

Vulnerable Times: Exposure and Agency in Canadian Literature

Call for Papers for a Special Issue of a major international peer-reviewed journal
Guest edited by Eva Darias-Beautell (Universidad de La Laguna)

The twenty-first century has seen the rise and development of vulnerability studies as a powerful field for the reconfiguration of social and political relations. Judith Butler has led the work of many other feminist scholars towards the deconstruction of a notion of vulnerability away from the binary structure *powerful/powerless* that had traditionally underlain it. “[U]nderstood as a deliberate exposure to power,” vulnerability for Butler “is part of the very meaning of political resistance as an embodied enactment” (22). In this scheme, vulnerability is not opposed to resistance, but embedded in it as “an incipient and enduring moment” of resistance. This same approach would inform the complex relation between vulnerability and agency (25).

In the Humanities, vulnerability studies has been seen by some as the logical extension and redirection of trauma studies in that it contributes a forward vision, “an open-ended temporality” to the retrospective emphasis of trauma (Hirsch 80). Marianne Hirsch coins the expression *vulnerable times* to refer to the possibilities opened up by that shift in focus towards the recognition of the porosity of memory and the simultaneity of diverse temporalities. *Vulnerable times* is produced *creatively* and is both retrospective and anticipatory, since

to envision such different possibilities instead of a linear history would mean to envision different temporal trajectories and conflicting truths that would lead to alternate futures, and, counter-intuitively perhaps, to alternate pasts as well. Indeed, each past envisioned its own future in response to its own vulnerabilities, therefore vulnerable times can encompass many different historical moments and temporalities. If we think of vulnerability as a radical openness toward surprising possibilities, then we might be able to engage it more creatively—as a space to work from as opposed to something only to be overcome. (Hirsch 80-81)

This special issue calls for articles that investigate the relation between vulnerability and agency in Canadian literature. The very notion of Canadianness has been traditionally associated with certain forms of vulnerability, be they historical, geographical, cultural, or ecological. At the same time, many Canadian texts seem to engage with modes of exposure that, in their radical openness, may produce complex and often unexpected spaces of responsiveness, both *within* the creative work and *between* the text and the reader.

We specifically encourage original research on Canadian texts that inhabit Hirsch’s vulnerable times, positing the creative possibilities of a notion of vulnerability across diverse temporalities and in its connection with resistance and agency. This call is for literature in a broad sense, including fictional and non-fictional forms, poetry, drama, graphic novels, and so forth. Possible topics of interest include: resilience, precarity, Indigeneity, activism, ecology, sexuality, migrancy, hospitality.

All submissions must be original, unpublished work and should follow the SAGE Harvard Reference Style and the general style guide attached to this CFP. **Articles should be between 6000 and 7000 words**, including endnotes and works cited.

Submissions should be sent by email as an attached word file to the guest editor Eva Darias-Beautell (edariasb@ull.edu.es) by the deadline of **December 20, 2019**. All articles will go through the journal's peer review process.

References

Butler, Judith. "Rethinking Vulnerability and Resistance." *Vulnerability and Resistance*. Ed. Judith Butler, Zeynep Gambetti, and Leticia Sabsay. Durham: Duke UP, 2016. 12-27.

Hirsch, Marianne. "Vulnerable Times." *Vulnerability and Resistance*. Ed. Judith Butler, Zeynep Gambetti, and Leticia Sabsay. Durham: Duke UP, 2016. 77-96.

VULNERABLE TIMES. Special ISSUE

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Style Sheet for Contributors

HOW TO SUBMIT YOUR WORK

General

Your manuscript should comply with the version of the Harvard system attached separately. In addition, the following information is meant to provide specific formatting and stylistic guidance.

Your manuscript must meet the required scholarly standards.

The optimum length for articles is **6–7,000 words**.

Format

Font: Times New Roman, 12 pt, align left, unjustified.

If you use titles and/or subtitles, please mark these in bold type.

No centring throughout text.

No headers or footers.

No page numbers.

Single space after full stops.

No space between paragraphs. Tab for paragraph indent — 1.27 cm.

Do not indent first paragraph, or first paragraph of a new section.

Leave one line space before a new section.

Use parenthetical referencing for bibliographical material under the Harvard (Author, Date: Page) system (see separate guidance and sample PDFs). **NB: we never use *ibid.* or *op. cit.*, but always (author)-date-page, and do not use foot- or endnotes for citations.**

We use the formula: **Author, Date: Page** (note the punctuation of a comma and then a colon; plus there is no need to put 'p.' or 'pp.'). **The date and page number should not be split up** (e.g. 'Elif Shafak (2010) approaches Rumi's personal history as a resource through which to shed light on our present age (2)': this should actually read 'Elif Shafak approaches Rumi's personal history as a resource through which to shed light on our present age (2010: 2)').

Notes other than citations (which should be kept to a minimum) should appear as endnotes, numbered consecutively in Arabic numerals.

If you are quoting extensively from one or at most two primary texts, please put in an endnote after the first citation as in the example below, and thereafter just put the page numbers in brackets (no ‘p.’ is needed):

Subsequent references are to this (2015/1926) edition of *From Man to Man* and will be cited parenthetically by page number in the text.

Picture captions: All photographs or images should be submitted in a separate file. They should be numbered and, where known, the photographer’s name should be given. Mark in the text of the manuscript the approximate position of all images, highlighted in red. Please note that you will need permissions for any images used.

General Stylistic Advice

Use the full name the first time you mention a writer; thereafter, just the surname will suffice.

Please try to quote writers from their original sources. If it is unavoidable to go through a secondary source, use the abbreviated format ‘Appleseed, qtd. in Bloggs, 2010’ rather than the full form ‘Appleseed, quoted in Bloggs, 2010’.

We use endnotes rather than footnotes. Please note that the endnote marker should ordinarily go at the end of the sentence after the full stop, not immediately next to the text being cited in the endnote.

Write out all numbers from one to ten in words; 11 and above should be written as digits, except for approximations such as “dozens” or “hundreds”, and except for centuries (see below).

Please avoid contractions, so write “it is”, NOT “it’s”, and “there is”, NOT “there’s”.

Square brackets should only be used when it is an editorial intervention [...], authorial intervention should be in normal brackets ().

Use a space-separated vertical line (“ | ”) to indicate a line break when quoting poetry, and a double space-separated line (“ | | ”) to indicate a verse break.

Please use space-separated em-dashes for punctuation; for instance:

No one would have found it odd, I suppose, that Sanskrit translations and translations of French poetry — from du Bellay and Pierre Corneille to Hugo, Nerval, and Baudelaire — were done by the same person and printed between the covers of the same book.

Once the boon was granted, Vishnu grew to immense size, covering with the first step the earth, with the second Heaven, and with the third — he did not know where to put down his foot for the third.

Spelling

Use British (UK) spelling; e.g. labour, not *labor*; colour, not *color*; catalogue, not *catalog*; programme, not *program*.

However, we use “ize” endings, so realize, NOT *realise*; colonize, NOT *colonise*. **Note, though, that in British spelling ‘yse’ is correct and not ‘yze’**, so: analyse NOT analyze and paralyse NOT paralyze.

We write:

ageing

British Empire

manoeuvre

learnt and burnt (not learned and burned)

travelled, travelling, levelled, levelling, etc.

colour, honour, labour, valour, vigour; but squalor, valorize, and vigorous

black and Black British

focusing, focused

judgement

metre, centre

postmodern

African American (no hyphen, even when used adjectivally)

Capitalization

“North”, “South”, etc. are capitalized if they are part of the title of an area or a political division, e.g. South Africa, Western Australia, the West or the East, but not if they are descriptions in general terms, such as southern Scotland, the north of Italy, northern England.

We use an uppercase letter at the beginning of “Creole”, “Romantics/Romanticism”, and “Marxism”, and for all specific wars (“First World War”, “Cold War”, “War on Terror”, but not “twenty-first-century wars”). By contrast, “modernism”, “postmodernism”, “communism”, and “apartheid” take a lowercase letter. Please note that “the other” also takes a lowercase “o”, and does not require scare quotes around it.

In the main body text, where you are referring to titles of books, chapters, articles, and other sources, please do capitalize:

Nouns (cat, chair, instrument)

Adjectives (upset, beautiful, tall)

Verbs (walk, dine, argue; **including short verbs, such as are, be, and is**)

Adverbs (worriedly, hurriedly, softly)

Pronouns (he, she, they)

Subordinating conjunctions (as, because, that)

Prepositions (longer than five letters): between, through

In Titles: Do NOT capitalize

Articles: a, an, the

Coordinating Conjunctions: and, but, or, for, nor, etc.

Prepositions (fewer than five letters): on, at, to, from, by, etc.

Capitalize *all* first and last words of titles (regardless of their type); for example, *In an Antique Land*, *The Saints Go Marching In*. The first word of the subtitle should always be capitalized.

[This rule also applies to the bibliography, but only for the titles of book-length works. For chapters, articles, or web sources only the first letters of titles, subtitles, names, and book titles should be in uppercase; all others are lowercase.]

The former rules apply to English-language book and article titles. For book titles and titles of journal articles in languages other than English please adopt the following conventions:

French: upper case to first noun, then lower case

German: lower case after first word, except all nouns

Italian: lower case after first word, except proper names

Portuguese: lower case after first word, except proper names

Spanish: lower case after first word, except proper names

AD and BC should be in caps; for instance 27BC–AD60. *Note: no full points in between.*

Hyphens, bold, underlining

Use “twentieth century” — NOT “20th century”, and hyphenate “twentieth-century” only when it is being used as an adjective; in other words, “twentieth-century fiction” but “the twentieth century”. This rule applies to all centuries, except for ‘the twenty-first century’ and ‘twenty-first century fiction’ (no hyphen for the adjective on this one).

Note that we use “Third World” not “third world”, and this term should never be hyphenated, not even when used adjectivally (this rule does not apply if you are quoting someone). “The working class”, “the middle class” and so on are not hyphenated [nouns], but as adjectives (“working-class women”, “upper-class pursuits”), a hyphen is needed.

Hyphens should be used only where there is no alternative. **We do not hyphenate “postcolonial”, “postmodern”, or “poststructuralist”,** for example. Groundbreaking, not ground-breaking, neoliberal not neo-liberal, and so on.

Do not use **bold** or underline for emphasis, always use *italics*. For quotations which contain italicization, after the citation, please add: “; emphasis in original” or “; emphasis added” as appropriate (note not “; italics in original”, and the punctuation is a semicolon not a comma).

For interviews, when these go out for the double peer review process, please put “**Interviewer:**” rather than your name to ensure anonymity. Once you have successfully passed through the peer review process, the full name of the interviewer and interviewee should be used the first time they appear in the text (in bold). Thereafter, initials only should be used (also in bold — apart from headings and subheadings, this is the only instance that the journal uses bold), with no full points or spaces between initial letters. For example:

CC: I refer you to my earlier question ... (note: colon and tab marker after initials, before text)

Abbreviations

Please put a full point after initials or abbreviations in main text, i.e., J. A. Smith, even though no full points are required in the bibliography. More than one initial should be space-separated.

If you use abbreviations, which are not encouraged, they should be consistent and easily identifiable throughout.

Do not insert an apostrophe in plurals such as MAs, 1970s.

Omit the full point after contractions containing the last letter of a word (Dr, vols, eds, Mrs, Mr), and after units of measurement (cm, mm). But add full point when the last letter of contraction is not the last letter of word (vol. ed. Sept. Oct.).

There should be no full points in fully capitalized abbreviations (US or USA, NATO, UNESCO, MA, BA).

Please avoid “i.e.”, “e.g.” and “etc.”, instead using such phrases as “namely”, “in other words”, “for example”, “for instance”, “and so on”, and “and so forth”.

Use of italics

Italicize the following:

Titles of published books, except the Bible (and books of the Bible) and the Qur'an (not Quran or Koran).

Names of plays, screenplays, radio and television plays, operas, ballets, and films.

Titles of newspapers: *New York Times*, the *Times*, the *Guardian*, *Le Monde*, *Die Welt*.

Titles of magazines, journals, periodicals, whether English-language or not: *Journal of Postcolonial Writing*, *Critical Inquiry*, *Cahiers du Cinéma*, *Mundo Nuevo*.

Titles of paintings, sculpture, and other works of art.

Words and short phrases in languages other than English (unless naturalized: for instance, we use "Bildungsroman" rather than "*Bildungsroman*" or "*bildungsroman*").

If you have italicized text, be careful that a) any quotation marks and b) endnote markers coming after the italics are not inadvertently italicized too.

BUT do not italicize:

Titles of chapters, essays, poems, and short stories — these should be in double quotation marks instead.

Dates and numbers

6 February 1957 (no commas, no "th" or "nd" or "rd" after numeral).

1990s (no apostrophe, not '90s or 90's). In other words, for decades, write these in digits and do not abbreviate, so "1980s" not "E/eighties" or "80s".

The fifth century; the nineteenth century (numerals), sated if used adjectivally, so "nineteenth-century poetry".

In spans: 1985–1986, 1939–1945, 1914–1918. ALWAYS use en-dash not hyphen for separating two digits.

In page references, where using numerals: 9–10, 21–22, 101–02.

Spell out numbers one to ten in continuous prose except when referring to large amounts of money with currency sign (\$8 million), or in mathematical work or measurements. Do not start sentences with numerals.

Include a space between numbers and units in measurements: 3 cm, not 3cm.

Use a full point on the line for decimal points.

In numbers with three or more digits, comma off the digits in threes: 100 1,000, 10,000, 100,000,000 (this of course does not apply to years).

Spell out fractions without a hyphen: one third; four fifths.

For books that were originally published in one year, but you're using a later edition, indicate this with a forward slash separating the original and then the later date. So, for example, if you were quoting the 2008 edition of Salman Rushdie's 1981 novel *Midnight's Children*, you would put (Rushdie, 2008/1981). The forward slash rule also applies to the bibliographical reference (we don't use square brackets for this).

Quotations

Quotations of fewer than 40 words are placed in the body of the text "in double quotation marks". Quotations of more than 40 words should begin on a new line (first line not indented) and be identified by an extra line of space before and after.

Indent the whole quotation by 1.27 cm on the left hand-side, but keep the same font size and spacing. This is so that the type setters can identify where a quote occurs.

Use double quotation marks throughout, except for quotations within quotations, which should be in single quotation marks: "Grammar should be 'particular' in all cases". NB: use double quotations both for direct quotation and scare quotes for words and phrases. We use double quotation marks for both and do not differentiate between quotations and commonly-used phrases.

Do not change the spelling or punctuation in a quotation.

For quotations in the main body of the text, the reference should go after the quotation marks and be followed by a full stop. However, for long indented quotations, no quotation marks are needed, but the full stop comes before the reference. For example:

A. K. Ramanujan writes that the edition "was a landmark in its own right" (1985: xvii).

BUT

That edition, I later learned, was a landmark in its own right. I sat down on the floor between the stacks and began to browse. To my amazement, I found the prose commentary transparent; it soon unlocked the old poems for me [...] Here was a part of my language and culture, to which I had been an ignorant heir. Until then, I had only heard of the idiot in the Bible who had gone looking for a donkey and had happened upon a kingdom. (1985: xvii)

Creative writing dialogue is the one instance when the punctuation goes inside the closed quotation mark.

Ellipsis should be avoided at the beginning and end of a quotation.

For internet and any other sources that have no pagination, please use the abbreviation “n.p.” to indicate this.

In relation to parentheses, the full stop should only be inside a close bracket if the material within the brackets is a complete sentence.

Punctuation

Use a single space after a full stop, and after other punctuation marks such as commas and colons. Do not put a space in front of a colon, question mark, or closing quotation mark. Do not add a space between full point and endnote reference number.

Possessive ’s should be used except on classical names ending with s (Achilles’).

Ellipsis [...] Treat this like a word, placing a space on either side of the three dots with square brackets around. If the author has used an ellipsis, there is no need for the square brackets, which are to indicate that it’s your excision.

We use the serial, Oxford, or Harvard comma. In lists of three or more things, please put a comma before the “and” or the “or”, so: “birds, beasts, and flowers”, “trumpets, cornets, flugelhorns, and trombones”, or “Wales, Scotland, or England”.