

The Urban Condition

Literary Trajectories through Canada's Postmetropolis

Edited by

Eva Darías-Beutell

Universidad de La Laguna, Spain

Series in Literary Studies



VERNON PRESS

Copyright © 2018 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Literary Studies

Library of Congress Control Number: 2018948070

ISBN: 978-1-62273-417-7

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Table of contents

Acknowledgements

v

Chapter 1	The Urban Condition of Canadian Literature Eva Darias-Beautell	1
Chapter 2	Troubling the Postpolitical City: Space, Politics, and Identity in <i>The Young in One Another's Arms</i> and <i>What We All Long For</i> Jeff Derksen	15
Chapter 3	The Traffic of Affects in Michael Helm's <i>Cities of Refuge</i> Ana Fraile-Marcos	31
Chapter 4	Cities of Belonging: Shifting Perceptions of the Urban in Italian Canadian Writers Silvia Caporale-Bizzini	51
Chapter 5	Walking in the Queer City: Urban Life as Transformative Social Space in Ivan E. Coyote's <i>Loose End</i> Isabel González Díaz	73
Chapter 6	Cityspace and Digital Poetry: Reading and Walking in Don Austin's <i>Hypertext ned after snowslides</i> María Jesús Hernández Lerena	99
Chapter 7	Invisible Restlessness in the Yearning City: The City Classified and Consumed; or Joyfully Resonant Aritha van Herk	121
Chapter 8	Unexpected Archi<i>texture</i>: The Diagonal City in Timothy Taylor's <i>Story House</i> Eva Darias-Beautell	141

Chapter 3

The Traffic of Affects in Michael Helm's *Cities of Refuge*⁸

Ana Fraile-Marcos

Affect is by no means a straightforward notion. In Freud's psychoanalytic theory it encompasses instincts, drives and emotions. For some writers emotion and affect, even feelings, are interchangeable terms; for Irène Matthis affect is a matrix of emotion and feelings; some other authors, however, outline the differences between each of these terms.⁹ In this essay I work with Deborah Thien's definition of affect as "the *how* of emotion . . . (in both the communicative and the literal sense) the motion of emotion" (2005, 451) that may lead not only to agency but also to knowledge. This approach to affect as a cognitive form links with Baruch Spinoza's challenge to the model put forward by Descartes of the existence of an immaterial mind or soul that animates the body and leads to human agency. Concurring with Spinoza's idea that "knowing proceeds in parallel with the body's physical encounters, out of interaction" (Thrift 2004, 61), Henri Bergson, Gilles Deleuze and Félix Guattari, and their translator, the Canadian political philosopher Brian Massumi, consider that affect exists in the unsolvable tension between mind and body, between the power to affect and the power to be affected. Similarly, in his development of affect theory, Silvan Tomkins regards 'cognition' as "all of the ways raw information is acquired, and how it is transformed from the way it entered the system to however it gets to be used" (Nathanson 2008, xxv). According to this comprehensive view, cognition involves aspects as vague but also as real as "knowing, understanding, sensing, and loving; it must explain aesthetics as well as the aiming of artillery" (2008, xxv). Tomkins calls this coassembly of affect and cognition 'the minding system.'

In *Writing the City*, Peter Preston and Paul Simpson-Housley draw attention to the link between understanding, affect, and the city when they remind us that "the city has always been an important literary symbol, and the ways in which a culture writes about its cities is one means by which we may understand its fears and aspirations" (1994, 2). The city of Toronto stands as

such a symbol in Michael Helm's *Cities of Refuge* (2010). In this richly complex and multilayered novel a gallery of Canadian and non-Canadian characters, of citizens and non-citizens "tossed together by global forces" (Helm 2010, 73), strive to understand their reality in the multicultural hub that offers refuge to immigrants, exiles, asylum seekers, and Canadian nationals alike. If for Nigel Thrift the city is a "roiling maelstroms of affect" resulting from the encounter of bodies, and shading "almost every urban activity with different hues that we all recognize" (2004, 57), for the 28-year-old Canadian protagonist Kim Lystrander cities are connected to the unconscious and its pre-language character (Massumi 2002, 30), as they consist mostly of traffic of affects triggered by a combination of memory and sensorial perception:

Cities aren't buildings; they're traffic. They're selected eye contact and the compassing alarms at night and what they set off, the scurrying, the looping guesses at haunchweights. The city is held together by hundreds of thousands of tacit agreements, many forgotten but still in place. The sheer size of things is not to be acknowledged, for instance. The cold terror in the sea depths of personal histories, the millions upon millions of seas. People in their fleeting moments of clarity had full contact with the place, it was that simple, and no one would stand still for what they'd seen if only they could remember it. (2010, 156)

Transpiring from the above passage, as well as from the work of theorists of urban space (Georg Simmel, Doreen Massey, Jane Jacobs, Walter Benjamin, Michel de Certeau, Richard Sennet, Michel Lefebvre, Edward Soja, or Kevin Lynch), is the recognition of the traffic of affects and 'intensities of feeling' (Massey, Allen, and Pile *City Worlds*) that occur in urban space. Moving beyond this identification, I would like to draw attention to Helm's nuanced rendition of the twenty-first century city of Toronto as the setting where analytical reason and sensory perception clash, compete and intertwine in the characters' quest for the production of order out of chaos, meaning, understanding, and knowledge. Though seemingly relying on the dichotomy reason/emotion for character construction, the novel resists both the privileging of Cartesian rationalism prevalent in Western thought, and the wholesale allegiance to affect as an epistemological source consisting of "a substrate of potential bodily responses, often autonomic responses, in excess of consciousness" with the capacity both "to affect and be affected or the augmentation or diminution of a body's capacity to act, to engage, and to connect" (Clough 2007, 2).

Analytical reason and experiential-intuitive thinking are dissected in the material space of the city against a sensory background of local violence that links to ongoing wars, torture, massacre, and terror outside the borders of the

Canadian city. Thus, the novel begins with a disquieting act of witnessing the last known moves of a foreign girl who has gone missing in the city. Subliminally, rape and murder are implicit in her disappearance. The city is not some remote place in a remote country, but turns out to be Toronto, which in the collective Canadian imaginary stands as a place of order, safety and multiethnic conviviality. The reality is, however, that despite the surveillance cameras displayed all throughout the city both to deter and help to punish crime, this foreign girl disappears, and her disappearance haunts the viewer-narrator, for she is, in Ulrich Beck's terms, the un-excludable strange-other,¹⁰ a foreign familiar face unavoidably connected to us, denizens of the global city: "*we think we've seen her, or know her, or someone we know knows her, and we pace back through the week, looking*" (Helm 2010, 2). Moreover, the narrator registers the sad irony implied in the disappearance of someone who left her own country — probably escaping extreme violence or extreme poverty, or both — only to be murdered in Canada, an emblem of peace and order: "*and she's come all this way to go missing*" (2010, 2). Toronto is thus connected not just to other regions in Canada where, according to recent police records, nearly 1,200 Indigenous women have been murdered or gone missing in the last thirty years, but to global atrocities, such as those taking place in Mexico, Argentina, and El Salvador, for example, where astounding numbers of young women have also gone missing.¹¹

After the italicized passage prefacing the novel with the haunting disappearance of a foreign woman in the city, the plot unfolds around Kim Lystrander — a drop-out PhD student of history — and her estranged father, the professor of Latin American history, Harold Lystrander. Kim loves her father, though she resents his family desertion years before, dissents from Harold's approach to the study of history, which she finds amounts to little else than the shuffling of footnotes (2010, 159) in its scholarly detachment from the subject matter, and strives to get to know him, despite his elusiveness. In contrast with Harold, Kim's emotional approach to the study of history is perceived to lack "scholarly rigour . . . The problem, as one of her profs had said, was that critical understanding didn't interest her as much as empathy" (2010, 18-19). As a result, Kim quits her studies and engages actively in the making rather than the analysis of history. Her voluntary work with undocumented refugees and asylum seekers at the NGO called GROUND — 'Group for the Undocumented' — can be seen in this light. This, however, is another bone of contention between her and Harold, who perceives that Kim's involvement with these non-status people that he pejoratively calls *the rejects* is dangerous: "These people you work with, the rejects, you don't know them. There are reasons they get rejected" (2010, 24). To Harold, rejected refugees are bogus asylum seekers, strangers marked by

the ambiguity of that which is unknown and therefore fearsome. And yet, Harold and Kim are also portrayed as strangers to each other. They even use this term to greet each other. As I suggest elsewhere, this move hints at the recognition of the ontological indistinctiveness between the citizen and the noncitizen, and calls for a political and cultural reconfiguration of the nation-state in the age of neoliberal globalization.¹²

Kim thus becomes the nexus between the underground world of undocumented immigrants in the city and that of Canadian citizens, the world of state legislation and that of the NGOs and sanctuary churches working on its fringes. Moreover, Kim's body moving in the city as she joins in the street traffic either on foot or riding her bike foregrounds the dramatic encounters between the foreign other and the citizen. As her ailing mother Marian recognizes at the end of the novel, "They were all connected through Kim" (2010, 395).

When Kim is assaulted by an unidentified stalker on her way to the Ontario Royal Museum, where she has a night-shift job as a security guard, the background violence surrounding the protagonists suddenly hits home. This single event that turns her from an activist into a victim (provoking a shift from active to passive subjectivity) ineludibly connects Kim to the foreign girl of the opening pages, to the refugee claimants, as well as to all victims of violence, either within or outside the Canadian state borders. Although Kim manages to escape from her attacker before he can seriously hurt her, she falls into the pit of a construction site and is badly injured. The incident is recounted immediately after the narration of the disappearance of the foreign girl in the preface, further challenging the idea of Toronto, and of Canada by extension, as a safe haven. As far as urban violence is concerned, Toronto is not different from, Chicago — the American capital of crime in urban mythologies. Like in a shard of a dream Kim recalls right before she was attacked, these North American cities facing each other across the lake on both sides of the US-Canadian border, blend into each other, the same as an unidentified horror makes the faces of the people of her dream indistinguishable (2010, 9).

The contest between two different approaches to reason, one analytical and the other synthetic, encompassing the senses, intuition, belief, and emotions, is prompted by Kim's and Harold's attempts to explain why she was attacked. In their respective quests for meaning, Harold's trust in analytical reason leads him to try to establish linear causality. However, his logical conclusion that some bogus asylum seeker among those Kim works with must have taken revenge on her for having been rejected, is based on nothing but his own prejudices against refugee claimants. Kim is more inclined to accept that she has been a circumstantial victim, and stresses the value of emotion, intuition, and the senses in her search for meaning and moral consciousness.

Fear is at the core of their respective approaches to the figure of the refugee, defined by the 1951 UN Convention as a person who “owing to a well-founded fear of being persecuted . . . is outside the country of his nationality” (qtd. in Nyers 2006, 47). On the one hand, Kim aligns with the idealist (emotional) ethos of the Canadian nation that seeks to assuage the refugee’s fear through compassionate empathy and hospitality, allowing the refugee to start a new life in the allegedly secure and peaceful Canadian territory. Kim is nevertheless very critical of the screening mechanisms used by the Canadian state, which she thinks respond to the pressure of having to deal with the highest immigration rate in the world and with economic rather than ethical concerns: “She said, ‘We screen by sending back the poorest unless they’re in danger, so we’re bound to make mistakes and send people off to their deaths. We already knowingly hand them over to torturers’” (2010, 24).

On the other hand, Harold believes that the fear that shapes refugees diminishes them as human beings, because they are motivated by a *feeling* — the subjective emotion of fear — rather than by *rational deliberation*” (Nyers 2006, 61; my emphasis). In Harold’s view they are irrational, instinctual, unreliable and unfathomable strangers; the opposite of the citizen (himself) and the state, who are in turn perceived as embodiments of reason and control, associated to consciousness. Kim’s experience of violence, however, destabilizes this binary as she, too, becomes possessed by fear, a fear that “was going to have her long after her attacker had” (2010, 42), a fear that was pervasive, omnipresent, and followed her to her seclusion in the woods: “One afternoon she closed a book in mid-sentence and admitted she was scared. Not just of the city but of this cottage, the lake. The vast forest invited the loss of body and mind. She was scared of the night sky. She lived at a pitch of fear just below awareness” (2010, 45).

Standing close to Kim’s synthetic reasoning is the Anglican priest Father André, whose work is presented in the context of the sanctuary churches that offer refuge to undocumented asylum seekers; and Rosemary Yates, a devout Christian social worker who provides sanctuary to exclusion refugee cases regardless of their former crimes. Their religious beliefs connect with Kim’s trust in emotions and intuition, as intuition can be defined as an *a priori* knowledge or experiential belief characterized by its immediacy. Drawing on the Biblical account of the six cities of refuge, Rosemary goes well beyond Canadian compassion and hospitality by defending the idea that even manslayers should be given asylum if their criminal acts were not something they sought and relished, but the result of seeing themselves involved in circumstances out of their own control. Harold meets Rosemary via André, who, he suspects, “must have thought this woman could give him some perspective, or counsel him to face his emotions more directly instead of

producing a misleading analysis of the events” (2010, 98-99) that led to Kim’s attack. However, though different from Kim’s emotional approach to laic cosmopolitics, Rosemary’s reliance on religious faith equally enervates Harold, who finds it at odds with his defense of Cartesian reason.

As the Canadian protagonists unavoidably grapple with the sensorium of the city and the traffic of emotions it incites, Helm undertakes the representation of perspectives of the city from above and below as an incessant dialogic interaction, an interplay between closeness and distance, the observer and the observed, but also between rational-analytical thinking and experiential-intuitive thinking, until at some point all these distinctions collapse. Interestingly, Harold, who champions Cartesian reason, seems to favour the panoramic, aerial perspective of the modernist quest for (spatial) order, whereas Kim and Rosemary undermine with their street-level experience and direct contact with the materiality of city space his aloof attempt to instill meaning and analytical reasoning onto the urban grid. Rosemary even tells him that “[p]eople mistake altitude for perspective,” and adds, “I’m not impressed by views.’... No one learns anything without their feet on the ground” (238).¹³

One interesting scene illustrating Harold’s position as de Certeau’s disengaged spectator, “looking at the city from rooftop bars” (2010, 67), or from the heights of his twenty-one storey-high apartment takes place after he identifies from his windows one of the electronic billboards downtown “playing its package of ads and headlines” (2010, 240). Instead of letting himself be moved by the images of war and death that spring to his head, Harold shifts his attention to the scientific explanations that provide a rational account of the process through which the mind gives meaning to a set of sensory signals:

Now that he knew what it was, some impression in the lines and colours reassembled in the eye the entire image. All he saw were dark green lines, dead straight, but somehow it meant that another Canadian soldier had been returned home in a coffin. You glimpse from a distance or drive past and picture the rest by yourself. The dead kid’s haircut and uniform, the very frame of the headshot there over the news anchor’s shoulder (the anchor’s haircut and suit). The military spokesman (his haircut, his uniform ...). And back to the flag-draped coffin and the young family standing strong. (2010, 240)

The sanitised picture of the young Canadian soldier in a coffin brings forward the awareness of our vulnerability to pervasive violence, and enhances what Brian Massumi terms *low-level fear*, “naturalized fear, ambient fear, ineradicable atmospheric fright” (2002, viii), “A kind of background radiation

saturating existence” that “may be expressed as ‘panic’ or ‘hysteria’ or ‘phobia’ or ‘anxiety’” (2002, 24). This underlying fear, Massumi argues, is characteristic of modern subjectivity and current capitalist biopolitics, and is mostly instilled through the media serial transmission of frightful images, which contributes to the collective perception of the condition of being human as being a potential victim (*Everyday* 24). Harold’s mental reconstruction of this unsettling image of war intercepting pedestrians and drivers reminds the citizen of the perils and violence lying outside the borders of the nation-state, but the body of a young Canadian soldier in a coffin also brings the violence taking place outside Canada to bear upon the Canadian body (politic). In Harold’s vision, the electronic billboards downtown establish “the materiality of the body as the ultimate object of technologies of fear, understood as apparatuses of power aimed at carving into the flesh habits, predispositions, and associated emotions — in particular, hatred — conducive to setting social boundaries, to erecting and preserving hierarchies, to the perpetuation of domination” (Massumi 2002, viii). As a result, the continuous broadcasting of violence displayed on the downtown billboards prompts public approval for Canada’s international and domestic security politics, and reinstates Canada’s stature in the hierarchy of nations as a peacekeeping state. Yet, Harold typically shifts his attention to rational explanations that may demystify the emotions of fear elicited by the electronic screens occupying urban public space.

In addition to the low-level fear aforementioned, the iteration of images of atrocity mediated by the various electronic screens produces in the viewer a sort of “stupidity” and numbness whereby individual memory and introspection are supplanted “by collective technologies of storage and screening” (Massumi 2002, 25).¹⁴ Such desensitizing equals a voyeurism that precludes any affective response. According to Susan Sontag, the media’s use of the image is “part of the normality of a culture in which shock has become a leading stimulus of consumption and source of value” (2004, 20). However, the incessant repetition of images of atrocity no longer guarantees shock. Rather, the observers become impervious to the suffering of others due to their inability to do something about it or to learn from it. Helm’s novel is saturated with instances of this low-level fear foddered by the everyday broadcasting of images of atrocity in the shape of casualties of war, terrorism, global warming, human exploitation, torture, natural disasters, accidents, and crime in general. From Kim’s perspective, the pervasiveness of violence in the city is such that the bad news no longer registers, “that thinking of local sudden deaths was like staring at the rain” (Helm 2010, 151).

Rosemary Yates, however, is haunted by the pervasiveness of images representing “the worst human actions” (2010, 233). These are all the more

present to her through her work with undocumented immigrants and through the media. She deplores the role of the internet in the obscene commodification of the inequities and instances of violence in the world: “The internet brings us beheadings, war deaths, celebrity autopsy reports. Traffic accidents” (2010, 233). However, the vast repository of images of violence circulating widely in the hyper-connected world may also function to avert moral defectiveness by haunting the viewer with the reality of human cruelty. In this regard, Sontag defends the overwhelming exposure to images of violence: “Let the atrocious images haunt us. Even if they are only tokens, and cannot possibly encompass most of the reality to which they refer, they still perform a vital function. The images say: This is what human beings are capable of doing — may volunteer to do, enthusiastically, self-righteously. Don’t forget” (2004, 89). Yet too much remembering embitters, Sontag reminds us, and Rosemary has certainly become “harder, more indignant” and “worn down” (2010, 235) after her exposure to a myriad of images of violence. Her disillusion may lead her to despair, having concluded that “[t]his isn’t a new democracy. This isn’t freedom. We’ve poisoned ourselves.” The question now is “How can we survive this?” (2010, 233). In her own sanity’s interest, Father André tries to persuade her not to look at images of atrocity: “It must be stunting to witness so much meaningless spectacle” (2010, 233). However, Rosemary equates not looking with ignorance, amnesia, heartlessness. Besides, she retorts, “Everyone looks, Father. If only to see what the others are looking at” (2010, 233). The alternative, André suggests then, is “to bring people news from the un-uploadable worlds. The historical, the private, the spiritual” (2010, 233). To Rosemary, however, this is a lost battle.

The novel offers a complementary perspective on the media’s use of images of violence when Kim begins writing about the key events of the modern age for a documentary. The images in the footage aim to be engraved in the collective memory and constitute the officially sanctioned version of history. The ethical value of remembering appears faulty, as it relies on a predetermined selection of images that results in an “insidious softening of the public record”: “‘The truth is,’ she says, ‘these images, this voice, they don’t actually record a thing other than our need to keep our distance. We pretend to know where we are by pretending to know what we’ve separated ourselves from’ ... She hates the lack of nuance, the dumb blunt killing impression that the whole century has been staged” (2010, 113). The worn-out documentary images of historical violence actually reinscribe a sense of safety and order with which to feel comfortable in a present that separates itself from the horrors of the past, or of far-away places. At the core of Kim’s and Rosemary’s sensitivity to images of violence is their capacity for imaginative empathy.

Despite his façade as a rationalist Harold is much more moved by feelings, emotions, and intuitions than he is willing to recognize. His shell of rational understanding begins to crack when violence strikes closer and Kim is brutally assaulted and on the verge of dying. Looking down from his window at the construction site where Kim was attacked, Harold refers to it as “Ground Zero” (2010, 62). By connecting Kim’s attack to the epochal 9/11 terrorist attacks, he conveys the magnitude of the emotional upheaval it has caused him. According to Cosentino, the police investigator working on Kim’s case, the assailant may have liked the idea of raping her “beneath all the high-rise windows, all the people who could be looking down” (2010, 43). As one among those potential lookers, Harold feels repelled by suggestion of an oblivious (even pornographic and incestuous) complicity with the stalker, as well as impotent for having been unable to help his daughter. Although Harold admits, “I used to think all the urban confusions could be resolved in a good prospect” (2010, 238), the commanding views of his apartment fail to provide him with the knowledge and understanding that, as John Urry puts it, could be abstracted “from the hustle and bustle of everyday city life” (2000, 390). As a result, Harold exchanges his position as distant spectator from a watchtower to that of the ground-level voyeur as he spies Rosemary drawn by his mixed feelings of perplexity about the strength of her faith, a faith he scorns as irrational, but a conviction he wishes he had; sexual attraction for her; xenophobia and mistrust towards the asylum seekers she hides; jealousy, retaliation, failure as a protective father, and a desire of self-assertion. Thus, controlled by his own emotions and prejudices, Harold jumps to the conclusion that Rosemary is hiding a rejected refugee in her house, someone who may well have passed from GROUND to the Anglican Sanctuary church where Rosemary volunteers, and who may as well be Kim’s assailant. Consequently, Harold dehumanizes Rosemary’s guest, the young Colombian failed asylum seeker Rodrigo Cantero, by construing him as deprived of the capacity for reasonable speech, a tactic, Nyers argues, that “has historically been deployed to discursively establish an animal quality to refugeeeness” (2006, xvii). Believing that all the asylum seekers Rosemary protects are, in his own words, “undocumented semi-literate bloodstained young monsters” (Helm 2010, 304), Harold accuses Rodrigo: “You can barely speak English. I doubt you can even read your own language” (2010, 306). Subsequently, Harold construes Rodrigo as a deceitful, violent man and a threat to the Canadian polity. Presuming that he knows Rodrigo — “I know your kind” (2010, 306) — Harold is determined to destroy him and destroy Rosemary through sheer physical (sexual) violence if necessary, thus crossing the line between the supposedly rational citizen and the irrational stranger: “Fuck them both, Harold thought. Exactly that. He wanted to fuck them over, fuck up the kid’s pretty face, fuck Rosemary’s brains out. Fuck them bloody” (2010, 306). Instead, he provokes Rodrigo into a fight and gets a good pummeling from him, which gives Harold

the perfect scenario to denounce him and have him deported. The beating reduces Harold to his physical being, although he is able to reason in the midst of an astonishing pain. Before Harold loses consciousness, the intensity of feeling caused by Rodrigo's blows and general kicking leads to a kind of communion between him, Rosemary and the undocumented immigrant indicating the extent to which their lives are interlocked. The beating also serves as a sort of epiphany for Harold, who realizes that his new victim position can be used to confirm his suspicions about Rodrigo, thus investing himself with a moral authority that gives him absolute power over Rodrigo's life: "The three of them connected only through his breaking body. He felt what he felt and he thought he detected some good in it" (2010, 308). When Harold comes to, he has to grapple with his own Machiavellian scheme as he poses himself the ontological question "Did he understand Harold? He had never much understood him, no" (2010, 308).

Kim's dissection of the moments prior to the attack in search of an answer to the disturbing question of why she was assailed reveal both her awareness of lurking threat and her belief in the practice of space as a transformative politico-ethical act capable of averting violence. Even while she concedes that it is a matter of time that Canada's porous borders let in global violence — "It just hadn't happened in Canada yet as far as anyone knew" (2010, 28) — Kim makes it her own ethical mission to claim the potentially unsafe urban space through a "rhetoric of walking" (de Certeau 1984, 99), thus contributing to the fulfillment of the national mythos of peace and safety: "[e]ven for a young woman, she reminded herself, it was still possible to feel safe on foot almost anyplace in this city. And there was some magical deterrence of threat in simply walking like you meant it" (Helm 2010, 7). This corporeal occupying of space extends to her embrace of Jane Jacobs' notion of 'eyes on the street' and her trust in communal surveillance, which is apparent when Kim locks "her bike to the stand outside the all-nite coffee shop, where she always left it with strangers in the window to watch over it" (2010, 6). However, despite all the walking, watching and surveillance, the allegedly safe city of Toronto turns out to have its shadowy spots, and Kim does not only know it, but *feels* it, as she did the night when she was stalked:

It was another block before the feeling was back in place. She couldn't hear footsteps exactly, but had the sense rather that under her every footfall, each breath, were other sounds, not hers, the kind of perception you wouldn't normally take note of in a city noisescape, except that this was a side street, admitting silences and distinctions. And then there was the feeling of being gazed upon. Like many women

she was semi-used to the gaze, and thought little of it except when it came darkly, as it did now. (2010, 8)

In her recollection of the minutes before the assault, Kim reaches the conclusion that she would not have been attacked had she followed her intuition:

The question was whether to trust her intuition and take a longer busier way to work... or to stay the course... She trusted her reason. And her wits — she should head for the traffic, join the conflux, risk nothing more than a jostle at the pedestrian lights. And yet when she came to the next intersection, she followed habit and turned down the darkest block on the route, most of it unlit next to a vast construction site. (2010, 8)

Kim disregards both her senses and her rational-analytical thinking and walks down the dark alleyway. If, as Sara Ahmed explains, in the city we are oriented towards sites and spaces in relation to how we are affected by them (Gibbs 2010, 188), Kim's faulty move may be read as a means of denying the idea of threat and violence in the Canadian city. However, the physicality of the attack and the permanent scars it leaves on Kim's body, transform her into a victim of uncivilized violence and random chaos, canceling her naïve view of the city (and the nation) as rational, civilized, safe space outside the violence of history. From that point onward, the city becomes permeated by an uncanniness marked by reflexivity, fragmentation, doubling, recurrent coincidences, the inevitability of fate, and a feeling of helplessness, confusion, of being lost. Kim is not only riddled by the question "How had she come to be attacked in one of the safest big cities in the world?" (Helm 2010, 184), but by questions that entail the role of the body and the senses in the truthful perception of reality: "how to account for her sense of being followed? Was the feeling not intuition but premonition? The other question was why she had turned down the dark street when she'd thought to trust her instinct and go north" (2010, 43). In the wake of the assault, Kim reaches the conviction that the senses are accurate mechanisms of knowing and anticipation — "Your body knows it before your mind" (2010, 29) — and accordingly embraces her own body as her most reliable sextant: "She had learned in the hardest of ways to trust her intuition" (2010, 204).

In an attempt to return her to the rational world and help her to overcome the trauma of the attack, Harold gives Kim an article that offers empirical descriptions of fear based on the neurophysiology of trauma: "The fear, in material terms, was cerebral. The assault would have released a neurotransmitter in the amygdala that would have set off a calcium reaction that resulted in proteins gluing themselves to those parts of the brain that were active before, during, and after the attack, when her adrenalin was high"

(2010, 46). However, Kim's body resists analytical logic, reacting unconsciously, instead, to certain sensorial stimuli that reproduce vividly her experience of assault: "A fragment of gospel music, the sight of a construction crane, the smell of coffee [all of which are sensory events that she has unconsciously come to associate with the night of the assault], and she was cast back into the event. And Harold. It was just bad luck that he'd been on her mind in those minutes before it happened" (2010, 46).

At the same time, through her attempts at rationalizing, Kim begins to see her own unconscious decision to take the shortcut as triggered by hidden feelings of guilt for her privileged position as a middle-class Canadian citizen who identifies these unlit urban spaces with an idea of the marginal, fearsome other, but who wishes to prove herself wrong. Rather than an advantage, her social class position "is connected to a deficit of experience and understanding" (Helm 2013, 328) that opens an abyss between her and those strangers she aims to help and understand, at the same time as it reinforces the boundaries of the knowable and the unknowable that she seeks to trespass. Reluctantly, Kim admits the power of unacknowledged emotions to determine her actions, which poses the philosophical question of free will:

She'd brought it upon herself by working here, as an open host, constantly aware of her privilege, and she had felt guilty. She would not have thought that the guilt determined her actions, certainly not her life choices. But just maybe, one night, the work she did in this place had made her take a risk. Maybe it had taken her down a dark, quiet street when she'd thought to head towards a busy one. There was no other explanation. Either the guilt of privilege had sent her into trouble or nothing had. She chose to think it was guilt." (2010, 184-185)

Her guilt also brings to the surface the awareness that her comfortable position as a middle-class Canadian citizen is grounded in a history of colonialism, imperialism, and global economic neoliberalism that is responsible for many of the imbalances, injustices and atrocities in the world.

Kim's mental recovery seems to parallel the claiming of her own body — "I want my body back" (2010, 126) — and her bodily re-appropriation of urban space: "She began the walk home . . . Street by street she was reclaiming each old path by walking it" (2010, 198). In the process her intuitive thinking is reactivated, and she gets closer to understanding Harold's behavior. One day, while Kim is waiting for him to wake up after taking him to his apartment from the university, where he had shown up drunk and made an embarrassment of himself, she looks "into the long sweep of him, imagining backwards from the man he was to the man he must have been, in stories, in

photos, a narrowing" (2010, 196), and intuitions that she is the reason why he is a mess. She tries to reassure Harold by telling him about her progress in re-appropriating the city and thereby overcoming fear — "She wanted to tell him that it was working, this reclaiming, but it might seem she was asking for something he couldn't give her, the sum of his absences" (2010, 198)—and decides to be more straightforward: "'What happened to me isn't your fault. Is that what you've been thinking?' she asked" (2010, 198). And sure enough, her intuition proves right, as Harold enigmatically replies: "'Oh, I don't know. We all stand accused of our lives . . . the real always has its revenge, always has the last word. It's the same in every language'" (2010, 198-99).

Kim's affective approach to Harold, privileging empathy, is the same she uses in her work with refugee claimants: "Her heart was willing to imagine itself into the fears of others, but it was not always capable" (2010, 32). She invokes affect as a supplement that makes up for the impossibility of processing the amount of analytical information available to get to know the other, "The impossible complexity of this volunteer work, never knowing enough about histories and languages, religions and laws and social costumes, the migrating politics of gender here, of personal space there, of scarification, headdresses, the entering of rooms, exposed skin" (2010, 34-35). Kim faces the problem of overcoming the strangeness of the stranger through an exercise in empathy that she hopes may empower her to get to know the other and thus combat the fear that otherness causes. Kim's deft reading of the corporeal signs that unleash currents of affect between strangers allows her, for example, to connect with Sadaf, the rejected refugee woman from Tehran hiding for a while at GROUND. To Sadaf the corporeality of affect appears a valuable epistemological instrument, the necessary compass for an accurate perception of reality and its retrospective rationalization. Having suffered persecution and now living in a strange land, Sadaf considers her body as the sextant that guides her — "It corrects my fears and the deceptions of nonsense and beautiful appearances" (2010, 129) — providing the hope she needs to lead her former self into a "new world" (2010, 129). As a result of heeding affect, she achieves the kind of knowledge that allows her to be transformed, in Kim's view, from a paranoid, terrified woman into an elegant, liberated one, carrying out a "newly undramatic, invisible" life (2010, 29) after only a few months in Toronto.

Yet, the novel undermines its own insistence on affect by pointing to the limits of sensory and intuitive perception. When Kim is assailed, she is "[r]educ[ed] to her physical being" (2010, 11). Her marked body and her fear — a fear that is also described as "physical" (2010, 48) and that controls her — conflate her with the figure of the refugee, and blur the boundary between the citizen and the non-citizen, the rational and the non-rational. Yet, from Kim's

perspective, what this connection intimates is that “sharp understanding” only leads, in an intriguing deviation from Socrates’ dictum ‘I only know I know nothing,’ to the revelation that we do not know *enough* (2010, 35), that even when both she and Sadaf are victims, this does not guarantee a full understanding of each other, nor the self.

The strongest defense of and diatribe against the affective approach to knowledge and truth in the novel comes in its nuanced discussion of the ethical value of creative writing, which Kim attempts first as a means to come to grips with her assailant’s mind and the trauma of the assault. Writing appears as highly intuitive hermeneutics that relies on empathy to a large extent. In contrast with sympathy, which only refers to the recognition of the other’s emotional state of suffering, empathy, Richard Ashby Wilson and Richard D. Brown argue, “inhabits a site further along on the emotional register and refers to a projection of one’s own mental state into that of another. Whereas in a state of sympathy one says ‘I recognize your pain,’ in empathy one says ‘I feel your pain’” (2009, 2). Thus, in a long computer file she calls “R. doc.” Kim tentatively explores her assaulter’s life until, in her imagination, he becomes one of the asylum seekers that she knows, his mind “full of the whole history of his witnessing, what he’s seen first-hand, what he’s seen on TV” (Helm 2010, 160). By inhabiting the fictional life of *R*, Kim does not just *feel* “a great weight for him that his life doesn’t register in the world” (2010, 160), but she is brought back “to the plural, present world” (2010, 218).

In the process, Kim also ends up fictionally inhabiting her father’s mind in a related quest to understand the former trauma caused by Harold’s family desertion when she was a girl, and which she intuitively is related to his secret past as a student in Santiago de Chile in 1973, at the time of Pinochet’s military coup: “a part of her wanted to learn that something terrible had befallen him in Chile, something that could account for his misjudgments and troubles over the years” (2010, 213). Believing in the healing effect of telling one’s story, Kim prompts Harold to tell her his, and thus voice and expel his own hidden trauma: “All I’ve ever wanted to be is a truth commission” (2010, 215), she confesses to him. Her longing to assume the role of Truth and Reconciliation Commissions that invite both victims of gross human rights violations and the perpetrators of violence to give testimony and work towards reconciliation has several implications. First, it dispels the innocent myth of the just and humane Canadian nation-state outside of history not only because Harold may somehow have been complicit with the Chilean military repression, but because the notion of the truth commission evokes the Canadian state crimes of the colonial and the recent past against First Nations, thus striking a chord with the Canadian society at large. Whereas the Truth and Reconciliation Commission of Canada seeks to repair

the harm caused by the Residential School System to generations of Indigenous peoples, it also arouses feelings of shame and guilt, as well as a wish of social redemption through reconciliation. Secondly, by offering herself to bear witness to Harold's plight and suffering, Harold ambiguously emerges as both victim and victimizer. Finally, she, too, adopts an ambivalent role as both a member of the truth commission (judging Harold, perhaps?) and as a victim who is pitted again by memory through all the pain brought about by his past actions. Story-telling, therefore, appears as a mechanism fraught with and provoking powerful emotions. However, Harold refuses to accept its therapeutic function, arguing that "there are no talking cures" (2010, 215). As a result, Kim undertakes the most empathetic action in her life, when she, somewhat pretentiously, adopts Harold's narrative voice to write a story in which she imagines him sending an explanatory e-mail letter to her: "Her hope now is to know her father as no one knows him. He is entirely undiscovered, even to himself" (2010, 218). The story, thus, reminds us again of Escher's complex self-referentiality, a trope Kim uses at the beginning of the novel to explain the world (2010, 44). To Kim, creative writing is revealed as an epistemological exercise in empathy, compassion and forgiveness with performative power by means of which she can try to dig up the past, inhabit somebody else's subjectivity and share his or her burden. Through empathetic aesthetics she aims at reconciliation and redemption.

Harold, however, rejects the idea of an empathetic approach to the past through aesthetics: "If we were troubled by the pain, everywhere and through time, we'd all be on the floor, fetal, dying of empathy. The perfect world we might aspire to, he decided, would be locked in perfect memory and agony. Only the worst would survive it" (2010, 137). Kim's methodology combines Harold's empirical research with the cognition she derives from affect, with astonishingly powerful results, as Harold himself admits: "From so little she had imagined his days in Santiago so well. She'd conjure them from his posture, the set of his face, things he was unaware of" (2010, 310-311). Kim recreates the city of Santiago de Chile in the hope that her story may provide Harold with the same kind of "reprieve" it gives her (2010, 291):

She'd described the world as he saw it, an evil world guided by an evil god, but in doing so found a way to penetrate confusion, guilt, anger, even evil itself. And yes, she held to this word, *penetrate*, to mean what she wanted it to mean — she had put herself lovingly inside another. And writing in his voice, she understood that Harold was someone else from the inside. In the time it took to truly imagine her father, to inhabit him, language and thought, the anger gave way to something

like forgiveness, something she didn't, finally, have words for. A place to rest, to stay, so that a soul might find itself. (2010, 290-291)

Kim believes that her affective approach to writing can produce the necessary emotion in Harold to move *him* closer to her: “[t]he imagination had force, she wanted to tell her father. It was real; its movement changed governments and traffic and air currents in the room. In the right mind, it could do good work. Her own imagination was supposedly healing her. And at some point the fully imagined world could touch on the world that was” (2010, 356). Above all, then, Kim sees creative writing as a redemptive art of estrangement that can put both Harold and herself back in touch with reality and allow for a connecting ground between both. As she expected, her narrative causes the desired distance from which Harold can look at himself and see what Kim considers the essence of who he is, beyond the deception of words and his artful self-image: “Kim had tried to find the distance, to look back at him. Whomever she’d seen, not him exactly, but someone he seemed to know, she’d seen with a clarity that changed everything” (2010, 305). What emerges from her fictionalized account is a representation of Harold as accosted by feelings of chagrin at having survived the Chilean coup, unlike the teacher and classmates with whom he was at the moment when the soldiers took them. Above all, the fictional Harold appears haunted by the memory of having seen in their faces the suspicion that he had handed them in, and by their contempt. Indeed, Kim’s creative letter strikes Harold with its intuitive truth about himself, prompting a genuine emotional response: “Kim’s letter had stranded him far from the surface” of his reality “beyond language or control” (2010, 304).

Despite the story’s success, Harold eschews the empathy derived from aesthetics, and disarticulates Keats’ romantic equation that holds that “Beauty is truth, truth beauty,”¹⁵ arguing that fiction cannot equate the experience of the suffering, that trauma is unrepresentable and beyond language, and that story-telling does not constitute an epistemological source: “We know only ourselves, and ourselves thinly . . . If we acknowledge this solemnly, we won’t live in ignorance and we won’t make the mistake of thinking we can pretend our way into knowing” (2010, 339). Yet, Kim reclaims the transformative agency of writing when she says, “You don’t believe in talking cures. I do believe in telling ones” (2010, 237). Harold, nevertheless, retorts, “Fiction, no matter its scope, will always fail history” (2010, 342). He further engages in a critique of the politics of representation when he argues that “Good aesthetics don’t promote good ethics” and calls Kim’s fictional story about his experience in Santiago de Chile an “abomination, all the more vile . . . for its believability” (2010, 339). Harold’s point about the mobilization of affect through aesthetics not leading necessarily to ethics proves correct

when, horrified by Kim's perceptive fictional representation of his inner self, he is moved to commit suicide. Somehow superstitiously he believes that his former sins are revisited on his daughter (2010, 139), that he is ultimately to blame for Kim's assault and for the disintegration of the family. His death cancels out Kim's ethical effort and achieves the opposite of what she set out to do with her story as she is transformed into both Harold's victim and his executioner. The novel, therefore, reasserts the ethical neutrality of aesthetics, while underlining its affective and performative power.

Furthermore, the stories of refugees also function in the novel as meta-commentary on the limits of story-telling to achieve further knowledge and understanding of the other. Helm's novel registers both the rescue discourse that turns refugee claimants into the passive objects of compassion, and its reverse, the criminalizing discourse that sees the asylum seeker's narrative as unreliable. Rodrigo Cantero, for example, "was suspected of having been in a Colombian paramilitary group that had kidnapped and killed local farmers in a documented incident" (2010, 356). His own version is that "he'd tried to stop the shooting of farmers by the narcotics thugs who employed him" (2010, 366), but could not; as a result, he claims, he had to escape his country in fear for his life and that of his family. For Rodrigo, exile thoroughly transforms his status as a citizen in his native country to a noncitizen in Canada, his humanity into bare life. Unable to prove the authenticity of his account — how can he prove that he was forced to join the paramilitaries and that he is not a drug dealer and a murderer? — Rodrigo's story is rejected by the Refugee Board granting asylum. Rodrigo's story hovers in ambiguity. On the one hand, those who believe his life account of persecution is genuine view his narrative as one of victimization, moving them to empathy and compassion. Based on sensory perception and on the impression he made on her when they first meet, Marlene, who works at GROUND, totally sympathizes with the young Colombian man: "She said if you spent five minutes with him you could tell he had a sweet nature, and that he couldn't be blamed for whatever violent world he'd been carried into as a boy" (2010, 186). On the other hand, those who consider that it hides Rodrigo's criminal identity are revolted by his narrative. Harold, for one, cannot accept Rodrigo's story: "He didn't believe it, he couldn't say why. Maybe because the story so easily invited pity" (2010, 366). Besides, if Rodrigo has been rejected by the Board, he must be a bogus asylum seeker with a "bogus story" (2010, 307). As such, he evokes "the figure of the 'bogey man', as a figure that stalks the nation and haunts its capacity to secure its borders" (Ahmed 2010, 47).

The traffic of emotions derived from the characters' different engagements with Rodrigo's refugee narrative prompt them to various kinds of agency. Whereas Marlene and Rosemary are moved to help Rodrigo, Harold acts to

have him deported. In both cases, Rodrigo's story holds political value. For Marlene and Rosemary, it restitutes his humanity and testifies to his belonging in the political realm. For Harold, it reinforces the function of the Refugee Board as a state warrant; that is, as both a sovereign benefactor of the *proper* kind of asylum seekers and as a protector of its own citizens. In sharp contrast, Rosemary presents a thoroughly negative assessment of the state's biopolitics regarding both the hosting and the rejection of refugees: "'Take a thousand people in dire circumstances,' she said. 'We take them in, a kind of miracle to them, and support them only enough until they begin to see that they can't really escape their past here, and many can't ever have a future. And so they begin to rot. Or we reject them and send them running, with no hope even of basic security'" (Helm 2010, 176). She points at the importance of the emotional load of refugee narratives to spur the public into political action in defense of human rights: "But nothing happens unless someone tells a single compelling story, usually involving some rare case, between categories, and it hits the news, and pressures form around it, and a minister finds himself under siege, and then maybe a bill or some amendment gets put forward, and it passes or not" (2010, 177). It is only through this appeal to affect involved in the telling of a story that change may be effected regarding the asylum laws that at present dehumanize those who, as Father André puts it, are "in the country but not of the nation" (Helm 2010, 325).

Undocumented Rodrigo plays another important function by connecting the sensorium of the city to its underlying material relations of production. The novel's critique of capitalist labor exploitation is nowhere more acute than in the scenes describing the jobs available for the undocumented and their effects on the body. Cleaning up burnt houses after firefighters have put out the fire pays "the best of any work he'd ever had" (2010, 57), although "[t]he work was hard and dirty" (2010, 57). The job also exposes him to images of destruction that put him in mind of the violent past he is escaping, and increases the time warp between him and the average Canadian, pushing him even further to the margins of society: "Most fires were at night. The hours they worked were backwards to the lives of other people" (2010, 57). Rodrigo's body is being mangled, not by the torture that many refugees have suffered and he has witnessed and probably taken part in (something that remains unclear in the novel), but by the hazards of his Canadian jobs and his inaccessibility to health care. Once he falls from a collapsing stairwell and hurts his hand, "but he didn't tell anyone and now there was a ridge between his knuckles and wrist and it still hurt him and was useless by the end of the day" (2010, 58-59). In his next job, breaking up insulation around furnaces in old downtown houses, the poisonous fibre fills the air and covers the workers to the extent that "they looked like they'd been formed out of dust and ash"

(2010, 161). When Rosemary learns what the work consists of and makes him quit the job, Rodrigo is already under the poisoning effects, unable even to come out of his basement for four days, feeling “weak but not sick, tired in ways he didn’t understand” (2010, 161).

Moreover, the invisible borders drawn by his fear of surveillance, detention, and deportation keep him from establishing any authentic link with other human beings, even with those who, like him, live on the borders of belonging. The crippled condition of his existence in the city as an undocumented, failed asylum seeker is obvious to him when, dismissing the alluring sensorial stimuli the street offers he realizes that “[h]is love for this street had been falling recently because he knew now he would not be admitted into the possibilities it held” (2010, 200). If Rodrigo, like his undocumented fellows, is prevented from claiming his right to the city in Lefebvre’s terms, that is, the right to “urban life, to renewed centrality, to places of encounter and exchange, to life rhythms and time uses, enabling the full and complete usage of . . . moments and places” (Lefebvre 1996, 179), he is even less entitled to “a right to change it [the city] after our heart’s desire” (Harvey 2003, 939). The views, smells, tastes, and noises of the city that both citizens and non-citizens share, work generally towards the construction of what Kimberly DeFazio terms a “false consciousness” (DeFazio 105) that presents the alluring products of capitalism, while obscuring the deeply unfair and unequal relations supporting the “‘invisible’ structures that shape people’s lives” (DeFazio 87). By means of the indelible bodily inscription of its undocumented characters, Helm’s novel brings to the fore the emaciating effects of labor exploitation and social exclusion.

Meanwhile, Mason, a Canadian schizophrenic misfit and Kim’s actual attacker, charts the city as “a picture of foreign clusters” (Helm 2010, 221) in his particular search for meaning and understanding of “the big design” (2010, 221-222). From his wandering, the image of Toronto as a multicultural mosaic is reinforced: “Forest Hill was Jewish. Gladstone, Hungarian. Danforth-Coxwell was Greek and Indian and some branches were crawling with yowlers. There were pockets of Eritrean, Salvadoran, German, West Indian, Guyanese, he wrote out the names of the languages and looked up the strange ones” (2010, 222). Yet, far from relishing this multicultural encounter, he decries the mobility and the porous borders characteristic of the contemporary global city: “he didn’t like the peoples if they didn’t hold still, didn’t stay in their places, or else why have the countries at all” (2010, 222). His rejection seems to derive from a racial hatred that is actually addressed at himself for, we discover, “His line had been tainted somewhere and he’d caught the dark more than anyone” (2010, 222). So in an act of reaffirmation of his Canadianness, he declares his xenophobia to anyone who would listen

so as “to separate himself from the impression he made with his skin” (2010, 222). The stalker’s movement in the city and his sensory perception of it create Toronto as a profoundly racialized space. Ironically, all along, Mason challenges the idea of the stranger as foreigner by situating the strange, deceitful and threatening within his Canadian self.

If, as Michael Helm claims, “[t]he strange makes for intensity” (2013, 320), the emotions of fear and hope emerging from the encounter with the stranger in the space of the city lead to an intensified perception that combines the rational and the affective epistemologies only to ratify the idea of an always imperfect and incomplete knowledge, not just of the other, but of oneself. Yet the affective response to what the senses grasp may raise the hope of establishing a “genuine connection with, and respect and space for, the cultural Other” (Sandercock 1998, 125) and the possibility of a postmodern Utopia —new concepts of social justice, citizenship, community, and shared interest. This is the ‘cosmopolis’ Kim, Rosemary and Father André aspire to through their work with refugees. On the other hand, fear of the other may elicit a cascade of negative emotions perpetuating violence. The novel registers both affective responses to the stranger while pointing that in our search for meaning in a highly chaotic globalized world, the traffic of emotions emerging from the city challenges conventional oppositions between analytical and affective reasoning. Furthermore, the novel links affect to aesthetics in the form of creative writing and story-telling, only to question the epistemological and ethical limits of the knowledge achieved through narrative.

Works cited

- Ahmed, Sarah. 2004. "Affective Economies." *Social Text* 22 (2): 117-139.
- Ahmed, Sara. 2010. "Happy Objects." In *The Affect Theory Reader*, edited by Melissa Gregg et al., 29-51. Durham & London: Duke UP.
- Allan, Kenneth. 1998. *The Meaning of Culture: Moving the Postmodern Critique Forward*. Westport (CT): Praeger.
- Allen, Michael R. 2003. "This is Not a Hypertext but...: A Set of Lexias on Textuality." *Ctheory*. <http://www.ctheory.net/articles.aspx?id=389>
- Althusser, Louis. 1971. "Ideology and Ideological State Apparatuses (Notes Toward an Investigation)." In *Lenin and Philosophy and other Essays*, translated by Ben Brewster, 127-186. New York and London: Monthly Review Press.
- Anderson, Ben. 2009. "Affective Atmospheres." *Emotion, Space and Society* 2: 77-81.
- Ardizzi, Maria. (1982) 1999. *Made in Italy*. Translated by Anna Maria Castrilli. Toronto: Guernica.
- Arendt, Hannah. (1958) 1998. *The Human Condition* (1958). Introduction by Margaret Canovan. 2nd edition. Chicago: U. of Chicago P.
- Augé, Marc. 1995. *Non-Places: Introduction to an Anthropology of Supermodernity*. Translated by John Howe. London: Verso
- Austin, Don. 2004. *ned after snowslides*.
<http://collections.mun.ca/ebook/nedaftersnowslides/>
- Austin, Don. 2010. "Working in the Dark: An Interview with Don Austin." <http://www.library.mun.ca/qeii/cns/special/DonAustinInterview.pdf>
- Babiak, Todd. 2006. *The Garneau Block*. Toronto: McClelland and Stewart.
- Bagnell, Kenneth. 1989. *Canadese. A Portrait of the Italian Canadians*. Toronto: Macmillan.
- Bairner, Alan. 2013. "Between *Flânerie* and Fiction: Ways of Seeing Exclusion and Inclusion in the Contemporary City." *Leisure Studies* 31 (1): 3-19.
- Barman, Jean. 2007. "Erasing Indigenous Indigeneity in Vancouver." *BC Studies* 155 (Autumn): 3-30.
- Barthes, Roland. 1973. "Semiology and the Urban." In *Rethinking Architecture: A Reader in Cultural Theory*, edited by Neil Leach. London: Routledge.
- Basile, Elena. 2003. "Deterritorializing the nation: Italic Writing and the Transcultural Politics of Ethnicity." *Topia* 9: 109-116.
- Baudrillard, Jean. 1994. *Simulacra and Simulation*. Translated by Sheila Faria Glaser. Ann Arbor: University of Michigan Press.
- . 1998. *The Consumer Society: Myths and Structures*. Translated by Chris Turner. London: Sage.
- . 2003. "Requiem for the Media" (1972). In *The New Media Reader*, edited by Noah Wardrip-Fruin and Nick Montfort, 277-286. Cambridge, MA: MIT Press.
- Bauman, Zygmunt. 2003. *City of Fears, City of Hopes*. London: Goldsmith College, University of London.

- . 1995. *Life in Fragments: Essays in Postmodern Morality*. Oxford: Blackwell.
- . 1991. *Modernity and Ambivalence*. Cambridge: Polity Press.
- Beaumont, Matthew and Dart, Gregory. 2010. *Restless Cities*. London: Verso.
- Bech, Henning, Christian Borch & Steen Nepper Larsen. 2010. "Resistance, Politics, Space, Architecture: Interview with Nigel Thrift." *Distinktion: Scandinavian Journal of Social Theory* 11.2: 93-105.
- Beck, Ulrich. 1999. *World Risk Society*. Wiley.
- . 2012. "Global Inequality and Human Rights: A Cosmopolitan Perspective." In *Routledge International Handbook of Cosmopolitan Studies*, edited by Gerard Delanty, 302-315. New York: Routledge.
- . 2010. "For a Cosmopolitan Outlook." Interview by Giuliano Battiston. *European Alternatives: Democracy, Equality, Culture Beyond the Nation State*. European Alternatives.
- Bell, Alice. 2010. *The Possible Worlds of Hypertext Fiction*. London: Palgrave MacMillan.
- Beneventi, Domenic. 2004. "Ethnic Heterotopias. The Construction of 'Place' in Italian-Canadian Writing." In *Adjacencies. Minority Writing in Canada*, edited by Lyanne Moyes, Licia Canton and Domenic Beneventi, 216-234. Toronto: Guernica.
- . 2005. "Lost in the City: the Montreal Novels of Régine Robin and Robert Majzels." In *Downtown Canada: Writing Canadian Cities*, edited by Justin Edward and Douglas Ivison, 104-121. Toronto: U of Toronto P.
- Bentley, D.M.R. "'Me and the City That's Never Happened Before': Dionne Brand in Toronto." *Canadian Architexts: Essays on Literature and Architecture in Canada, 1759-2005*. London: Canadian Poetry Press. <http://canadianpoetry.org/canadianArchitexts/essays/brand.html>
- Birney, Earle. 1941. "Vancouver Lights." In *Fall by Fury*. Toronto: McClelland & Stewart. <http://www.library.utoronto.ca/canpoetry/birney/poem1.htm>
- Blair, Sara. 1998. "Cultural Geography and the Place of the Literary." *American Literary History* 10 (3): 544-567.
- Blair, Jennifer. 2012. "The Queer Racing of Children in Dionne Brand's *What We All Long For*." *Studies in Canadian Literature* 37 (1): 47-65.
- Block, Friedrich W. 2004. "The Aesthetics of Digital Poetry: An Introduction." In *The Aesthetics of Digital Poetry*, edited by Friedrich W. Block, Christiane Heibach and Karin Wenz, 11-36. Ostfildern-Ruit: Hatje Cantz Verlag.
- Blum, Alan. 2003. *The Imaginative Structure of the City*. Montreal & Kingston: McGill Queen's UP.
- Boddy, Trevor. 1992. "Underground and overhead: building the analogous city." *Variations on a Theme Park: The New American City and the End of Public Space*. Ed. Michael Sorkin. New York: Hill and Wang. 123-153.
- Bootz, Phillipe. 2011. "Regarding Digital Literature." *Caietele Echinox: Literature in the Digital Age* 20: 79-96.
- Borges, Jorge Luis. 1941. "El jardín de los senderos que se bifurcan." In *Ficciones*. Buenos Aires: Editorial Sur.
- Bowdring, Paul. 1997. *The Night Season: A Novel*. St. John's: Killick Press.

- Brand, Dionne. 2005. *What We All Long For*. Toronto: Vintage.
- . 2002. *Thirsty*. Toronto: McClelland and Stewart.
- . 2001. *A Map to the Door of No Return*. Toronto: Doubleday.
- Bularca. 2011. "How the Internet Taught Me to Read." *Caietele Echinox: Literature in the Digital Age* 20: 137-150.
- Butler, Judith. *Bodies that Matter: On the Discursive Limits of Sex*. New York: Routledge, 1993.
- Calvi, Licia and Paul Buchanan. (n.d.). "A Case on Generative Art: Digital Poetry." http://www.bcs.org/upload/pdf/ewic_create10_paper18.pdf
- Canton, Licia, Domenic Cusmano, Michael Mirolla and Jim Zuccherro, eds. 2012a. *Behind Barbed Wire. Essays on the Internment of Italian Canadians*. Toronto: Guernica Editions.
- . 2012b. *Behind Barbed Wire: Creative Works on the Internment of Italian Canadians*. Toronto: Guernica Editions.
- Canton, Licia, Fazio, Verena and Zuccherro, Jim, eds. 2010: *Reflections on Culture*. Toronto: The Frank Iacobucci Centre for Italian Canadian Studies.
- Caroli Boyd, Betty, Harvey, Robert and Tomasi, Lydio, eds. 1978: *The Italian Immigrant Woman in North America*. Toronto: The Multicultural History Society of Ontario.
- Casey, Edward. 2001. "Between geography and philosophy: what does it mean to be in the place-world?" *Annals of the Association of American Geographers* 91: 683-693.
- Castells, Manuel. 1989. *Economic Restructuring and Urban Development*. London: Blackwell.
- Caulfield, Jon and Linda Peake. 1997. *City Lives and City Forms: Critical Research and Canadian Urbanism*. Toronto: U of Toronto P.
- Caygill, Howard. 1998. *Walter Benjamin: The Colour of Experience*. London: Routledge.
- Chariandy, David. 2007. "'The Fiction of Belonging': On Second-Generation Black Writing in Canada." *Callaloo* 30 (3): 818-829.
- Chiocca, Olindo. 2005. *College Street*. Toronto: Guernica.
- Ciccorico, David. 2012. "Focalization and Digital Fiction." *Narrative* 20 (3): 255-276.
- Clough, Patricia Ticineto & Jean Halley, eds. 2007. *The Affective Turn: Theorizing the Social*. Durham: Duke University Press.
- Clough, Patricia Ticineto. 2007. Introduction to *The Affective Turn: Theorizing the Social*. Edited by Patricia T. Clough, Jean Halley, Hosu Kim, and Jamie Bianco, 3-33. Duke UP.
- Clò, Clarissa and Fiore, Teresa. 2001: "Unlikely Connections: Italy's Cultural Formations between Home and the Diaspora." *Diaspora* 10 (3): 415-440
- Coleman, Daniel, Goheen Glanville, Hasan & Kramer-Hamstra, eds. 2012. *Countering Displacements: The Creativity and Resilience of Indigenous and Refugee-ed Peoples*. Edmonton: The U of Alberta P.
- Cook, Méira. 2011. *A Walker in the City*. London: Brick Books.
- . 2012. "On Writing, with Méira Cook." http://www.openbookontario.com/news/writing_m%C3%A9ira_cook

- Corsi, Pietro. (1982) 2000. *Winter in Montreal*. Translated by Antonio Di Giacomantonio. Toronto: Guernica.
- Coyote, Ivan E. 2005. *Loose End*. Vancouver: Arsenal Pulp Press.
- Crang, Mike. 2011. "Michel de Certeau." In *Key Thinkers on Space and Place*, edited by Phil Hubbard and Rob Kitchin, 106-112. Los Angeles: SAGE.
- . 1998. *Cultural Geography*. London: Routledge.
- Cresswell, Tim and Merrimann, Peter, eds. 2011: *Geographies of Mobility: Practices. Spaces, Subjects*. Farnham: Ashgate.
- Dagnino, Arianna. 2013. "Transcultural Literature and Contemporary World Literature(s)." *Comparative Literature and Culture* 15.5: 1-10.
<http://docs.lib.purdue.edu/clcweb/vol15/iss5/7> (accessed February 25th 2015)
- Dalton, Mary. 2006. *Red Ledger*. Montréal: Signal Editions.
- Danci, Monica. 2011. "Digital Poetry at the Beginning of the Third Millennium." *Literature in the Digital Age. Caietele Echinox* 20: 220-225.
- Darias-Beautell, Eva. 2011. "Who's Afraid of the Urban? Canadian Literature Goes Downtown." In *Canadian Studies the State of the Art/Études Canadiennes: Questions de Recherche*, edited by Klaus-Dieter Ertler et al., 341-361. Frankfurt: Peter Lang.
- . 2014. "The Intrinsic Potential of Glassness: Narcissistic, Opaque, Organic Modes of Signifying the Urban in Vancouver." In *Literature and the Glocal City: Reshaping the English Canadian Imaginary*. Edited by Ana María Fraile Marcos, 83-100. New York: Routledge.
- Dean, Jodi. 2011. "Politics without Politics." In *Reading Rancière*. Edited by Paul Bowman and Richard Stamp. 73-95. London and New York: Continuum.
- De Certeau, Michel. 1984. *The Practice of Everyday Life*. Berkeley: U of California P.
- . 1988. *The Practice of Everyday Life*. Translated by Steven Rendall. Berkeley-Los Angeles: U of California P.
- Delany, Paul, ed. 1994. *Vancouver: Representing the Postmodern City*. Vancouver: Arsenal Pulp.
- Deleuze, Gilles. 1988a. *Foucault*. Translated and Edited by Seán Hand. Minneapolis: U of Minnesota P.
- . 1988b. *Spinoza: Practical Philosophy*. Translated by Robert Hurley. San Francisco: City Lights.
- Deleuze, Gilles and Félix Guattari. 1987. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi. Minneapolis: U. of Minnesota P.
- . 1990. *The Logic of Sense*. Translated by Mark Lester with Charles Stivale and edited by Constantin V. Boundas. London: Athlone.
- . 1992. "Postscript on the Societies of Control." *October* 59 (Winter): 3-7.
- . 2003. *Francis Bacon: The Logic of Sensation*. Translated by Daniel W. Smith. Minneapolis: University of Minnesota Press.
- Demers, Charles. 2009. *Vancouver Special*. Vancouver: Arsenal Pulp Press.
- Derrida, Jacques. (1967) 1997. *Of Grammatology*. Baltimore: The Johns Hopkins UP.
- Dickinson, Adam. 2011. "Pataphysics and Biosemiotics in Lisa Robertson's Office for Soft Architecture." *Interdisciplinary Studies in Literature and Environment* 18 (3) (Summer): 615-636.

- Dickinson, Peter. 2005. "Cities and classrooms, bodies and texts." In *Downtown Canada: Writing Canadian Cities*. Edited by Justin Edwards and Douglas Ivison, 78-103. Toronto: U of Toronto P.
- Dikeç, Mustafa. 2007. *Badlands of the Republic: Space, Politics and Urban Policy*. Malden, MA, and Oxford: Blackwell.
- Dobson, Kit. 2009. *Transnational Canadas: Anglo-Canadian Literature and Globalization*. Waterloo, ON: Wilfrid Laurier UP, 2009.
- . 2006. "'Struggle Work': Global and Urban Citizenship in Dionne Brand's *What We All Long For*." *Studies in Canadian Literature* 31 (2): 88-104.
- Duff, Cameron. 2010. "On the Role of Affect and Practice in the Production of Place." *Environment and Planning D: Society and Space* 28: 881-895.
- Edwards, Justin D. and Douglas Ivison, eds. 2005. *Downtown Canada: Writing Canadian Cities*. Toronto: U of Toronto P.
- . 2005. "Introduction: Writing the Canadian City." In *Downtown Canada: Writing Canadian Cities*. Edited by Edwards and Ivison. Toronto: U of Toronto P. 3-14.
- Epstein, Julia and Kristina Straub. 1991. "Introduction: The Guarded Body." In *Body Guards: The Cultural Politics of Gender Ambiguity*. Edited by Julia Epstein and Kristina Straub, 1-28. New York: Routledge.
- Erickson, Arthur. 1988. *The Architecture of Arthur Erickson*. Icon Editions. New York: Harpercollins.
- Ewing, Reid and Susan Handy. 2009. "Measuring the Unmeasurable: Urban Design Qualities Related to Walkability." *Journal of Urban Design* 14 (1): 65-84.
- Fezer, Jezko. 2011. *Design In & Against the Neoliberal City*. London: Bedford Press.
- Fortier, Anne-Marie. 1999. "Re-Membering Places and the Performance of Belonging(s)." *Theory, Culture, Society* 16: 41-64.
- Foster, Clarise. "Interview with Méiera Cook." CV2, Winter 2013.
<http://www.contemporaryverse2.ca/en/interviews/excerpt/an-interview-with-meira-cook>
- Foster, Tim. 2011. "A Kingdom of a Thousand Princes but No Kings: The Postsuburban Network in Douglas Coupland's *Microserfs*." *Western American Literature* 46 (3): 302-324.
- Foucault, Michel. (1979) 1995. *Discipline and Punish: The Birth of the Prison*. 2nd ed. Translated by Alan Sheridan. Westminister, MD: Vintage Books.
- Fraile-Marcos, Ana María, ed. 2014. *Literature and the Glocal City: An Exploration of the Canadian Imaginary*. London: Routledge.
- . 2012. "On Strangers and Ambivalence: Reconsidering the Ethical Boundaries of Asylum in Michael Helm's *Cities of Refuge*." *Canada & Beyond: A Journal of Canadian Literary and Cultural Studies* 2 (1-2): 26-54.
- . 2014. "The Refugee as Signifier in the Semiotics of the Glocal City: Michael Helm's *Cities of Refuge*." In *Literature and the Glocal City: Reshaping the English Canadian Imaginary*, edited by Ana María Fraile-Marcos, 101-116. N.Y.: Routledge.
- Fraser, Benjamin. 2009. "Narrating the Organic City A Lefebvrian Approach to City Planning, the Novel, and Urban Theory in Spain." *Journal of Narrative Theory* 39.3 (Fall): 369-390.

- Freud, Sigmund. 1922. *Beyond the Pleasure Principle*. Translated by C. J. M. Hubback. London, Vienna: International Psycho-Analytical.
- Friskin, Frances. 2007. *The Public Metropolis*. Toronto: Canadian Scholars' Press.
- Fuerst, Franz, Patrick McAllister and Claudia Murray. 2011. "Designer Buildings: Estimating the Economic Value of Signature Architecture." *Environment and Planning A* 43: 166-184.
- Ganim, John M. 2002. "Cities of Words: Recent Studies on Urbanism and Literature." *Modern Language Quarterly* 63 (3): 365-382.
- Gardner, Colin. 2003. "Meta-Interpretation and Hypertext Fiction: A Critical Response." *Computers and the Humanities* 37: 33-56.
- Garvey, Johanna X. K. 2011. "Spaces of Violence, Desire, and Queer (un)belonging: Dionne Brand's Urban Diaspora." *Textual Practice* 25 (4): 757-777.
- Gibbs, Anna. 2010. "After Affect: Sympathy, Synchrony, and Mimetic Communication." In *The Affect Theory Reader*. Edited by Melissa Gregg et al., 186-205. Durham & London: Duke UP.
- Gilmour, David. 2011. *The Perfect Order of Things*. Toronto: Thomas Allen.
- Gilmore, Leigh. 1994. "Policing Truth: Confession, Gender, and Autobiographical Authority." In *Autobiography and Postmodernism*, edited by Kathleen Ashley, Leigh Gilmore and Gerald Peters, 54-78. Boston: U of Massachusetts P.
- Glazier, Loss Pequeño. 2004. "The Conditional Text: Siting the 'Poetry' in E-Poetry." In *The Aesthetics of Digital Poetry*, edited by Friedrich Block, Christiane Heibach and Karin Wenz, 57-78. Ostfildern-Ruit: Hatje Cantz Verlag.
- Golini, Vera. 1995. "Canadian Women Writers of Italian Origin." *Italian Canadiana* 11: 131-146.
- Halberstam, J. 2005. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York: New York UP.
- Hardt, Michael. 2007. "Foreword: What Affects Are Good for." In *The Affective Turn: Theorizing the Social*, edited by Patricia Ticineto Clough and Jean Halley, ix-xxiv. Duke UP.
- Harries, Martin. 2007. *Forgetting Lot's Wife: On Destructive Spectatorship*. Bronx, NY: Fordham University Press.
- Harris, Amy Lavender. 2010. *Imagining Toronto*. Toronto: Mansfield Press.
- . *Imagining Toronto: a journey to the city at the centre of the map*. <http://imaginingtoronto.com/>
- Harvey, David. 1989a. *The Condition of Postmodernity: An Inquiry into the Origins of Cultural Change*. Oxford: Blackwell.
- . 1989b. *The Urban Experience*. Oxford: Blackwell.
- . 2003. "The Right to the City." *International Journal of Urban and Regional Research* 27 (4): 939-41.
- . <http://davidharvey.org/media/public.pdf> [accessed July 17th 2013]
- . 2007. "The Neoliberal City" *Studies in Social Justice* 1.1 (Winter 2007): 2-13.
- Hart, Joseph. 2014. "A New Way of Walking." *Utne Reader*. July/August: <http://www.utne.com/community/a-new-way-of-walking.aspx> (accessed May 19, 2011).

- Heighton, Stephen. 2007. "Ringing Changes: The Poet's Hand in the Short Story." In *Little Eureka's: A Decade's Thoughts on Poetry*, edited by Robyn Sarah, 193-198. Emeryville, Ont.: Biblioasis.
- Helm, Michael. 2010. *Cities of Refuge*. Toronto: McClelland
- . 2013. "Putting the Strange in the Stranger." Interview with Smaro Kamboureli and Hannah McGregor. *Writing the Foreign: Canadian Literature and the Politics of Representation and Empathy*. Edited by Smaro Kamboureli. *University of Toronto Quarterly* 82 (2): 313-329.
- Hubbard, Phil and Kitchin, Rob. 2011: *Key Thinkers on Space and Place*. London/New York: Sage.
- Iacovetta, Franca. 2000. "From Contadina to Worker; Southern Italian Immigrant Working Women in Toronto 1947-1962." In *Canadian Working Class History*, edited by MacDowell and Radforth, 620-640. Toronto: Canadian Scholars' Press.
- Ingraham, Catherine. 2006. *Architecture, Animal, Human: The Asymmetrical Condition*. New York: Routledge.
- Ingold, Tim. 2000. *The Perception of the Environment, Essays on Livelihood, Dwelling and Skill*. London: Routledge.
- . 2010. "Ways of Mind-Walking: Reading, Writing, Painting." *Visual Studies* 25 (1): 16-23.
- Jacobs, Jane. 1964. *The Death and Life of Great American Cities*. N.Y.: Pelican.
- Jagose, Annamarie. 1996. *Queer Theory: An Introduction*. New York: New York UP.
- Jameson, Fredric. (1991) 1997. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: Duke UP.
- Jayne, Mark. 2006. *Cities and Consumption*. Oxford: Routledge.
- Jennings, Chris. "Review of *Thirsty*." <http://kentakepage.com/thirsty/>
- Joyce, Michael. 2009. "Nonce Upon Some Times: Rereading Hypertext Fiction." In *Reading Hypertext*, edited by Mark Bernstein and Diane Greco, 149-164. Watertown, MA: Eastgate Systems, Inc.
- Kalliney, Peter. 2006. "Reading Maps, Writing Cities." *Modernism/Modernity* 13 (4): 747-754.
- Kamboureli, Smaro, ed. 2013. *Writing the Foreign: Canadian Literature and the Politics of Representation and Empathy*. *University of Toronto Quarterly* 82 (2).
- Kang, Jaeho. 2011. "The Spectacle of Modernity: Walter Benjamin and a Critique of Culture (*Kulturkritik*)." *Constellations* 18 (1): 74-90.
- Kazin, Alfred. 1969. *A Walker in the City*. New York: HBJ
- Keith, Michael. 2000. "Walter Benjamin, Urban Studies, and the Narratives of City Life." In *A Companion to the City*, edited by Gary Bridge and Sophie Watson, 410-429. London: Blackwell.
- Kramer, Kathryn and Short, John Rennie. 2011: "Flânerie and the Globalizing City." *City* 15 (3-4): 323-342.
- Kwon, Miwon. 2004. *One Place after Another: Site-specific Art and Locational Identity*. Massachusetts: MIT Press.
- Landow, George P. 2009. "Reconfiguring Writing." In *Reading Hypertext*, edited by Mark Bernstein and Diane Greco, 89-98. Watertown, MA: Eastgate Systems, Inc.

- Lauster, Marina. 2007. "Walter Benjamin's Myth of the *Flâneur*." *Modern Language Review* 102: 139-156.
- Lavender Harris, Amy. 2010. *Imagining Toronto*. Toronto: Mansfield P.
- Lefebvre, Henry (1974) 1991. *The Production of Space*. Translated by Donald Nicholson-Smith. Oxford: Blackwell.
- . 1996. *Writings on Cities*. Edited by Eleonore Kofman and Elizabeth Lebas. Oxford: Blackwell.
- . (1968) 1996. "The Right to the City." Edited and translated Eleonore Kofman and Elizabeth Lebas. *Writings on Cities*. Oxford: Blackwell. 63–181.
- . 2004. *Rhythmanalysis*. Translated by Stuart Elden and Gerald Moore. London: Continuum.
- . 2004. *Rhythmanalysis*. Translated by Stuart Elden and Gerald Moore. London: Continuum.
- Lehan, Richard D. 1998. *The City in Literature: An Intellectual and Cultural History*. Berkeley: U of California P.
- Ley, David. 1980. "Liberal Ideology and the Postindustrial City." *Annals of the Association of American Geographers* 70 (2): 238-258.
- Lindner, Christopher, ed. 2006. *Urban Space and Cityscapes. Perspectives from Modern and Contemporary Culture*. London/New York: Routledge.
- Lippard, Lucy. 1997. *The Lure of the Local: Senses of Place in a Multicentred Society*. New York: New Press.
- Loriggio, Francesco. 2000. "Italian-Canadian Literature: Recapitulating." *Italian Canadiana* 14: 66-85.
- . 2004. "Italian Migration Outside Europe: Cultural, Historical and Literary Issues." *Neohelicon* XXXI: 19-42.
- Lynch, Kevin. 1960. *The Image of the City*. Cambridge: Harvard UP.
- Lyotard, Jean-François. (1979) 1984. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester UP.
- MacDonald, George F. and Richard J. Huyda. 1994. *Haida Monumental Art: Haida Monumental Art: Villages of the Queen Charlotte Islands*. Vancouver: UBC Press.
- Maddin, Guy. 2007. *My Winnipeg*. Directed by Guy Maddin. Winnipeg: Buffalo Gal Productions and the Documentary Channel.
- Magearu, Mirona. 2012. "Making Digital Poetry: Writing *with* and *through* Spaces." *Journal of Literary Theory* 6 (2): 337-357.
- Manduca, Teresa. 1997. "L'industria edile nei romanzi di Maria Ardizzi." In *Letteratura e Industria. Atti del XV Convegno A.I.S.L.L.I.*, edited by Giorgio Barberi Squarotti & Carlo Ossola, 1113-1122. Firenze: Leo Olschki.
- Marchart, Oliver. 2007. *Post-Foundational Political Thought: Political Difference in Nancy, Lefort, Badiou and Laclau*. Edinburgh: Edinburgh UP.
- Martin, Jay. 1994. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkeley: U of California Press.
- Mason, Jody. 2006. "Searching for the Door way: Dionne Brand's *Thirsty*." *University of Toronto Quarterly* 75.2: 784-800.
- Massey, Doreen. 2005. *For Space*. London: Sage.

- Massey, Doreen, John Allen, and Steve Pile, eds. 1999. *City Worlds*. London: Routledge.
- Massumi, Brian. 2002. *Parables For The Virtual: Movement, Affect, Sensation*. Durham & London: Duke UP.
- Matos Wunderlich, Filipa. 2008. "Walking and Rhythmicity: Sensing Urban Space." *Journal of Urban Design* 13 (1): 125–139.
- Matthews, Amy T. 2013. *Navigating the Kingdom of Night*. Adelaide: University of Adelaide Press.
- Matthis, Irène, 2000. "Sketch for a Metapsychology of Affect." *International Journal of Psycho-Analysis* 81 (2): 215–27.
- Mayer, Margit. 2010. *Social Movements in the (Post-)Neoliberal City*. London: Bedford Press.
- McGrath, Robin. 2003. *Rejoice in the City: Postcard Poems*. St. John's: walking bird press.
- McKibbin, Molly Littlewood. 2008. "The Possibilities of Home: Negotiating City Spaces in Dionne Brand's *What We All Long For*." *Journal of Black Studies* 38 (3): 502–518.
- McLuhan, Marshall. 1964. *Understanding Media: The Extensions of Man*. New York: McGraw Hill.
- Miall, David S. 1997. "Trivializing the World: Hypertext, Postmodernism and Reading." <http://www.ualberta.ca/~dmiall/essays.htm>
- Miall, David S. and Teresa Dobson. 2001. "Reading Hypertext and the Experience of Literature." Texas Digital Library. <http://journals.tdl.org/jodi/index.php/jodi/article/view/35/37>
- Mihajlović, Jasmina. 1998. "Milorad Pavić and Hyperfiction." *Review of Contemporary Fiction* 18 (2): 214–220.
- Miles, Adrian. 2009. "Cinematic Paradigms for Hypertext." In *Reading Hypertext*, edited by Mark Bernstein and Diane Greco, 137–147. Watertown MA: Eastgate Systems Inc.
- Miles, Steven. 1998. *Consumerism—as a Way of Life*. London: Sage.
- Milliard, Coline. 2010. "Walks of Life." *Art Monthly* 337: 1–4.
- Mitchell, Peta. 2008. *Cartographic Strategies of Postmodernity: the Figure of the Map in Contemporary Theory and Fiction*. New York: Routledge.
- Moore, Lisa. 2005. *Alligator*. Toronto: Anansi.
- Morris, Brian. 2004. "What We Talk about When We Talk about the City." *Cultural Studies* 18 (5): 675–697.
- Mouffe, Chantal. 2005. *On the Political*. London and New York: Routledge.
- . 2013. *Agonistics: Thinking the World Politically*. London: Verso.
- . 1993. *The Return of the Political*. London and New York: Verso.
- Munro, Sheila. 2006. Review of *Story House*. *ABC BOOKWORLD*: http://www.abcbookworld.com/view_author.php?id=1687
- Nas, Peter J. M., Rivke Jaffe and Annemarie Samuels. 2006. "Urban Symbolic Ecology and the Hypercity: State of the art and Challenges for the Future." In *Hypercity: The Symbolic Side of Urbanism*, edited by Peter J. M. Nas and Annemarie Samuels, 1–20. London: Kegan Paul.

- Nathanson. 2008. "Prologue." *Affect Imagery Consciousness: The Complete Edition*. Silvan S. Tomkins. xi-xxviii. N.Y.: Springer Publishing Company.
- Nicolau, Felix. 2011. "The Jumpiness of Hyperliterature." *Caietele Echinox: Literature in the Digital Age* (20): 126-130.
- Niedzwiecki, Hal, ed. 1998. *Concrete Forest: The New Fiction of Urban Canada*. Toronto: McClelland and Stewart.
- Nielson, Greg. 2007. "Imagine-Nation in the City: Seriocomedie and Local Democracy." In *Urban Enigmas: Montreal, Toronto, and the Problem of Comparing Cities*. Edited by Johanne Sloan, 144-177. Montreal and Kingston: McGill-Queen's UP.
- Nissen, Sylke. 2008. "Urban Transformation From Public and Private Space to Spaces of Hybrid Character." *Sociologicky časopis/Czech Sociological Review* 44.6: 1129-1149.
- Nyers, Peter. 2006. *Rethinking Refugees: Beyond States of Emergency*. N.Y.: Routledge.
- . 2009. "Community without Status: Non-Status Migrants and Cities of Refuge." In *Renegotiating Community: Interdisciplinary Perspectives, Global Contexts*, edited by Diana Brydon and William D. Coleman, 123-138. Vancouver: UBC Press.
- O'Brian, John and Peter White, ed. 2007. *Beyond the Wilderness: The Group of Seven, Canadian Identity and Contemporary Art*. Montreal: McGill-Queen's UP.
- O'Hartman, Charles. 1996. *Virtual Muse: Experiments in Computer Poetry*. Middletown, CT: Wesleyan UP.
- Pajares Tosca, Susana. 2009. "The Lyrical Quality of Links." In *Reading Hypertext*, edited by Mark Bernstein and Diane Greco, 99-102. Watertown, MA: Eastgate Systems Inc.
- Palmer, Bryan D. 2009. *Canada's 1960s: The Ironies of Identity in a Rebellious Era*. Toronto: University of Toronto Press.
- Paulson, William R. 1988. *The Noise of Culture*. Ithaca: Cornell University Press.
- Peliowski, Amari. 2009. "Gordon Matta-Clark: Deconstrucción de un espacio arquitectónico y fotográfico." *Bifurcaciones: Revista de estudios culturales y urbanos* 9 (julio): 1-5. www.bifurcaciones.cl
- Perin, Roberto and Franc Sturino, eds. 1989. *Arrangiarsi: the Italian Immigration Experience in Canada*. Toronto: Guernica.
- Phillips, Andrea. 2005. "Cultural Geographies in Practice: Walking and Looking." *Cultural Geographies* 12: 507-513.
- Pile, Steve. 1997. "Introduction: Opposition, Political Identities and Space of Resistance." In *Geographies of Resistance*, edited by Steve Pile and Michael Keith, 1-32. London: Routledge.
- Pivato, Joseph. 1994. *Echo. Essays on Other Literatures*. Toronto: Guernica.
- Pound, Ezra. 1920. *Hugh Selwyn Mauberley*.
- Pozzetta, George and Bruno Ramírez, eds. 1992. *The Italian Diaspora*. Toronto: Multicultural History Society of Ontario.
- Preston, Peter and Paul Simpson-Housley, eds. 1994. *Writing the City: Eden, Babylon and the New Jerusalem*. London: Routledge.

- Ramirez, Bruno. 1989. *The Italians in Canada*. Toronto: Canadian Historical Society.
- Rancière, Jacques. 2004. "Introducing Disagreement." *Angelaki* 9 (3): 3-9.
- . 2010. *Dissensus: On Politics and Aesthetics*. Edited and translated by Steven Corcoran. London: Continuum.
- . "The Thinking of Dissensus: Politics and Aesthetics." Bowman and Stamp: 1-17.
- Rapport, Nigel. 2008. "Walking Auschwitz, Walking without Arriving." *Journeys* 9 (2): 32-54.
- Rossi, Aldo. 1984. *The Architecture of the City*. Edited and introduced by Peter Eisenman, translated by Dianne Ghirardo and Joan Ockman. Revised American Edition. Cambridge, MA: MIT.
- Rendell, Jane. 2006. *Art and Architecture: A Place Between*. London: I.B. Tauris.
- Rilke, Rainer Maria. (1910) 1990. *The Notebooks of Malte Laurids Brigge*. New York: Vintage. Trans. Stephen Mitchell.
- Rooke, Allison. 2007. "Navigating Embodied Lesbian Cultural Space: Toward a Lesbian Habitus." In *Space and Culture*, vol. 10, 231-252.
- Rosenthal, Caroline. 2011. *New York and Toronto Novels after Postmodernism: Experiences of the Urban*. Rochester, NY: Camden House.
- Rossetto, Tania. 2013. "Theorizing Maps with Literature." *Progress in Human Geography*: 1-18.
- Rossi, Aldo. 1984. *The Architecture of the City*. Edited and introduced by Peter Eisenman, translated by Dianne Ghirardo and Joan Ockman. Revised American Edition. Cambridge, MA: MIT.
- Rota, Emanuela. 2011. "Unwilling Multiculturalism: the Italian Immigrant Women and the Americanization Movement." In *The Cultures of Italian Migration*, edited by Parati, G. and Tamburri, A., 217-232. Madison-Teaneck: Fairleigh Dickinson U P.
- Roznoveanu, Mirela. 2011. "The Virtual Mind." *Caietele Echinox: Literature in the Digital Age* (20): 97-105.
- Rule, Jane. 1977. *The Young in One Another's Arms*. Garden City, NY: Doubleday.
- Sandercock, Leonie. 1998. *Towards Cosmopolis: Planning for Multicultural Cities*. John Wiley.
- Santner, Eric L. 2006. *On Creaturely Life: Rilke, Benjamin, Sebald*. Chicago: U of Chicago P.
- Sassen, Saskia. 2001. *The Global City*. New York, London, Tokyo. Princeton: Princeton UP.
- Sassón-Henry, Perla. 2006. "Chaos Theory, Hypertext, and Reading Borges and Moulthrop." *CLCWeb: Comparative Literature and Culture Contents of 8.1*. <http://clcwebjournal.lib.purdue.edu/clcweb06-1/contents06-1.html>
- Schreibman, Susan. 2002. "Computer-mediated Texts and Textuality: Theory and Practice." *Computers and the Humanities* 36: 283-293.
- Sebald, W.G. 1995. *The Rings of Saturn*. London: Harvill.
- . 2001. *Austerlitz*. London: Hamish Hamilton.
- Sennett, Richard. 1992. *The Conscience of the Eye: The Design and Social Life of Cities*. N.Y.: Norton.

- . 1994. *Flesh and Stone: The Body and the City in Western Civilization*. N.Y.: Norton.
- Serra, Ilaria. 2007. *The Value of Worthless Lives*. New York: Fordham U.P.
- Sheringham, Michael. 2010. "Archiving." In *Restless Cities*. Edited by Matthew Beaumont and Gregory Dart, 1-17. London: Verso.
- Shields, Rob. 1994. "Fancy Footwork: Walter Benjamin's notes on *Flânerie*." In *The Flâneur*, edited by Keith Tester, 61-80. London & New York: Routledge.
- Simon, Sherry. 2004. "Land to Light On?" In *Adjacencies. Minority Writing in Canada*, edited by Lyanne Moyes, Licia Canton and Domenic Beneventi, 9-20. Toronto: Guernica.
- Simons, Derek. 2005. "Impressive and Interstitial Space in Vancouver's False Creek." *West Coast Line* 39.2 (Fall): 145-159.
- Sinclair, Iain. "Psychogeography: Will Self and Iain Sinclair in conversation with Kevin Jackson" <http://www.literarylondon.org/london-journal/march2008/sinclair-self.html> Web. 1 June 2013.
- Sjursen, Danny. 2017. "The Disturbing Parallels Between US Policing at Home and Military Tactics Abroad." *The Nation*. 12 October. <https://www.thenation.com/article/the-disturbing-parallels-between-us-policing-at-home-and-military-tactics-abroad/>
- Sloan, Johanne. 2007. *Urban Enigmas: Montreal, Toronto, and the Problem of Comparing Cities*. Montreal: McGill-Queen's UP, 2007.
- Smith, Neil and Deborah Cowen. 2010. "'Martial Law in the Streets of Toronto': G20 Security and State Violence." *Human Geography* 3 (3): 29-46.
- Smith, Roberta. 2002. "Gordon Matta-Clark." *New York Times (1923-Current file)* (Feb 8): E35.
- Soja, Edward W. 2000. *Postmetropolis: Critical Studies of Cities and Regions*. Oxford: Blackwell.
- . 1996. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford: Blackwell Publishing.
- Solnit, Rebecca. 2001. *Wanderlust: A History of Walking*. London: Verso.
- Sontag, Susan. 2004. *Regarding the Pain of Others*. N.Y.: Picador.
- Spark, Muriel. 1981. *Loitering with Intent*. London: Bodley Head.
- Stanger-Ross, Jordan. 2009. *Staying Italian*. Chicago & London: The U of Chicago P.
- Stolar, Boe Batia. 2005. "Building and Living the Immigrant city." In *Downtown Canada: Writing Canadian Cities*, edited by Justin Edward and Douglas Ivison, 122-141. Toronto: U of Toronto P.
- St. Pierre, Paul Mathew. 1994. "The Architectonics of Deconstructivism: Vancouver Skylines and Storylines." In *Vancouver: Representing the Postmodern City*, edited by Paul Delany, 162-178. Vancouver: Arsenal Pulp.
- Stryker, Susan. 2008. *Transgender History*. Berkeley, CA: Seal P.
- Swanstrom, Lisa. 2011. "'Terminal Hopscotch': Navigating Networked Space in Talan Memmott's *Lexia to Perplexia*." *Contemporary Literature* 52 (3): 493-521.
- Swyngedouw, Erik. 2011. *Designing the Post-Political City and the Insurgent Polis*. London: Bedford Press.

- . 2009. "The Antimonies of the Postpolitical City: In Search of a Democratic Politics of Environmental Production." *International Journal of Urban and Regional Research* 33: 601-620.
- . 2007. "The Post-Political City." *Urban Politics Now*. Edited by BAVO. Rotterdam: NAI Publishers: 58-76.
- Szentivanyi, Christina M.E. 2006. "W.G. Sebald and Structures of Testimony and Trauma: There are Spots of Mist That No Eye Can Dispel." In *W.G. Sebald: History, Memory, Trauma*, edited by Scott Denham and Mark McCulloh, 351-363. Berlin: Walter de Gruyter.
- Taylor, Timothy. 2007. *Story House*. Toronto: Vintage.
- Tester, Keith, ed. 1994. *The Flâneur*. London & New York: Routledge.
- Thien, Deborah. 2005. "After or Beyond Feeling? A Consideration of Affect and Emotion in Geography." *Area* 37.4 (2005): 450-56.
- Thomas, Bronwen. 2007. "Stuck in a Loop? Dialogue in Hypertext Fiction." *Narrative* 15 (3): 358-272.
- Thrift, Nigel. 2004. "Intensities of Feeling: Towards a Spatial Politics of Affect." *Geografiska Annaler: Series B, Human Geography*. Special Issue: *The Political Challenge of Relational Space* 86 (1): 57-78.
- Tomkins, Silvan S. 2008. *Affect Imagery Consciousness: The Complete Edition*. N.Y.: Springer Publishing Company.
- Tuan, Yi-Fu. 1977. *Space and Place: The Perspective of Experience*. Minneapolis: U of Minnesota P.
- Tuzi, Marino. 1996. "Theorizing Canadian Minority Texts: Cultural Specificity, Agency and Representation." *Canadian Ethnic Studies*: 85-93.
- . 1997. *The Power of Allegiances*. Toronto: Guernica.
- Ulyatt, Tony. 2011. "Gestures of Approach: Aspects of Liminality and Labyrinths." *Literator* 32 (2) 103-134.
- Urry, John. 2000. "City Life and the Senses." In *A Companion to the City*, edited by Gary Bridge and Sophie Watson, 388-397. Oxford: Blackwell.
- van Herk, Aritha. 2006. "Vancouver Chronicles: The City Takes Another Bow in Timothy Taylor's *Story House*." *Calgary Herald*. 22 Apr: F1 Front.
- Verdicchio, Pasquale. 2010. "Preface." In *Reflections on Culture*, edited by Licia Canton, Verena Fazio and Jim Zuccherro, 11-12. Toronto: The Frank Iacobucci Centre for Italian Canadian Studies.
- Walls, Rachel. 2011. *Visibility in Vancouver: Screen Stories and Surveillance of the Downtown Eastside*. Unpublished PhD Thesis. University of Nottingham.
- Warner, Patrick. 2001. *All Manners of Misunderstanding*. St. John's: Killick Press.
- . 2005. *There, There*. Montreal: Signal Editions.
- West, Isaac. 2014. *Transforming Citizenships: Transgender Articulations of the Law*. New York: New York UP.
- White, E.B. 1949. *Here is New York*. New York: Little Bookroom.
- Wiersema, Robert. 2006. "Timothy Taylor's one-two, hook: [Final Edition]" *The Ottawa Citizen*. 16 Apr: C3.
- Wilson, Richard Ashby and Richard D. Brown, eds. 2009. *Humanitarianism and Suffering: The Mobilization of Empathy*. Cambridge: Cambridge UP.

- Winkler, Justin, ed. 2010. *Space, Sound and Time: A Choice of Articles in Soundscape Studies and Aesthetics of Environment 1990-2005*.
http://www.iacsa.eu/jw/winkler_space-sound-time_10-09-19.pdf
- Winter, Michael. *This All Happened*. Toronto: Anansi, 2000.
- Zeeman, Michael. 2006. "Introduction and Transcript of an Interview given by Max Sebald." W. G. Sebald and Gordon Turner. In *W. G. Sebald: History, Memory, Trauma*, edited by Scott Denham and Mark McCulloh, 21-29. Berlin: Walter de Gruyter.
- Žižek, Slavoj. 2005. "Against Human Rights." *New Left Review* 34: 115-131.
- Zuccherro, Jim. 2012. "Confronting the Legacy of Shame." In *Beyond Barbed Wire. Essays on the Internment of Italian Canadians*, edited by Licia Canton, Domenic Cusmano, Michael Mirolla and Jim Zuccherro, 16-28. Toronto: Guernica.