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Um, panelists, obviously can keep the audios on at all times. Also please remember this question sessions being recorded so if that's something that might affect your desired level of participation keep that in mind.

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Now, James store and you guys can see unmuted through the entirety of the discussion and feel free at any point, a hotbed of recording sound progress.

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Feel free to hop in at any point to make this roundtables conversational as possible. I got a list of five prepared questions here but if you get a discussion flowing on any one of them.

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We can reorganize as the view is we can be pretty loose here, so Oh good. Any questions so far from our panelists.

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All right, great. So the first thing I really want to ask about is, I'll just kick things off by asking about the idea of diversity, and fantasy, because if I personally had to identify the one week trend in contemporary fantasy publishing and academic

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criticism, which is my own special area is that there seems to be this fervent desire to hear from and about voices and cultures, go well beyond the legalism that's familiar to us from the western and northern European traditions.

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And I think this is a very good question for this panel because, or at least this is a good panel for discussion.

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Because, in a sense, you know, a remarkably diverse panel here, you would Holly is Korean American Dora is Hungarian American look I think those are pretty much snow white learn witchcraft and James you're from Canada are great frozen neighbors to the

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north, but ever polite neighbors. So I was just wondering how you all use the current trends of diversity in contemporary genre fiction fantasy or science fiction, and how, if you see yourself working within those trends.

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You can go for it.

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I feel really grateful for the current trend so I grew up reading a lot of the more traditional medieval or Western fantasy I grew up reading Narnia and Tolkien.

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And when I started writing science fiction and fantasy all my characters were white people, because all the fiction that I had grown up reading was full of white people.

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And eventually I came to this realization that I have a heritage that is different from being a white person, different mythology different folklore different history.

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And that's something that I can reflect in my own fiction, and that I can offer to an audience of people who are not necessarily white people like I was looking at books for my daughter, who is half Korean half Caucasian.

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And there are there are so many more books in a wider variety of representing a wider variety of types of people than were available to me when I was a child so I'm very grateful for this trend

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will go and Dora.

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Excuse me, I don't know if I should keep myself muted most of the time or not, we'll see how it goes. It's I'm in Budapest Hello everyone from it's six o'clock here, I'm like, we had, um, and it's a little bit loud because there is a fan going because

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Um, and it's a little bit loud because there is a fan going because it's really hot, and I'm in a more than hundred year old building which has no air conditioning and also the windows are propped open a little bit.

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And so you can hear the traffic of Budapest out there. I actually, I, I was thinking how do I answer this and it occurred to me that the, what comes to mind actually is answering it as a teacher, because I teach classes on fairy tales on monsters on all

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sorts of things fantastical and my students I asked them to write their own creative fiction, and it's been really interesting for me.

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Going on this kind of journey with them in that my student population is very diverse.

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I teach at Boston University. Our students are 25% from overseas, not from the US, but even within the American population, you have an enormous diversity in the student population.

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And one thing that surprised me when I started asking students to do creative writing as opposed to just academic writing was that they were writing fairy tales they were writing stories about monsters but they were giving me very default American white

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middle class settings, and I was like wait a minute you're from Turkey. Why are you writing about American high school students.

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And so I've really tried recently to say things like, think about where you could set your stories, think about drawing on your own cultures whatever those are cultures that are interesting to you.

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If you speak, and many of my students speak English as a second language or English as their first language but they have another language at home, and I say if you're fluent in another language for any reason or reasonably proficient in another language.

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Translate stuff in your scholarship bring all of that stuff in. And I found that recently the students are much more comfortable, and I've, I've tried to diversify the curriculum, obviously as well.

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But the students have been much more comfortable.

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Studying the Chinese tradition of monsters, for example, as opposed to simply looking at a European tradition or even even more narrowly an American tradition, and for me that's wonderful because I learned so much more in the classes.

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And it's so much more fun. So, you know, to whatever extent that is happening in the world of fantasy I think it is happening I think it should have been more.

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I think it enriches all of us.

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Okay.

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Just follow up question do you think Eastern Europe tends to get excluded from the idea of Europe. I know when I was growing up I tend to think of like Western Northern Europe Germany, England and France and Europe.

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I've always kind of forgotten by Eastern Europe so as you're trying to do you feel that's the case as well.

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Yes, I think Central Europe gets forgotten and there's like, there's Central Europe there's Eastern Europe. Um, yeah, it's absolutely true and there are a couple of reasons for it.

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One is that the languages are more difficult Hungarian for example I did not grow up speaking Hungarian I spoke it as a child and I didn't speak it for a very long time and I'm trying to relearn it, and it's not indo European.

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So it's not even, you know it's it's it the language structures are so completely different. And that's part of it. So, translating getting translations from Estonia, or Lithuania, you know are very difficult we have very little.

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The literature from Central Europe in the US, unfortunately we're getting more but it's it's very difficult it's very expensive to translate.

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And a lot of this part of the world was behind the Iron Curtain for a long time.

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In our in my childhood it certainly was, and a lot of stuff. The the influences. When they came they tend to to go from the west to the east.

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And so, science fiction hear people talk about Isaac Asimov, but in.

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In the US, you're not necessarily getting these traditions or Polish traditions.

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So I think a lot more of that should go on.

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Okay, awesome. Thank you, James What do you think, as a kid of representative Katie and in the group.

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I would point out my favorite thing to say about Vancouver is that it is much further north than Toronto, and yet much warmer than all of the area that most people think of as being Canada.

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So there are always incongruities when we come to these kinds of discussions but you know as the says gendered white hetero mail in the group I should surely have an opinion on this subject.

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What, what Yun was saying at the beginning about representation like representation matters and as much as I would like to stay it would be great for fantasy scholarship to move beyond the politics of representation to the bigger and more challenging

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things representation matters and, like, that's an easy thing for me being a kid who grew up in a farming town, who was adopted and didn't know his, his parents.

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I can feed into virtually all of that, you know, sort of stick have a nice farm boy fantasy very easily.

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And and it is wonderful, that there is more finally coming available, where I simply don't see myself mirrored back to myself and ridiculous detail today, but at the same time, these you know vastly relatable experiences that are being written about finally

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in a larger quantity.

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It's, to my mind, probably the most exciting thing happening in fantasy right now and probably the most exciting thing happening in fantasy scholarship right now.

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Awesome. Thank you so much, and I know you're coming up with like an edited edition of Canadian fans assist of the 19th century.

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I am Theodore may be interested in this, it was a very strange fellow.

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In, 19th century Canada, who had a ridiculous facility with languages. So as later long poems that are fantastical will have Indian God's the merits appear.

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He was translating small Porsches portions of the Mahabharata, he did one of the first translations of the finished level. And yet just ridiculously complex with with languages and translation.

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Spring 2020 of sunken islands and pestilence recovering and retailer Fletcher.

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The book youthful. I guess that's going to segue into my next question when I talk about the idea of criticism, a little bit more generally. So, we do have to fiction writers here and an academic scholar on the panel as well.

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And one of my major interests, being an academic myself is how these two activities fiction writing and criticism.

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Can intertwine to really advance the cause of speculative fiction fantasy, science fiction or weird fiction. Have you and they know that historically some writers have felt and taken antagonistic critics, but our panels unusual in that most of us are

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critics and everybody here has been a teacher of one sort of another games and Dora you both have academic appointments the university's, you and I know you have a degree in that education from Stanford.

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So I was just wondering how everyone saw the relationship between fiction and literary literary criticism, and by criticism, it could be a formal peer reviewed academic criticism or the kind of stuff that you see in locusts or the Los Angeles Review of

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Books.

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But it's this relationship between fiction writing and criticism beneficial symbiotic wholly separate or what do you think what possibilities does criticism provide those fiction writers and what kind of limitations is any Do you guys see.

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Is it hesitate to go first.

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Feels like the adores question.

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I'm obviously writer.

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Sometimes, I mean, it's, it's sort of a lot of different things, is the problem that's why it's hard to answer Dennis because I think that it can very much be symbiotic.

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There is a, it's interesting to see how many fiction writers of the fantastic, have some sort of academic background that is a PhD or that is

teaching or something like that it's, it's actually a really surprised me.

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When I started to get to know writers that there are so many of us who are involved in teaching or academics in some way. Um, and so I read critical analyses of things.

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I know other writers who do and informs us. And I certainly read it, probably the most useful thing for a writer is not so much the formal journal style academic articles although those can be interesting, but the critical work that was done by talking

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by the wind by people like that who were not just writing fancy but theorizing and and that's, I think, really, really interesting. The other thing that I personally find really interesting is that there's a way in which writers tend to have fun with

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academic discourse and I'm thinking of Jonathan strange and Mr Norrell something like that, where you have all the footnotes. Right. And, and it can be really fun and meta fictional to write things as though they were academic articles or looking at something

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through a critical lens but actually it's really secretly a story something like that so there's this really interesting place where the two can merge.

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But I think writers theorizing what they're doing. I would love to see more of that, because I think that the two worlds can be separate. And sometimes they're two separate.

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Okay, great. James are you.

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I do have thoughts but I don't want to jump in front of you and if you would like to go first. That's okay. Um, so my background is in math and not literature.

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And I actually swore after a bad experience with a high school English teacher that I would never take a literary theory class and I have kept sup promise, but I do want to say that part of that was, I love fantasy and science fiction in high school and

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I spent a lot of time scraping up whatever literary literary criticism of those genres was available, and even those years best fantasy and horror

anthologies that Ellen dat law and Terry winkling put out, I don't, I don't know if I'm pronouncing your

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name correctly. But, you know, they would have an overview of the years fantasy and I would read those because I was so hungry for critical analysis of the genres I loved, and my issue with the high school teacher was the high school teacher thought that

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fantasy was a waste of time and not worth discussing in the literary manner and I ran into that attitude in college as well, but I found it so useful.

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Like, I was used to reading fantasy on a very surface level you know just for the adventure I want to see the monster being Slade, and I would come across these analyses that would go, that would delve more deeply that would talk about the symbolism that

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would talk about lineage going back to Tolkien or or older, writers, Lord done Sonny, And I found this incredibly nourishing and I'm sad that I don't know, as someone who was not a literary scholar.

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You know, I will read locusts or I will read articles in strange horizons, but I don't know where to go for this material anymore now that I don't have a high school library to ransack, and it's something that I wish there were more of in my life, that's

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the interesting you say that because I'm a writer, I've been working a lot with recently Paul Anderson science fiction writer, um, his degree was in physics and engineering he never took a single literature course in college, and yet he kind of had a

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really diverse reading experience and I just wondered if you feel it's some sense, being able to read on your own like that can be freeing in a way, or if you thought there's possibilities and not having set curriculum of alert or English major, that

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some people have.

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I think it's spring in some ways and limiting and others, for example, when I was reading Joni Benji's the summer Queen which is.

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It's science fiction, but it has parts of it that I learned, called back to the color. Color level. I can't pronounce that the finish Mandala Mandala sorry.

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Yeah, so there are characters and story parts of the story that call back to the people to that book The Snow Queen calls back to the Hans Christian Andersen, which only knew because my parents had handed me a collection of Hans Christian Andersen fairy

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tales when I was a child, and there are all these strands that feed into literature like writers love making illusions, and I think it depth experience if you know where the illusions of the history are coming from.

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And sometimes it's not a, it's not always obvious.

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I went, I spent half my childhood in South Korea so my education was like not entirely American Standard. So, there, there are a lot of sort of more pop cultural things that are not obvious to me that might be obvious to someone who went to American schools

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and had that background growing up. And so just having access to that. and being able to educate myself, I feel would have been really valuable did this a jump on that a little bit.

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I was reading the dragon pro when I think I follow both exciting and frustrating I was like if I read like a John or a fantasy Tolkien I know okay that's that's from to bail or that's from middle, but when I was reading the dragon.

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There is so much reading poker in there.

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I really want to find out those the greater X ray Griffin some of these ideas and traditions the stories. I thought that was really exciting. And I want to jump on James this time but it occurred to me that there were two texts that were really formative for me, that I read when I

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for me, that I read when I was starting to think about being a professional writer and one was the language of the night the book of essays by Win. And the other one, I think it was Katherine Hume fantasy and my niece's.

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Did I get that right, yeah okay she talks about like these sort of holes, like literary modes, rather than fantasy being a genre and, and I read those Yun was talking about wishing for particular kinds of critical things.

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And these were things that were useful to me from a credit perspective, actually.

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I would actually just echo Theodoros point that there there is a lot of, you know, despite the difficulties sometimes when we read across you have scholars who are used to, you know, working on Joyce and then they decided to read a mainstream type Robert

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work.

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I think I've mentioned this to Dennis before my background was as a music student I studied opera and early music for performance and when you're a performer people don't say you're not an artist because you didn't write the offer you're singing in.

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But we do certainly run into that with criticism where people will say criticism doesn't have a style Well, it certainly does, and the kind of creativity or thought processes I bring to scholarly work is not particularly different from what I do for creative

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work. You know where there's performance or writing, although I don't I don't read John or works at all.

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Despite what I do as a critic.

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I don't find the energy or drive behind them in any way substantively different. It's all the same engine turning over, looking for different things different areas of interest but the same kind of need to explore.

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It would be exciting given how pervasive the number of scholars turned writers and writers turn scholars. There are especially in fancy because we you know we remember for Tolkien we kind of forget it for like when I pointed out you know problematic author

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like David headings was, you know, was first, a 10 year in university professor.

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This is actually an all uncommon in fantasy scholarship or in fantasy criticism, and yet there's this general tendency I found to say, Oh, should we read the illusions in this author's tax will like.

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Obviously they are familiar with us and converse sense and working with it Why on earth would we not read that.

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And I'm not sure if that's an answer but it's a great answer. Thank you so much. I think we have time for one more question before we end for q amp a and switch gears slightly and talk about the idea of style, and particularly proud fevers pros and speculative

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fiction. I think most of us, I think, have some interest in.

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Now as you know our words with the missing poetic are based on the idea of mythical Jesus the transformation of myth and modern fiction. And there's a comment, Dora good segue from Ursula K.

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Le Gwynn Michigan the language that the night. This has always taught me in that, when she writes that the central quality of great fantasy is style, which I think we can explain that include science fiction text with poetic qualities as well.

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But for me the idea of style is usually one of lyrical prose passages that read almost like poetry. And that brings up a very obvious question, namely, what do you do with actual pro dream.

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If that's how you define style and fantasy or myth aquatic fiction. And I think this is a again a great panel for this topic because obviously Snow White nurse witchcraft is a mix of poetry and prose, and you've got one a couple of rising words.

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you do and I've seen that you've written some publishing verse yourself and your prose is often praises lyrical and you can James, you have this well i think is a very unusual scholarly bread from writing about anarchist modernist poetry first monograph

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to discussing in a modern it's fantasy, a number of prose fantasy texts, so I really want to ask two questions here first. What does everyone think about the interrelationship of prose and poetry and contemporary speculative fiction, and more specifically,

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what kind of future Do you think poetry by itself has in the field that has traditionally been dominated by prose fiction.

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I don't mind jumping in but do you. Does anyone else want to go for it, you know.

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I would say Dennis I think you, you have the dominant scholarly voice so far on on with your your latest article on poetics in fantasy poetry.

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It's peculiar because when there's a desire to create a lineage for fantasy often scholars will look back to poetic texts to provide that lineage going back beyond say, you know, the late 19th century.

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So it is in one sense central to the genre in another sense like poetry, overall, outside of the mainstream for for popular a general consumption, even though, you know poetry so ubiquitous will talk about fairy tales but we won't necessarily talk about

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folk songs and focusing and get everyone on this call I'm sure could recite accurately the melodies Twinkle twinkle little star, which has been passed down orally for centuries for us in terms of studies the poetics of fantasy I mean it is a highly Ron

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style stylistic genre, whether it's going to be talking, whether it's going to be, you know, sort of, the kind of things we find most prevalent in the 80s with these about.

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These are highly stylized texts that require a good deal of expertise for a mainstream consumer to consume with enjoyment. and yet they do you know in the millions.

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So the idea that poetry cannot appeal to the masses is in one sense ridiculous because obviously it does. The ideal of the idea that the highly stylized affectations or stylistic concerns of poetry cannot communicate and be enjoyable and fun to the masses

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is likewise ridiculous the ads.

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You know, it's still there is a pervasive problem, I suppose, in terms of like what would scholars do with the poetics of fantasy or poetry and fantasy.

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I hope that someone is going to do some wonderful scholarship in the near future.

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And yet at the same time, it really is like it should be low hanging fruit here because, you know, if you were to talk about highly stylized fiction, we have that sort of generalized beige ness of the prevalence of the MFA writing style and fantasy absolutely

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moves against that and in many respects.

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And yet, you know, could I name, a best selling fantasy poem or long poem.

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Not really, even though, you know, we know Paul Anderson was was writing in this matter. I could point to many fantasists who switched from being poets like hope Merlis, who I primarily thought of as a modernist poet who fantasy scholars primarily think

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of as a novelist, or or even the authors I've tended to work on the mid century like Lauren sterile, who also have large bodies and poetic texts and are often accused of having a very poetic prose, you know it's it's it's there to grab anytime,

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which is not really an answer. I'm sorry.

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Now illuminating mentalist now do early June.

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I think it's highly individual, I mean, I think about a writer like Catherine Valenti her pros is very, very important.

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And it's a good question to what is it, what does it mean to be poetic right and I think what I mean is that she pays an enormous, enormous attention to the way that language sounds and her language is dense it's it's it's not there's no attempt to be

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a kind of transparent pain, so that we forget the language is there the language is always foregrounded. So there's her.

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There are on the other hand, writers who want that sort of transparent pain, that's actually something I was taught to aim for in writing workshops and these were fantasy and science fiction writing workshop specifically.

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But I was also thinking about Maria Divina had me who recently translated available.

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So, and then she wrote her own version.

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Bill wolf that's actually a contemporary retelling that's from the perspective of grandma's mother. And so the people I find really really interesting in fantasy writing tend to blend these things Kelly link also I think is very poetic j Nolan is another

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example of someone who writes poetry and prose Joe Walton writes blue poetry and prose and you can see the effects of poetry in their writing, and it's a really it's a close attention to style, which has a really weird place in our culture right now and

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Because a really weird place in our culture right now and James was sort of pointing this out in that it's very hard to sell poetry collections. But on the other hand, Twitter is alive with poetry and so his Instagram.

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So it's, and I follow people who are posting poetry little bits of poetry all the time. So it's something that, on the one hand permeates our culture, and on the other hand, that we don't seem to give a lot of

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respect to print something like that, unless it's Ruby car or Nikita Geller or someone who's writing actually for a young adult audience, there's, there's a lot of young adult poetry out there.

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So it's kind of a weird thing.

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But I think in many interesting for many interesting fantasy writers it really infuses and informs their writing in a way that you don't necessarily see in, in here I'm agreeing with James in kind of The New Yorker story, or just to piggyback on that.

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Perhaps the radical potential in poetry is the fact that it's non commercial status.

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For the most part, and yet that is almost the antithesis of what we discussed when we get together to consider fantasy fiction. We almost exclusively consider its commercial modes.

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And, and yet you know there are there are others.

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It's interesting because I read a lot of poetry, especially when I'm stuck in a book I'm reading Swinburne right now, like an 1884 edition.

And I often talk with writing students or mentees who are like, I would like to improve my pros but how do I do

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that how do I level up my prose and my answer is always study poetry because there's this intense intense focus on language.

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You know when you have an eight one poem. every word and every line counts for so much more than it does in a 100,000 word book. And the other thing that I tell people is that some of them are like, Oh, I didn't like Po, or I hated a Hausman Huisman.

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See, I cannot pronounce anything, but you know they're thinking of the the old time poets, and I'm like, do you like rap.

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There is a ton. You know, the first time I listened to Eminem, I was completely shocked by all the cuss words and the sexuality, but then I looked at the language and the wordplay and the use of Brian and I'm like this is poetry, right here.

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When I listen to dances rap, that is poetry right there, and it's in a form that people are not used to calling poetry, but people certainly consume it.

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And I think people are affected by it, when they when they think of ways to use language. So I always tell people find poetry or use of language in some medium that speaks to you it doesn't have to be Wordsworth or Shakespeare, find something that, that

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you can relate to and study that Leonard Cohen lyrics.

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Yeah, the poetry.

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I'll just tell you in one of my favorite sort of Canadian factoids is the the chords for playing hallelujah or precisely the same as playing. Really. Yeah, I'm gonna I'm gonna look that up afterwards I gotta check out my ukulele Sunday.

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Alright guys, that's awesome. Um, I think we can now open things up for questions. So again, people need to post a question in the chat keep looking at that, or if you want to use the raise hand function.

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You can do that as well I can call on someone.

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Vicki, I see your hand go up.

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I think I have a question about.

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So, I'm us book is about the fox myth, which I love, and I've been watching like Korean and Chinese and Japanese TV and that gooey. To me, oh Camille much.

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There we go, is, is. He's everywhere that that story is everywhere. So I'm wondering, and this is really for all of you. Is there a fairy tale is there a fable Is there a monster that you think has been overlooked.

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That would make a great story that you think, Oh, I wish somebody would write about this particular thing, because I haven't seen it and it's a great story.

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So that's my question.

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There's a Korean story about a monster by each metal and becomes larger and larger and the basically, it's immune to being killed and it rampages through and it destroys the entire town that I have always thought would be fantabulous to us in the story,

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but the story behind that is that North Korea kidnapped a filmmaker and made the make a movie about that monster back in the 1980s. So, this movie exists, it is North Korean propaganda, I think the monster deserves better, that's my answer for you.

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Thank you.

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I don't have one.

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There are there are so many.

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Sorry.

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So one of the things that that I sort of grew up with was, I had books of Central European fairy tales.

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And there are so many of them and I actually read them and children nowadays I think, don't read these big books of fairy tales that I had growing up, and I don't know maybe it's a generational thing I don't know how many of you grew up with really big

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books of fairy tales that had like 100 fairy tales in them. And, and my students when they come into a fairy tale class you're like, oh yeah fairy tales Cinderella Beauty and the Beast, and they know all the Disney ones, because they didn't consume their

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fairy tales through books they consume them through visual media.

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So their idea of fairy tales is really really narrow.

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And one of the things that I've been doing to practice my language skills is watching an old TV series, it's not it's not a series, it's a cartoon it's children's cartoons that were made, I think in the 70s maybe in Hungary, and they're my dad made mistake

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which is like Hungarian fairy tales and their little cartoons.

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And there are just so many of them.

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In, in telling all these different kinds of stories. So, any, any way that we go beyond the Brothers Grimm and Charles pro or even the ones that we know from the Brothers Grimm right there's so many out there.

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My favorite, to be honest. One of my favorites is mother Holly, which you all probably know with the girl who go falls down the well, and they're the, there's the, the bread in the oven and the bread says take us out take us out.

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We're all cooked and she takes the bread, and the apple she says, shake my apples down there all right she shakes the apples down and then she needs this old woman, and the old woman says come work as a servant for me I am mother Holly, and you have to

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shake my bedspread out really well every day because mother Holly makes it you know, and the girl does that she does a really good job and then she says I'm, I'm homesick I want to go home and mother Holly says okay go go home go under this gate and the

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gate, gold showers down on her and all the gold sticks to her and she goes home, and her either it's her mother, her stepmother depending on the story, but her stepmother says, Wow, we've got all this quote I want my daughter, whom I've been favoring

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to go do the exact same thing, except her daughters were lazy and her daughter doesn't take the bread out of the oven because she might be, you know, burn her hands, she doesn't bother getting the apples down from the tree because they might fall on her

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her head and she goes to mother Holly, and she says okay I'll serve you, but she does a really bad job. And so mother Holly, after a while says okay you can go home now.

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And she also goes through the gate and pitch falls on her.

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So this is, it's a it's a version of a teletype called the kind of unchain girl. And I just, I basically I just love the concept of mother Holly, who needs to know for her.

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As I see Julie's had her hand up for a bit so Julie would like to ask a question.

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Sure. Thank you. And this is a question about that.

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Creative Writing scholarly divide and I kind of want to direct it mostly to the the critical writers.

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I was reading a couple of Louis essays a couple of weeks ago, and he's taking potshots at TS Eliot and he's taking pot shots at IA Richards and really both for the same reason because he sees them both as kind of becoming obscure and away, and this was

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the period where you not get not only literary modernism but you also get literary criticism becoming sort of scientific self consciously scientific and becoming less accessible to people.

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And so I was curious about whether you'd ever thought about the inaccessibility of literary criticism and of popularizing your own work, and you know what would that even look like if you wrote things that people could read without a PhD.

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And, you know, where would you like what do you see as sort of the status of the discipline in that regard. Because when I was reading it, I was like, why don't we get that up.

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But if we let things go off the rails that way it's fun reading these essays he tells jokes, you know.

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So, I would have strong feelings about that one.

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I would point out say Lewis assumes or naturalize is the train reading habits of his own audience to say a ubiquitously Christian whiteness of jolly old England is perfectly understandable and comprehensible, and therefore not in any sense a stylistic

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decision he made that speaks to a particular audience you wish to address.

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You know what I mean there is of course it's highly stylized. It's like saying Hollywood continuity editing is not a bizarre and strange and disorienting thing to someone who's never seen it before.

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But we are you know through hundreds or thousands of hours of familiarity with Hollywood continuity editing.

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So we assume that it is natural, which is itself a way of building and and reinforcing our own positions of structural power and authority.

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Sorry if that's really the case they approached Lewis. At the same time, like it's an issue with critical and scholarly work where you have a standard critique has you know why did they have to write it that way.

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And part of it is that that is how those insane my target audience are going to get things from a critical tax, but I don't talk to my grandma that way.

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And when I want to explain things to my parents I don't, you know, I'm first gen my parents didn't graduate high school.

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I don't talk to them, the way I do and say a critical monograph, or even when I read a blog.

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So, you know, when I look at Lewis I would say he was signaling more, the group that he wished to be affiliated with him to have naturalized.

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Then he was pointing to, say, a genuine issue with Eliot, you know, Eliot has difficulty and there's good scholarship on what difficulty means in modernist poetics.

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But for the most part it's a moment of saying, you know, stop.

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Pause slow down, look at this more carefully. Did you notice what's happening here. And that happens all the time in mainstream best selling without style, fantasy, when someone slips into these vows or a particular particular sentence structure that's

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quintessential to fantasy.

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You know the readers have naturalized that over hundreds and hundreds of reading experiences, and therefore it reinforces their group, through, you know likeness and difference.

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I'm not sure if that's a friend, friendly, it's like I really get your point you know what I want my scholarship to reach a wider audience. Yes. Will that do what it has to do for the work of getting, you know, me what I need to have for a committee separate

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from me to approve promotion or renewal or so forth. No, it will want.

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So, you know, there's those structural things, but you know it's great if someone can speak to multiple different audiences, but I don't think it's any different from the kind of reader who would then say, Why do I have to read a book with Korean characters

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referencing mythology with which I'm familiar. That is such a big stylistic choice when in fact it is no different from the stylistic choice being made in the mainstream.

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Maybe that was more of an answer than I should have given no I mean I think I think you're, you're absolutely right that he's, he does have a particular and very limited audience in mind and in fact a lot of the popular examples that he gives her his

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students so that's a pretty exclusive crowd right there and really diverse in the time period. But on the other hand, I his writings have

been popularly accessible and I don't mean just to that limited initial audience that he had in mind in ways that

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the very professionalized writings of other scholars of the period don't attempt to be so, you know, I mean, I would never say those writings are without style they've got an extraordinary amount of style, but they're also you know that they, there is

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a non professional accessibility to them that I don't think is purely based in, in that identity, a hop in here. We are now officially out of time, but it seems like I get, I get both people's points are merciless have been language of the night when

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we're talking about very accessible and the wind is just a wonderful stylist.

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talking about, very accessible and the wind is just a wonderful stylist. But it's definitely an interesting comment question. I wish we can continue on, if we want to continue on with it, or we can take this discussion over to Discord.

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I'm have that tool but we do have to leave the student here so the next group can set up. I want to thank everybody so much for coming in both the audience and our three panelists you guys have been fantastic with wonderful answers.

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I greatly enjoyed it and I just want to give you guys a round of applause for coming in. Thank you. And David David blender is actually going to be speaking about the Mississippi awards more generally.

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So, a similar topic is going to come up in the next panel in this room, if you want to hang out

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with your panel

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was.

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Yeah, it's not so much a panel as a sort of discussion. I'm not even sure how many of the people who are part of the committee's.

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At least this year will be part of this discussion I sent a general email out and haven't had actually a direct response from anyone I hope it's

not just me monologue about awards and the process, but I was part of the committee's that did words for all

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three of the people that joined us this year last year. And, and I loved all of their books.

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And I also love some of the books that didn't actually win that were finalists and even some of the books that weren't even finalists so of course we don't officially ever acknowledged that reading.

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But in today's discussion since we don't have an announcement of the finalists yet we'll just have to be talking generally about the books that we read from last year, whether or not they were part of this process.

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At the end of this conference.

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Later on Sunday will be announcing the finalists I understand and Dennis is the chair of that operation or the steward in charge of it.

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I'm going to cheat just a moment here and say, talking about easy to read books and hard to read books.

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James his book that one last year, the first 90 pages was a tough road to hoe. And I was not the only one that had a tough time but I will say it was a very worthwhile experience for me.

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And I had never known that hope merely had written a poem that I still haven't read but which I did download to read soon.

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And, but I had read much of the fiction that he discussed and it was so important to to take some of that critical tradition, coming from at least in my understanding, a book that was mentioned I think by Theodora first today, and that was Catherine Humes

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Humes fantasy and my nieces was just kind of opened my view of what fantasy was when I read it, what 20 some years ago.

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And then Brian added Barry kind of going off from that in strategies of fantasy and saying, we have to go with a fuzzy set that starts from a central example.

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And so he chose to go with Tolkien, and in his book argues why, but really interestingly James takes another strand and says let's not go from Tolkien Lewis Inklings people.

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Let's look at a different strand. And so in essence he follows up, Brian suggestion. Only he picks a different fuzzy set for the central start and.

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even make small commercial units that are software you know it's like for one one small bag. I don't want to cut off this conversation but we are at 30 path to, to start the next presentation.