Call For Papers

Please send a 300-500 word proposal and a 50 word bio by email or post (hard copies in triplicate) to:

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REAPPRAISALS: Canadian Writers Series
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For close to forty years, perhaps inaugural with the transformation of Margaret Laurence’s novel *A Jest of God* into the Hollywood film *Rachel, Rachel* in 1966, more and more, Canadian literature, for better or worse, has found its way to the silver screen. From the critically acclaimed *Kamouraska* and *The Apprenticeship of Duddy Kravitz* in the 1970s through to the award-winning *Love and Human Remains* and *The English Patient* in the 1990s, Canadian writing would appear to have found a doubly successful life for itself in the movies. At the intersection between literary publication and screen adaptation, then, this symposium in a broad-ranging way aims to gauge the degree of this successful new life. To what extent, if at all, does the literary artifact extend its lively artfulness to that of the film-producer and the film-maker? Precisely how (and what) does the film industry stand to gain from a varied authorship in Canada? On the other hand, by what measure is Canadian literary artistry doubly imperiled by its transmigration to today’s cinema box office? Is “CanLit” and “Canned Lit” (with the unveiling of Telefilm Canada’s “Feature Film” Fund in 1986), a contradiction in terms? If there is a comfortable fit between fiction and film in Canada, exactly where might that double-life lie?

Papers and presentations taking up any of these (or related) general issues are hereby sought for this 2009 Canadian Symposium on the relationship between Canadian literature and film. More specific lines of inquiry or investigation on this relationship might recur to any of the following further problematic “double-takes”:

- the compatibility of readership vs. spectatorship
- the relation between “authorship” and “auteurship”
- representations of genre
- representations of gender
- “realism”: rhetorical vs. documentary
- “realism” vs. “expressionism”
- literary narration and filmic diagesis
- the “Gothic”: film noir vs. narrative noir
- questions of nationhood and national identity
- Francophone, Aboriginal, and “other” representations
- issues of performativity vs. performance
- teaching literature vs. teaching film