin America, Spain or even in huge parts of North America. This reinforces their subalternity from an industrial development point of view.

This situation has led to an appropriation of pre-Columbian cultural identity in video games, and only a few titles have emerged as a response to reclaim it, such as *Never Alone*, whose main objective (beyond being an entertainment) is to show the user the Inupiaq culture, traditions and mythology.

This paper is centered in studying video games a resilience strategy to reclaim cultural identity, previously trivialized by this media, focusing in the pre-Columbian case via the discourse build in their games through subalternity and resilience frameworks.

**Daniel Escandell**, PhD in Spanish Literature, has three monographs, most recently *Mi avatar no me comprende. Cartografías de la suplantación y el simulacro*. His research articles have appeared in many journals, including *Ínsula*, *El Profesional de la Información* or *Inti. Revista de literatura hispánica*. He has been a keynote speaker in European and American universities, such as Columbia University, Newcastle University and Universidade Federal do Rio de Janeiro.

**Estévez Yanes, María Jennifer (Universidad de La Laguna)**

**“Renewed Life: Vulnerability and Resilience in Anne Michaels’ *Fugitive Pieces*”**

The concept of resilience has been used to positively refer to our capacity for overcoming and adapting ourselves to the continuous alterations and adversities that life may present us with.

In recent studies in the Humanities, resilience has been revisited from a different perspective: a burden on society resulting from the pressure exerted by political powers of diverse nature and in many cases performed to the detriment of others, resilience seems a rather negative quality.

In her article, “Bouncing Back: Vulnerability and Resistance in Times of Resilience” Sarah Bracke examines resilience in this light, as the “cruel optimism” (64) and double moral

exercised by power structures. There seems to be a need for vulnerability to be overcome in the bouncing back that forms part of resiliency, however, the notion of vulnerability considered in this matter is that of ‘precarity’ which distances itself from ‘precariousness,’ by which we are all bound together.

Using this gap between precariousness and resilience the purpose of this work is to analyse Jakob Beer, the protagonist of Anne Michaels’ *Fugitive Pieces* (1996) to understand how subjects affected by dislocation, in their capacity for resilience, can creatively respond to traumatic experiences, not aiming to go back to any previous state, but, on the contrary, in their bond with others and the embracing of this condition, they are able to accept change and transformation. For that purpose, I have chosen Judith Butler’s *Precarious Life: The Powers of Mourning and Violence* (2004) and Sarah Bracke’s essay as two of my main sources for this work. Thus, I study the sense of renewal that these conditions bring to subjects affected by distressing experiences.

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**María Jennifer Estévez Yanes** is a doctoral student in English at the University of La Laguna. At the moment she is the network administrator of the project “TransCanadian Networks: Excellence and Transversality from Spain about Canada towards Europe” FFI2015-71921-REDT (University of La Laguna). She is also a work team member of the project “Justice, Citizenship and Vulnerability: Precarious Narratives and Intersectional Approaches” FFI2015-63895-C2-1-R (University of La Laguna). She holds a BA in English Studies from this institution and a master’s degree in English Literature and Culture from UNED. Her research interests include cultural studies (intercultural and cross-cultural studies), transnational studies, migration, race and ethnicity, vulnerability, borders and mobilities.

### **Frías, María (Universidade da Coruña)**

**“‘Moderhood is Gold’’: Impotent [Nigerian] Polygamous Husbands and Wives' Resilience, Madness and Healing in Lola Shoneyin's *The Secret Lives of Baba Segi's Wives* and Ayòbámi Adébáyò's *Stay with Me*”**

Historically, motherhood has been worshipped among African cultures. Ancient proverbs such as “motherhood is a golden treasure” highlight the dubbed joys of motherhood, and enhance the social relevance of women who are able to conceive children. In polygamous marriages wives’s status depends on the number of sons they give birth. If motherhood is a must for most African women as literature shows, little has been written about impotent husbands and the unspeakable ways women (and men) try to hide this taboo pathology to keep their (arranged) marriages on track. Though they belong to different generations, Nigerian writers Lola Shoneyin’s and Ayòbámi Adébáyò’s respective novels follow Adichie’s paved road and give voice to controversial and unheard of gender issues. In both cases, the female protagonists are threatened by or suffer from their polygamous husbands’s impotence. In the process, these women’s resilience and stubbornness affect their mental health to such an extent that healing becomes a tortuous process. The purpose of this comparative paper is: a) to focus on Shoneyin’s and Adébáyò’s respective literary discourses on impotent husbands and wives’s maddening

resilience; and b) to show that the traditional Yoruba proverb “Mother is Gold, Father is Glass” mirrors these writers’s visions and re-visions of feminisms (with “f”—as Buchi Emecheta claims).

**María Frías** is a former teacher at Duke University and the University of Alcalá, a Visiting Scholar and Lecturer at the University of Ghana, and a Fellow at the W.E.B. DuBois Institute for African and American Research at Harvard University. Her work has appeared in *Callaloo*, *Wasafiri*, *Transition*, and elsewhere. She is currently Associate Professor at the University of A Coruña (Spain) where she teaches courses on African American Literature, and the Literatures of the African Diaspora, with an emphasis on black women's fiction, black women's gender theories and cultural studies.

**González Díaz, Isabel (Universidad de La Laguna)**  
**“On Failure and Refusal, beyond Resilience, in Transgender Narratives”**

Taken literally, the meaning of the term resilience as “the property of materials to accumulate energy under stress, deforming, but going back to normal once the pressure exerted on them has disappeared” seems an awkward one to be applied to transgender experiences. The very idea of “going back to normal” could imply the acceptance of the gender binary and other theoretical assumptions which seem to move away from transgender discourses. Yet, because stress and pressure, in the form of misinterpretation, bullying, or harassment are very much part of the everyday lives of transgender subjects, the pervasive presence of resilience in contemporary discourses may circumvent their narratives. The aim of this paper is to analyze the texts, *Gender Failure* (2014), by Canadian authors Rae Spoon and Ivan E. Coyote, and *Refuse* (2009), by U.S. author Elliott DeLine, in an attempt to present their articulation of refusal of social norms and acceptance of failure, beyond resilience, as valid proposals of resistance and agency. Those narratives illustrate different ways that may be found to resist normative assumptions about gender, amongst other categories, without readily embracing some of the ideas implicit in discourses about resilience. Sarah Bracke’s essay “Bouncing Back: Vulnerability and Resistance in Times of Resilience” (2016) will be helpful in order to reflect upon the political consequences of accepting resilience as an ethics of self. Her idea that resilience “creates the dispossession of underdeveloping the skills and capacities of imagining other possible worlds<sup>1</sup>” (63-64), together with her reflections on the gendering of resilience through the revision of terms like vulnerability, fragility or bouncing back will enlighten my reading of transgender narratives. I will also rely upon J. Halberstam’s *The Queer Art of Failure* (2011) in order to delve into the idea of failure, as opposed to success, as a creative, transformative concept that responds to heteronormative and neoliberal postulates.

**Isabel González Díaz** is a Ph.D. lecturer at the University of La Laguna, where she teaches U.S. Literature. Her research interests include gender and cultural studies, with a special focus on life narratives. She has published various articles on life writing and gender, on feminism and cultural studies, and on transgender narratives. She is currently involved in the research group "Justice, Citizenship and Vulnerability: Precarious Narratives and Intersectional Approaches" (Ref. FFI2015-63895-C2-1-R).

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**Hernández Lerena, María Jesús (Universidad de La Rioja)**  
**“Witnessing the “Dirty Other”: Testimonial Positions in the Graphic Novel”**

The purpose of this paper is to identify the visual and written rhetorical strategies through which some recent graphic novels tackle the problem of bearing witness to homelessness in our society. I will be looking at a selection of texts by Canadian, American, English and Spanish artists who either literally record experiences of homeless people or create stories of home deprivation using different teleologies for representing human experience at a crisis. Their designs reveals their alliance, or lack of alliance, with commonly circulated narrative structures: mainly healing narratives which reveal a belief in reward after suffering and in the worthiness of a search for meaning, but may also depend on the pleasure of self-annihilation, the romance of unrelenting tragedy or on a grotesque sense of slapstick comedy.

The choice of the different testimonial positions –the narrators can be first person and also social workers, onlookers, committed artists, etc.– reveal the challenge of approaching the suffering of the “dirty Other” with a degree of authenticity and also raises questions as to our capacity to empathize with those whose resilience doesn’t make them attractive. Also, at stake is the issue of how to turn the virtual knowledge of the vicissitudes of the poor into a changed attitude and behavior. My analysis will be centered on the kind of plots associated with the experiences of the destitute by taking into account the criticism that examines crisis comics from the perspective of human rights (Kay Schaffer and Sidonie Smith, 2004; Hillary L. Chute, 2010; Michael A. Chaney, 2011; etc.).

**María Jesús Hernández Lerena** is an Associate Professor of American and Canadian literatures at the University of La Rioja (Spain). She is author of the books *Exploración de un Género Literario: Los Relatos Breves de Alice Munro* (1998), *Short Story World: The Nineteenth-Century American Masters* (2003), and co-author of *Story Time: Exercises in the Study of American Literature for Advanced Students of English* (1999) with Julieta Ojeda and James Sullivan. She has co-edited the volume *Canon Disorders: Gendered perspectives on Literature and Film in Canada and the United States* (2007) with Eva Darías-Beautell. Her most recent book-length publication is *Pathways of Creativity in Contemporary Newfoundland and Labrador* (2015). María Jesús Hernández forms part of the research team “Narratives of Resilience: An Intersectional Approach to Literature and Other Contemporary Cultural Representations”, directed by Ana Fraile Marcos.

**Horakova, Martina (Masaryk University)**  
**“Resilience and Healing in the Non-fiction of Indigenous Public Intellectuals”**

The presentation will focus on exploring how the notions of resilience and healing are conveyed through the genre of personal non-fiction by contemporary Indigenous writers who apart from writing fiction often speak/write as public intellectuals, addressing issues pertinent to their respective Indigenous communities and to themselves as Indigenous artists in a globalized world. While the genre of non-fiction may have been slightly neglected in the critical scholarship, it has, as Robert Warrior claims in *People and the Word: Reading Native Nonfiction*, always played a central role in constituting Indigenous intellectual milieu. It stems, however, from a soecific tradition—one that is informed by Indigenous cultural practices of storytelling, lived experience, communal identity as well as the transgenerational trauma of colonization. Indigenous non-fiction has also been used as a vehicle to theorize philosophical

concepts, critical knowledges and research methodologies, although often through personalized stories and extended family and ancestors' experience rather than abstract theories.

Resilience of the First Nations cultures is in these narratives articulated through the principle of duality: on the one hand they tell stories of grief, loss and displacement but, on the other hand, of survival, continuance and sustainability. I will use examples from earlier personal non-fiction by Indigenous women such as Lee Maracle and Beth Brant, who in their non-fiction present arguments for restoring healthy, functioning and strong female Indigeneity in order to decolonize Indigenous communities, while also drawing attention to the ways in which other established First Nations writers present Indigenous worldviews, namely in the Henry Kreisel lecture series which recently featured Indigenous writers Joseph Boyden (2007), Eden Robinson (2010), and, most recently, Thomson Highway (2014). I will argue that these writers and storytellers speak as public intellectuals, using personal non-fiction and autobiographical writing to address various audiences and to testify to the resilience of cultures that survived genocide and dispossession.

**Martina Horakova** is an Assistant Professor in the Department of English and American Studies at Masaryk University in the Czech Republic. She does research and publishes in the areas of Indigenous literatures in Australia and North American, contemporary Australian culture, and the genre of life writing. Her latest project focuses on the Australian memoirs of postcolonial settler belonging.

#### **Jaime de Pablos, María Elena (Universidad de Almería)** **“Resilience and Healing in *Another Alice* by Lia Mills”**

In the novel *Another Alice* (1996), the Irish writer Lia Mills narrates the story of Alice Morrissey, a haunted young woman who desperately struggles to overcome the trauma of having been psychically, physically and sexually abused by a violent, alcoholic and mentally ill father. With the help of a psychotherapist, she eventually learns how to deconstruct and later reconstruct her identity in order to become a triumphant survivor: “another Alice”.

This paper examines Alice Morrissey's painful progress towards the healing of trauma by focusing on three aspects which are essential to achieve resilience: Alice's redemptive narrative –which lets her uncover and accept her chaotic past as a way to come to terms with it, Alice's involvement in a social and cultural project consisting on making pictures of “wounded” beings and damaged things in order to make them visible and give them the dignity they deserve, and Alice's loving bonds with other people, most particularly that with her daughter, Holly, to whom she feels very strongly tied.

Boris Cyrulnik's theory on resilience put forward, among other works, in *The Whispering of Ghosts: Trauma and Resilience* (2005) and in *Resilience, How Your Inner Strength Can Set You Free from the Past* (2009) is employed to carry out this analysis.

**María Elena Jaime de Pablos**, Ph.D. in English, is a Senior Lecturer at the University of Almeria (Spain), where she teaches English Literature and Translation. Her major research interests are post-colonial and Irish Literature, with a special focus on women writers and gender issues. She is the author of *La visión de la mujer irlandesa de finales del siglo XIX y principios del siglo XX en la narrativa de George Moore: una perspectiva feminista* (2000), co-author of *Distancias cortas. El relato breve en Gran Bretaña, Irlanda y Estados Unidos, 1995-2005* (2010), and co-editor of *Nuevas perspectivas críticas en los estudios de literatura irlandesa* (2003), *Irish Landscapes* (2003), *Joyceana: literia hibernica* (2005); *Análisis de género en los estudios irlandeses* (2007) and *George Moore and the Quirks of Human Nature*



(2014). She is currently the General Editor of *Raudem, Revista de Estudios de las Mujeres*, an on-line Journal on Women's Studies, and the Director of the Research Group "HUM-874: Mujeres, Literatura y Sociedad"

**Kamboureli, Smaro (University of Toronto)**

**"History in the Present Tense: Kent Monkman's Double "Story of Resilience""**

This paper examines the various tropes through which Kent Monkman, Canadian artist of Cree ancestry, re-writes colonial representations of Indigenous subjects in order to offer, in his own words, "a testament to our [Indigenous] resilience and strength." Notwithstanding its inarguably affirmative meaning, in Monkman's artistic lexicon resilience is not a mere matter of Indigenous perseverance, nor does it allow us to presume that it invariably goes hand in hand with recuperation and thus healing. Rather, it is a discursive construction that operates simultaneously and contradictorily at many levels. It demands that we pay heed to the ambiguity inscribed in its Latin etymology—"to rebound" but also "to recoil"; "re-" signaling an ambivalent temporality that entails a movement both forward and backward. Focusing on the formal and thematic elements (archival material, visual and narrative intertexts, historical objects, self-images, allegory, anachronism, and parody) of his historical canvasses in his recent exhibition, *Shame and Prejudice: A Story of Resilience* (University of Toronto Museum, Jan 26-Mar 4, 2017), curated with Canada's sesquicentennial in mind, I propose to view resilience as a sign with a double signified: the resilience of the Indigenous people *and* the resilience of settler culture. In Monkman's work these two kinds of resilience remain in tension. That his art registers the unhealed, and thus persistent, traumas that continue to affect the lives of Indigenous people on Turtle Island does not mean that his intention to decolonize the tropes that characterize the tradition of Canadian historical painting has failed. Quite the contrary, as I hope to demonstrate, his canvasses function as scenes of instruction, one of their lessons being that celebrating Indigenous resilience while eliding the resilience of settler culture threatens to reify the politics of benevolence that characterize discourses of reconciliation today.

**Smaro Kamboureli** is the Avie Bennett Chair in Canadian Literature at the University of Toronto. Her most recent publications include Lee Maracle's *Memory Serves: Oratories*, which she edited, and her co-edited volume, *Editing as Cultural Practice in Canada*.

**Laforest, Daniel (University of Alberta)**

**"What Happens to our Stories as we Become Data? The Persistence of Citizenry Within the Mobile Health Technology Revolution"**

This proposal stems from a larger research that examines literary works in which the responsibility towards personal and public health organizes the models of life-narratives being put forward in North-American multicultural middle-class communities. The biomedical individual is conceived by health-care systems as de facto responsible for her/his own health and sustenance (Fierlbeck & Lahey 2013; Lazar & al. 2013; Reid 2010). But this model of personal responsibility is more congruent with a narrative model of citizenry than with a narrative model of the biological self. Indeed, it can easily prove incompatible with the heterogeneous rhythms constitutive of the biological body and its manifold processes, of various organs, etc.

This becomes even more pressing today as Western societies are on the cusp of a healthcare revolution with the rapidly growing technologies of personal mobile health tracking,

which I intend to focus on in this paper. Smartphones, smartwatches, and similar sensor-equipped personal devices are becoming the catalysts of a new relation between patient and healthcare or insurance provider. There is a rapidly growing potential for separate, targeted units of biomedical data about the patient's bodily health (blood pressure, cardiac rhythm, sleep patterns, etc.) to be recorded and shared immediately with the medical institutions who can then act upon them in what they deem to be the most efficient and productive manner. But what becomes of us amidst these new clusters of data?

With this talk I want to outline 1) How the mobile health technologies pose an untold challenge to the very notion of individual storytelling, with the idea of personal health having to deploy new forms of resilience as it becomes increasingly detached from the embodied *self*. 2) How citizenry can maintain itself through such a change of paradigm. Examples will be drawn from literature and recent popular culture.

**Daniel Laforest** is Associate Professor at the University of Alberta, where he teaches Quebec and Canadian literatures, cultural studies, and critical theory. His current research focuses on the intersections of literature and health humanities. He has been Fulbright fellow at the Centre for Cultural Studies of the University of California, Santa Cruz, Visiting professor on the Chair in Canadian Studies of the Universités de Limoges and Poitiers in France, and Visiting Professor at the Center for Biomedical Ethics at Stanford University. He is the author of two monographs : *L'Archipel de Caïn. Pierre Perrault et l'écriture du territoire* (XYZ 2010, \*\* received the Jean-Éthier Blais Award 2011 for best literary essay on Qc Literature), and *L'Âge de plastique. Lire la ville contemporaine au Québec* (Presses de l'Université de Montréal, 2016). He currently serves as acting director of the University of Alberta's Canadian Literature Center.

**Martín-Lucas, Belén (Universidad de Vigo)**

**“Resilience and Healing in the Slums of Manila: Merlinda Bobis’ *The Solemn Lantern Maker*”**

Merlinda Bobis’ *The Solemn Lantern Maker* (2008, Australia; 2009 USA) takes us to the megalopolis of Manila, moving back and forth from the misery of the slums to the luxurious hotels for foreign tourists. The narrative addresses harsh realities like children’s prostitution, extreme poverty, and brutal corruption, and it puts these apparently “Philippine” ‘domestic’ matters in direct relation to globalization and to the war on terror. An American tourist suffers “collateral damage” in the shooting of a Filipino political journalist, and she is given refuge in the hut of a ten-year-old boy and his mother, who are themselves traumatized and escaping political violence and police brutality. This interesting reversal of positions situates the affluent American woman in need of help from the third world subalterns, who are then accused of abducting her and targeted as “terrorists”, and thus in need of the American woman’s protection. The relationship between these three vulnerable characters is presented as one of mutual help and solidarity in a context of extreme violence. The novel portrays the current “war on terror” not as a new era suddenly erupting after 9/11 2001, but as the intensification and global expansion of ongoing colonization, staunchly patriarchal and capitalist, that stems from centuries ago. With recourse to affect theories on terror and vulnerability developed by Sara Ahmed, Jasbir Puar and Judith Butler, among others, this paper will examine the resilience of the slum inhabitants in the midst of this neo-colonial war, and the healing process that the affective bonding of the main characters across class, racial and cultural barriers initiates.

**Belén Martín-Lucas** is Associate Professor at the University of Vigo (Spain) in the fields of Gender, Postcolonial, and Globalization Studies. Her research focuses on TransCanadian feminist fiction. She has coauthored the volumes *The Transnational Story Hub: Between Self and Other* (2016) and *Transnational Poetics. Asian Canadian Women's Fiction of the 90s* (2011), and contributed to numerous journals and edited collections. She is co-founder of *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies* (<http://www.canada-and-beyond.com>) and co-organizer of its biannual conferences. She is currently directing the research project “Bodies in Transit: Making Difference in Globalized Cultures”.

**Navarro Tejero, Antonia (Universidad de Córdoba)**  
**“Resilience and Healing in Githa Hariharan’s and Mahasweta Devi’s Short Stories”**

This paper will address issues associated with end-of-life experiences as represented in Githa Hariharan’s “The Remains of the Feast,” a short story taken from her 1992 collection *The Art of Dying*, and Mahasweta Devi’s “Breast-Giver,” from her 1997 collection *Breast Stories*. Both Indian women writers deploy female characters who die of cancer, and how families treat the dying old women in the Indian society. Though both authors are Hindu Brahmins, Hariharan deals with repression and escape as related to female selfhood in a brahminical community, and Devi pays particular attention to low caste women. However, both South Asian authors focus on the gender-violence these women’s social existence leads to.

Following Judith Butler’s theories of violence and mourning, Mary Douglass’ notions of pollution and taboo, and Gayatri Spivak’s subalternity, we will examine the metaphor of the cancerous tumor, and the rejection of the hospital as a foreign institution. We will conclude by asserting that the short stories discussed in this paper can be read as a harsh indictment of an exploitative social system as well as a weapon of resistance.

**Antonia Navarro Tejero**, Ph.D. in English, has lived and lectured in the USA, India and Spain. She teaches English Literature at Universidad de Córdoba (Spain), where she also coordinates the Permanent Seminar on India Studies. Among other awards and recognitions, she was a 2004-2005 Fulbright scholar at University of California, Berkeley. Her research interests include Transnational Gender Studies, and Postcolonial Theory and Criticism with emphasis on India and its diaspora. She is the India Studies Series Editor for Cambridge Scholars Publishing, and is the author of the books *Globalizing Dissent: Essays on Arundhati Roy* (Routledge, 2009), *Gender and Caste in the Anglophone-Indian Novels of Arundhati Roy and Githa Hariharan: Feminist Issues in Cross-Cultural Perspectives* (The Edwin Mellen Press, 2005), *Talks on Feminism: Indian Women Activists Speak for Themselves* (Sarup and Sons, 2008), among other publications. She has presented papers at conferences around the world on issues of subalternity, and is currently the President of the Spanish Association for Interdisciplinary India Studies.

**Noguerol, Francisca (Universidad de Salamanca)**  
**“Distopías críticas en español: la memoria como acto de resiliencia” / “Critical Dystopias in Spanish: Memory as an Act of Resilience”**

This paper argues that the recovery and preservation of memory can be considered acts of resilience that result in the promotion of community life and the recovery of personal self-esteem. I will examine a series of texts written in the last twenty years by different authors in Spanish— Ricardo Piglia, Marcelo Cohen, Edmundo Paz Soldán, Jorge Baradit, Carlos

Gamero, Carmen Boullosa, Samantha Schweblin, among others. The selected works are “critical dystopias,” according to Tom Moylan’s definition of the term. These authors partake of the “ética de la derrota” (or the “ethics of defeat”) (Ana María Amar Sánchez) and show an interest in the possibilities offered by “cultural agents” (Doris Sommer) and “interstitial utopias” (Michel Maffesoli). Their fiction illustrates the “ethical turn” taking place in contemporary literature (Jacques Rancière).

**Francisca Noguero** is Associate Professor of Hispanic American Literature (currently holding the accreditation for Full Professor) at the Faculty of Philology of the University of Salamanca. She has taught at different American universities (United States, Colombia, Mexico, Brazil, Chile) and European universities (France, Italy and Germany). Her book *La trampa en la sonrisa: sátira en la narrativa de Augusto Monterroso* (*The trap in the smile: Satire in Augusto Monterroso’s narrative*) (1995, 2nd edition in 2000), resulted from the research carried out for her PhD Dissertation. She has also participated as an author and editor in nine other monographs.

She is the author of over 165 research papers published in national and international journals, expressing her special interest in the most innovative aesthetic movements from the historical avant-gardes to the recent narrative, the short-short story, the poetry of the 20th and 21st centuries, cultural imaginaries, and the relations between image and literature.

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**Núñez Puente, Carolina (Universidade da Coruña)**

**“Healing the Link with Nature: The Posthuman in the Literature of North-American Women Authors”**

This paper examines the writings of Leslie Marmon Silko, Gish Jen, and Erín Moure while delving into their criticism of old ideas regarding Nature, and their proposal of alternatives, in order to heal humans’ link with it. Art Woo, the protagonist of Jen’s “Birthmates”, is seen by others as a feminized man. Throughout the story, we witness the deconstruction of hierarchies such as masculine/feminine, and Western/Oriental man, among others. The ending is vital since Art adopts the perspective of his ex-wife to change his way of thinking—a change which Jen also expects from readers; furthermore, his final transformation is optimistic about the emergence of a maternal man. In “Yellow Woman”, Silko goes beyond portraying the woman-nature equivalence by connecting and giving entity to both. Hence, nature elements such as the river, the sky, etc. are placed at the forefront. Besides, a spirit-being makes the protagonist feel, act, and dream in ways she had never experienced before; Silko thus invites readers to subvert existing hierarchies. Moure’s English-Galician “Homages to Water” is inspired in the Canadian poet’s ancestors. The poetry cycle deals with the basic ingredients of the Eastern-European borscht soup. Moure attributes to vegetables skills that are supposed to be only human (e.g. thinking); although this is a way of humanizing them, it also makes us question whether we can really know them. Finally, her poetry attempts to build bridges between cultures while calling for world peace. The paper employs a transdisciplinary methodology, relying on posthumanism (e.g. Braidotti), studies on masculinity (e.g. Gardiner), postcolonialism (e.g. Anzaldúa), and ecofeminism (e.g. Shiva). The ultimate hope is that Silko, Moure, and Jen urge people to challenge the existing parameters of domination by producing the necessary ideological changes resulting in the socio-economic and political ones.

**Carolina Núñez-Puente** is Associate Professor in the English Department at Univ. of A Coruña, Spain. She has an MA in English (Univ. of Santiago de Compostela, Spain), an MA in Women's Studies (Rutgers Univ., USA) and a Ph.D. in American Literature (Univ. of A Coruña, Spain). Her work has appeared in journals like *Atlantis*, *Aztlán*, and *Babel*, among others. She is the author *Feminism and Dialogics: Charlotte Perkins Gilman, Meridel Le Sueur, Mikhail M. Bakhtin* (2006), and the co-editor of *Queering Women's and Gender Studies: A Multi-disciplinary and Multi-language Approach* (2016). Other of her publications are: "Reading (from) the Afro-Caribbean in Hurston's 'Sweat: an Eco-womanist Voyage'" (*Gender Studies: Transatlantic Visions*, 2016); "Women's Literary Gardens as Eco-spaces: Word Gathering with Anzaldúa and Hurston" (*Spanish Perspectives on Chicano Literature*, forthcoming in 2017); "From Genealogies to Gynealogies: Comparing Borderlands to its First All-poetry Manuscript" (*El Mundo Zurdo* 3, 2013); "The Yellow Hybrids: Gender and Genre in Gilman's Wallpaper" (*Short Story Theories: A XXIst Century Perspective*, Rodopi, 2012); and "The Dialogics of the Sexual-Maternal: Multiple Births in Gilman and Le Sueur" (*From the Personal to the Political: Towards a New Reading of Maternal Autobiographies*, 2009). Núñez-Puente's current research revolves around women's writing, film studies, affect theory, and posthumanism.

**O'Brien, Susie (McMaster University)**

**"Decolonizing Resilience: Health Canada's Response to Indigenous Youth Suicide and Leanne Simpson's *Islands of Decolonial Love*"**

In 1998, the Canadian government established the Aboriginal Healing Foundation to address residential school survivors' experiences of physical and sexual abuse. A key framework for the foundation was the cultivation of resilience, defined as "the capacity to spring back from adversity and have a good life outcome despite emotional, mental or physical distress" (Stout and Kipling). This paper draws on Anishinaabe writer Leanne Simpson's fiction to consider the implications of resilience for interconnected projects of healing and decolonization.

Figured as the obverse of trauma in the psy disciplines, resilience has the potential to galvanize hope, and counter stereotypes of victimhood. However, when mobilized in the service of reconciliation, it also enjoins Indigenous people to adapt to the rhythms of neoliberal capitalism, thereby becoming happy and productive members of the settler state. Simpson's fiction works to highlight the problems with the psychological model of the resilient individual, at the same time as it posits a more capacious version of resilience, characterized by interdependence, temporal complexity, and what she calls, following Dominican writer Junot Díaz, "decolonial love". Simpson's writing resonates with the work of Indigenous researchers who have shown, contrary to characterizations of resilience as a recent gift from the psy-disciplines, the centrality of complex principles of resilience to traditional Indigenous thought (Fleming and Ledogar, HeavyRunner and Morris, Kirmayer et al., Tousignant and Sioui). Bridging psychological models of resilience focused on individuals and ecological models focused on systems, Indigenous concepts of resilience exceed both, in their illumination of interdependence, dynamics of conservation and change, and connectedness of nature and culture. Simpson's stories illuminate these principles in their themes, but perhaps most significantly in their form. I conclude by considering the function of storytelling in fostering the inseparable movements of Indigenous resilience and decolonization.

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**Susie O'Brien** is an Associate Professor in the Department of English and Cultural Studies at McMaster University, where her research and teaching focus on postcolonial and environmental literary and cultural studies. Her publications include articles and co-edited collections on slow and local food movements, scenario planning, risk and resilience, environmental futurity and the temporality of globalization. She also co-authored, with Imre Szeman, *Popular Culture: A User's Guide* (4th edition, Nelson, 2017). She is currently working on a monograph tentatively titled "Surprise! The cultural politics of resilience".

### **Pérez Vides, Auxiliadora (Universidad de Huelva)**

#### **"The 'Unfinished Business' of Ireland's Magdalene Laundries: Resilience and Resistance through Art and Space"**

In February 2013, the State of Ireland issued an official apology to the survivors of the Magdalene Laundries system and their families, admitting the mistreatment they had received while incarcerated in these institutions. Operating throughout the island for more than seventy years, the laundries were spaces of detention for women deemed morally wayward and in need of "atonement" and "reformation", which were carried out by the Catholic religious orders that managed them, albeit sustained by the State. Popular reaction to the apology was immediate, and it ranged from press releases by the advocacy group *Justice for Magdalenes*, letters to the editors of Ireland's leading newspapers, heated debates in prime-time TV programmes and gradually, a widespread social disquiet about the real consequences of the apology. In the arts arena, the playwright, performer, artist and Dublin City independent councillor Mannix Flynn responded with an "extallation" held on Essex Street in early March. Entitled "The Magdalen Laundering: Unfinished business", this work insisted on the urgency to fully deal with this issue, while also calling on the State to follow a transparent process in the Reparation Scheme promised for the victims. This paper explores the terms whereby Flynn's piece, located in the heart of the old city centre, became a significant trope of the ongoing process of resilience experienced by the Magdalenes. With its demands for direct action so that healing, redress and social justice could be achieved, the "extallation" can be interpreted through the lens of Judith Butler's postulates about the intersection of vulnerability, resistance and mobilisation, as well as the relational dynamics of the human experience that she describes in *Vulnerability in Resistance* (2016). My argument is that Flynn's work suggests that options are still limited for the Magdalenes if they are not granted the social and infrastructural support that they deserve.

**Dr. Auxiliadora Pérez-Vides** lectures in English at the University of Huelva, Spain. She has conducted extensive research on the intersection of gender, nation, family and social history in

contemporary Ireland as well as on the representation of single maternity in Irish fiction, cinema and art. Her publications include *Sólo ellas: familia y feminismo en la novela irlandesa contemporánea* (2003) and the co-edition of *Espacios de Género* (2005), *Single Motherhood in Twentieth Century Ireland: Cultural, Historical and Social Essays* (2006), *Gendering Citizenship and Globalization* (2011), *Experiencing Gender: International Approaches* (2015) and *Words of Crisis/ Crisis of Words: Ireland and the Representation of Critical Times* (2016). She has also published on the representations of gender, culture, motherhood and the body, concentrating particularly on the work of Catherine Dunne, Mary Rose Callaghan, Edna O'Brien and Mary Leland, among other authors. Her current research interests focus on the repression of the institutionalised body, the cultural manifestations of Ireland's Magdalene Laundries and the social dimension of John Banville's crime fiction. She is a member of the Research Project "Bodies in Transit: From Conflict to Healing", funded by the Spanish Ministry of Economy and Competitiveness.

**Procter, James (Newcastle University)**

**"Radio and Resilience: Narratives of Suture and Cosmopolitan Connectivity in Black Atlantic Broadcasting"**

This paper focuses on writers including Langston Hughes and Una Marson, and their transatlantic radio programmes of the 1930s and 1940s. It explores how black Atlantic artists developed a distinctly sonic aesthetics of healing and resilience within the aftermath of the Spanish Civil War and World War II. Wireless was appropriated by mid-century black Atlantic writers to address the *stress* of traumatic events at the heart of Europe through narratives of suture and cosmopolitan connectivity on a global scale. The paper will consider how the disembodied technologies radio mediated literature to address corporeal and psychological states dislocation, isolation and trauma.

**James Procter** is Professor of Modern and Contemporary Literature at Newcastle University. He is the author of *Dwelling Places* (2003), *Stuart Hall* (2004) and (with Bethan Benwell) *Reading Across Worlds* (2014), and the editor of *Writing Black Britain* (2000), and (with Jackie Kay and Gemma Robinson) *Out of Bounds* (2012). He is currently completing a monograph for OUP as part of the Leverhulme-funded *Scripting Empire* project on West Indian and West African radio writing at the BBC between the 1930s and 1960s.

**Ramblado Minero, Cinta (University of Limerick)**

**"'Don't worry, you look beautiful': Resistance, memory and agency in women's experience of political violence in the contemporary Hispanic World"**

The aim of this paper is to examine comparatively the diversity of women's experiences of political violence in the Hispanic World by means of an exploration of the different manipulation and subversion strategies of traditional female roles put to use in the authoritarian regimes in Spain and the Southern Cone. The paper will offer an overview of these strategies, understood as strategies of resistance and resilience, in order to construct a paradigm which will aid to explain and contextualise the modes of memory transmission as clear acts of resistance and survival at times of political upheaval.

Using a two-pronged approach based on Todorov's classification of anti-memory strategies on the one hand, and the Foucaultian concept of counter-memory, the paper will focus on a number of different types of narratives, from the testimonial text (Juana Doña, Alicia

Kozameh, Alicia Partnoy), to other forms of representation, including audiovisual materials (a selection of short films by Laly Zambrano, Amanda Castro and Carolina Astudillo) and other artistic/folkloric practices, from different periods up to the present day in order to outline the trajectory in the development of continuity between the diverse narratives of resistance aforementioned.

The paper will thus explore the importance and intersections between genre and gender in the transmission of narratives of resistance in its diverse forms, paying special attention to the strategies which contribute to the construction of women as historical and political subjects with the aim of re-inscribing them into historical and political narratives.

Thus, the proposed study responds directly to Marianne Hirsch's call to "mobilize the textual, historical, theoretical, and activist work we do as teachers and scholars of languages and literatures to shape conversations about broad social and political problems."

**Cinta Ramblado Minero** is senior lecturer in Spanish and Head of the School of Modern Languages and Applied Linguistics at the University of Limerick, Ireland. Her research focuses on the relationship between gender, memory and representation, especially in contemporary Spain. She has a number of publications in this area in international journals and has contributed to interdisciplinary volumes devoted to issues of memory and representation (Brill, Comares, Peter Lang, and the University Press of Florida among others).

**Van Herk, Aritha (University of Calgary)**  
**"Lies and reparation: palliative or poison"**

Every life, at unexpected moments, endures body blows that are both invisible and completely crippling. The accompanying repercussions, pain, denial, grief, and rage, accumulate in a crucible that inevitably brings about and embraces change. With the best outcomes, that change results in resilience and healing, a movement forward.

But the appeal of a positive curative to trauma and turbulence is perhaps too facile, lip-service to an illusory and theoretical idea of recuperation. In other cases, pain and shock leave an aftertaste of betrayal, mistrust, and trepidation, which translates to the larger world as a chronic wariness, incipient affront that cannot be comforted and that contributes to a resistance to vulnerability. The political, social and aesthetic are still, at backbone, personal, and we often seek to totalize their conditions and their affect, without taking into account the interiority, domesticity, and bodily dimensions of what we load onto resilience.

My contribution will be a ficto-critical expedition into this churn between the personal and its complex relationship to the larger context of aesthetic intelligence.

**Aritha van Herk** is a novelist, essayist, cultural, commentator, editor, and professor. Her award-winning novels and essays haven been published and praised nationally and internationally, and her work is the subject of dozens of studies, theses, and papers. She is the author of hundreds of reviews and articles on contemporary literature and history, she is active in the cultural life of the west, the nation, and the world.