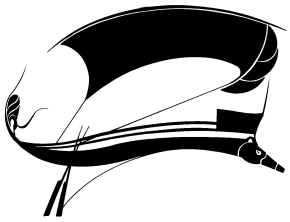
The 36th Annual Conference of the Sport Literature Association



June 19-22, 2019
University of Limoges (Nouvelle-Aquitaine)
FRANCE

Proceedings Edited by Janet Pratt

JUNE 18 (TUESDAY)

6:00-7:00 Varnishing exposure school pupils: "Sport and Poem" (Bfm of Limoges)

JUNE 19 (WEDNESDAY)

Welcome (Thomas Bauer)
Émile-Roger Lombertie, Mayor of Limoges
Alain Célérier, Université de Limoges Président
Angie Abdou, Athabasca University, SLA President

PANEL I: SPORT AND MUSIC AND OTHER LYRICAL APPROACHES

Chair: Bruce Pratt (University of Maine)

Tim Morris (University of Texas at Arlington), tmorris@uta.edu
- Sport and the Program: Representation in Erik Satie's *Sports et Divertissements*

"Sports et Divertissements," composed by Erik Satie in 1914 and published in 1923 with illustrations by Charles Martin, is a multi-media celebration of sports, recreations, and amusements. The collection, and the individual pieces, bear titles of sports and other activities ranging from golf and tennis, to hunting and fishing, to children's playground time, to fireworks and flirting. The piano pieces themselves are brief, enigmatic, and experimental, written with Satie's modernist tonalities and his disregard for meter and key. As he did for many of his other pieces, Satie wrote - in a calligraphic hand - his own "program" for this quasi-representative music. But as so often with Satie, the text of the "Sports et Divertissements" provides as much an insouciant parody of program music as any claim

to serious representation. Martin's illustrations are more conventional but also follow a stylized, modernist aesthetic which further complicates this deceptively brief text, in which sound, language and image reinforce and frustrate the audience's attempts at the construction of meaning. As a whole, the "Sports et Divertissements" challenge the traditional divide between "program" and "absolute" music and do so while raising questions about how artistic media can represent sport.

Elie Robert-Nicoud (Independent scholar), eliesndrs@aol.com
- Jazz and Boxing

Jazz is the soundtrack of boxing. We could also say as much of the noir novel or the noir film of which it shares the aesthetics and dramaturgy. Often an aesthetic of discordance. Boxing is a proletarian tragedy and finds its sources in the same places as jazz.

In addition to the anecdotal encounters between jazz and boxing, Miles Davis' love for this sport, and the fact that a drummer like Stan Levey or a pianist like Red Garland were professional boxers, for example, show that jazz and boxing recruit in the same worlds, the world of the proscribed. Some hotel owners in the thirties and fifties were not mistaken when they barred access to their establishment to Jews, Blacks, Jazzmen and boxers. All this is perfectly coherent, because Jews, blacks, boxers and jazzmen belonged to the same group. From this social belonging comes an aesthetic and what we could call communicating vessels.

In the same way, the struggles of influence of this or that group are found from jazz to boxing. After Jack Johnson's victory, White America went in search of the great white hope. We find the same thing when whites and blacks dispute the paternity of jazz and when in the fifties or sixties, the white jazz public is also looking for a great white hope to dethrone or at least compete with Charlie Parker. We then placed this hope in Art Pepper, for example.

The issue of race, ethnic identity and therefore integration and emancipation are at the heart of boxing and jazz. It is not by chance that Joe Louis, the first black champion who was "acceptable," was also the first boxer greeted by jazz. In this, the parallel study of jazz and boxing, from an aesthetic and social point of view, makes it possible to approach and define an aspect of American identity.

Ron Smith (St. Christopher's School), smithjron@aol.com
– Poetry reading

PANEL II: CREATIVE READINGS

Chair: Angie Abdou (Athabasca University)

Shelley Blanton-Stroud (Sacramento State), blanton_stroud@me.com
- Excerpt from "Birthing the Girl in the Bubble"

Kasey Symons (Victoria University), kasey.symons@live.vu.edu.au
- Reading from *Fan Fatale*

Adrian Markle (Falmouth University/University of Exeter), adrian.markle@gmail.com
- Excerpt from *Bruise*

Special session on Olympic Games in Paris
Chair: Christian Vivier (Université de Franche-Comté)

Thierry Terret (ministerial delegate for the Olympic and Paralympic Games 2024)
- Education in Art and Culture through the Games of Paris 2024: a stake for policy makers

Special session in commemoration of Eric Solomon and Glynn Leyshon
Chair: Dick Crepeau (University of Central Florida)

Panelists: **Dennis Gildea** (Springfield College); **Michelle Schiavone** (Marshall University),

PANEL III - FRENCH LITERATURE ON SPORT

Chair: Fred Mason (University of New Brunswick)

Maxence P Leconte (University of Texas at Austin), mpl642@utexas.edu
- (Re)negotiating memory: *Panama Al-Brown ou l'énigme de la force* (2017): The black boxer and the graphic novel

This presentation examines the particular significance of the French-language graphic novel as both an aesthetic and a political medium (Cromer and Clark, 2007; McKinney, 2008) capable of reconstructing and empowering the memory of marginalized athletes. Using Alex Inker's *Panama Al-Brown ou l'énigme de la force* (Sarbacane, 2017) as the main focus, I demonstrate how both the body of the text – or hypertext, combining images and words in symbiosis – and the body of the main character Alfonso Brown, an elusive black flyweight champion who turned Paris on its head during the roaring twenties, offer new possibilities for the depiction and the understanding of black lives, racism and resistance in France and the United States during the interwar period. The racialized hero of the graphic novel, frequently admired and reviled (Wolk, 2007), displays the fundamental paradoxes and complexity of self-identification during the 1920s. In *Panama Al-Brown*, the conflicts between present and past, memory and forgetting, are superbly embodied through the lens of a pugilist like Brown, whose fights against other boxers, against society and against himself are the object of constant negotiation and interpretation. These categories are themselves encouraged by the medium of the graphic novel: a hybrid form generating meaning at the intersection of images and words necessarily advocates for a multifaceted reading of selfhood, to challenge the normative spaces of high literature and white-centered, heteronormative society. A sport like boxing, combined to the *bande dessinée*, thus operates as a pertinent platform for the renewed and improved understanding of both memory and history, as well as its teaching (Cromer and Clark, op.cit.).

Lucien Dethurens (Independent scholar) lucien.dethurens@orange.fr
- The representations of football in French-speaking literature: Comparing Toussaint's *Football* and Delerm's *En pleine lucarne*

In *Football*, Jean-Philippe Toussaint claims that the underlying theme of his work does not correspond to its title but to the motif of time. Thus, it is the way that this sport is described and contemplated in

the literary field that is the object of inquiry here. In other words, is football, in the author's eyes, a self-sufficient topic or, on the other hand, more akin to a pretext implemented to evoke other notions, other visions of the world?

In this plural perspective, it seems possible and legitimate to establish a parallel with Philippe Delerm's novel *En pleine lucarne* in which football does not only happen to be a sport, but is also established as more than this conception. For both authors, it turns out to be a kind of learning, of discovery – of feelings and social issues for Delerm's young protagonist, of metaphysical and introspective questions in Toussaint's case.

Whether seen by a child trying to build his future or by an adult remembering his childhood, football seems too complex to be reduced to a single and limited definition. Consequently, what is the exact nature of that strange sport, simultaneously fascinating and disturbing, uniting and dividing people, sublimated and mocked? Although Delerm and Toussaint do not necessarily seem to be explicitly influenced by each other's work, they both share similarities in their conceptions of football. It always takes place on a field, which always happens to be a mirror, a metaphor for our human conditions.

Gyde Martin (University of Texas at Arlington), gmartin@uta.edu
- Isabelle Autissier's *Soudain, seuls*: A New Robinsonade and a Meditation on High-Risk Sports

At the time I am writing, there is still no English translation of Autissier's 2015 novel *Soudain, seuls*. Maybe its title will be translated as "Suddenly, Alone," but until then I will refer to it by its original title. The novel is of interest both for its literary innovation and its reflections on those sports that involve a high risk of serious injury and even death. As a novel it takes the popular adventure tale of the castaway struggling for survival on an uninhabited island in a new direction. Maslow's Hierarchy of Needs applies here as it does in Defoe's *Robinson Crusoe*, but in lieu of the solitary castaway we get Louise and Ludovic, alone together on King George Island after a storm unmoors their yacht.

This *robinsonade à deux* can certainly be read as a psychological study of a relationship under such extreme stress, but that would ignore Autissier's exploration of the psychology and the ethics of high-risk sports that, like mountain climbing or ocean sailing, derive their challenge from nature's unpredictability. Why do people seek this ultimate challenge in the first place? What happens when the thrill of the sport turns into fear of death and the instinct for self-preservation asserts itself? In short, what happens when it becomes clear that only one person can survive?

JUNE 20 (THURSDAY)

PANEL IV: RACIAL ISSUES IN SPORT

Chair: Mark Noe (Pennsylvania College of Technology)

Dennis Gildea (Springfield College), dgildea@springfieldcollege.edu
- Boxing and the Scopes Monkey Trial

When the Scopes Monkey trial took place in July 1925, reporters from more than a hundred American newspapers showed up in Dayton, Tennessee, to cover the proceedings. The challenge to Tennessee's Butler Law, which prohibited the teaching of Darwin's theory of evolution, also became the first American trial to be covered live on radio. No reporter, however, covered the trial the way W.O. McGeehan did. The *New York Herald Tribune* sent two reporters to Dayton – Forrest Davis, whose job was to report the straight news, and McGeehan, a sports columnist, whose job was to provide feature sidebars. The climax of the trial occurred when Clarence Darrow for the defense called prosecution lawyer William Jennings Bryan to the stand to be examined on his knowledge of the Bible. What ensued was a "showdown" of two of the finest legal minds in the land, and McGeehan covered the intellectual and legal sparring as if it were a heavyweight championship bout, relying throughout his piece that ran on 17 July 1925 on boxing tropes. This essay offers a close-textual analysis of a sportswriter's take on one of the most prominent trials of the twentieth century.

Yann Descamps (Université Paris Est Créteil), descampsyann@yahoo.fr
- Bigger than Life: African-American Athletes' Books and Autobiographies in 20th and 21st-Century America

As they embody African-American athletic, economic, symbolic and political empowerment, African-American athletes can be considered as both witnesses and actors of 20th and 21stcentury African-American history. Like the rest of their community, they faced racism and discrimination, both on and off the field. Some have decided to fight and share their stories, either during their playing days or after their retirement.

This study focuses on books and autobiographies written by African-American athletes, and what they reveal of the African-American experience of their time, race relations in sports and society, the influence of political figures such as Martin Luther King Jr., Malcolm X or Barack Obama on athletes, stereotypes athletes interiorize or try to deconstruct, and the building of the multidimensional role of the athlete, from defying figure to politically-conscious role model and even historian.

While critically analyzing these autobiographies and showing their dual dimension as potential historical sources or signifying PR moves, this research underlines these books as media to send messages, bring more depth to the athlete's persona, and control the representation of the athlete. It also tackles the part played by social media in today's athletes' want for self-representation, as they offer new opportunities to define their own narrative, be politically involved and fight racism and discrimination in sports and society.

D.C. Risker (Webster University), riskercdonald@gmail.com
- "I Am Not Your Negro": Reflections on James Baldwin, LeBron James, and Colin Kaepernick

Recent sport controversies, initiated by black professional athletes and commented upon by media personalities and political figures, have stimulated the national conscious regarding race, especially black/white relations. Occurring in a context of concern for fair policing policies toward young black men, and the respect sought for the individual professional athlete, the actions and comments of LeBron James and Colin Kaepernick have recaptured the ethos of James Baldwin's work, and substantiated the title of Raoul Peck's documentary of Baldwin "I Am Not Your Negro." Viewed through this perspective, James' comments and Kaepernick's actions animate Baldwin's own urgent

and searing words on black/white relations in America. Applying some African wisdom could ameliorate some of the divisiveness of these controversies, and remedy one of Baldwin's essential criticisms of black/white relations in America. Of course, much of Baldwin's work was written in France. Sadly, his home in Saint-Paul-de-Vence is scheduled to be torn down so that luxury condominiums can be built on the site.

PANEL V: CREATIVE READINGS

Chair, Jamie Dopp (University of Victoria)

Rob Sheinkopf (Independent scholar), robsheinkopf@yahoo.com
- My Year in the Big Leagues

Myles Schrag (Northern Arizona University), mylesschrag@yahoo.com
- How Flagstaff's Long-Distance Affair with the Imogene Pass Run Spawned a Unique Approach to Writing about Running

Scott Peterson (University of Missouri-Saint Louis), petersonsco@umsl.edu, and **Shelly Sanders** (Abilene Christian University), mrw95v@acu.edu
- Reading from *Sportopia*

Angie Abdou (Athabasca University), aabdou@telus.net
- Reading from *Home Ice: Reflections from a Reluctant Hockey Mom*

PANEL VI: LITERATURE OF FOOTBALL (what the misguided parts of the world call 'soccer')

Chair, Phil Wedge (Kansas University)

Nicolás Campisi (Brown University), nicolas_campisi@brown.edu**, *Co-winner of the Lyle Olsen Prize**
- Football at the End of the World: The Origins of Football Literature in Argentina and Uruguay

This paper traces the origins of football (soccer) literature in the River Plate (Río de la Plata) region of South America (comprised by Argentina and Uruguay) through works that outline the development of the River Plate football imaginary at a period that marks the beginnings of the profound rivalry between the two nations: *Dos a cero o alambrado olímpico: novela de ambiente foot-ballístico* (1932) by Argentine Domingo R. Cinalli, creative non-fiction by Uruguayan Julio César Puppo (known under the pseudonym of El Hachero) from *Crónicas de El Hachero* (1966), and sketches of manners by Uruguayan-born Ricardo Lorenzo (Borocotó) from *Pelota de trapo* (1942). Cinalli's melodrama stages debates of the period over the benefits and dangers of football's transition into professionalism. Meanwhile, El Hachero's *crónicas* show that in the 1920s and 1930s football became a strong vehicle for discourses of national pride and cohesiveness. Finally, through his sketches of manners, Borocotó became the master articulator of the River Plate football imaginary by locating it in the space of the *potrero* (an informal playing field) and casting it against the British style of play. By examining social and economic changes that came about with the professionalization of the sport, these early works are

shown to shed light not only on the creation of a transnational imaginary and the transition of the sport into a mass spectacle, but also on the current state of football in the region.

Ryan Hill (Johns Hopkins University), rhill42@jhu.edu
- Money talks: narratives of economic power in football fiction

This paper examines three short-stories; "Fútbol S.A.," by Javier Viveros; "El extremo fantasma," by Juan Villoro; and "Buba," by Roberto Bolaño, to analyze the role of money in the lives of football players, managers, fans, and club owners in Hispanic American and Spanish footballing culture, with examples from Paraguay, Mexico and Spain. The influence of money in football (fútbol) is apparent at first glance. Fans plead for players who love the game and owners who place sporting success above mere financial gains while players forfeit places in the best leagues for huge sums of money in remote corners of the globe. In football, as in life, money equals power and the reality in football is that owners control the money and therefore dictate the actions of players, managers, and even fans. These short stories present the subjective experience of the individuals who inhabit the world of football and illuminate the difficulties of maintaining individual freedom and sporting integrity while immersed in the pressures of a global market. This paper will explore the authors' use of dialogue, multiple narrative voices and points of focalization to illustrate the connections between the different actors in the world of football and the power dynamics at play in such relationships. These narrative strategies shed light on the forces at play in said interpersonal dynamics and the experiences of both submission as well as (attempted) resistance to the harsh capitalist realties of the footballing world.

Lee McGowan (Queensland University of Technology), lee.mcgowan@qut.edu.au
- The place of the pitch in soccer fiction: An examination of the temporal and spatial inclusion and treatment of the playing surface in soccer novels.

Analyses of individual soccer novels (Bairner 2009, D'Arcy 2007, Hill 2006) exist alongside overlapping and broader explorations of soccer in fiction (Piskurek 2018, May 2018, Wood 2017, Cox et al 2002, Seddon 1999), yet individual characteristics such as the role of the field of play remain relatively unexplored. Where the pitch or playing surface is a literal and figurative setting in these texts, this omission offers opportunity to extend our understanding of the field.

Collectively, soccer novels exhibit a range of identifiable generic conventions including, in Genettian terms, their narrative structure and narrative situation (1981). These characteristics offer evidence of commonalities across works, even as they continue to shift and evolve. Some novels rarely glimpse the playing surface, others ignore players' on-field efforts, whether 'seen' by the reader or not, the pitch is a constant. Positioned as motif or symbol, the grounds for competing interests and success and failure, the characters and events are affected and impacted on by the pitch.

This paper examines the role and representation of the pitch in novel-length soccer fiction and asserts that direct and proportionate impact of the protagonist's relationship with the game is illustrated in a soccer novel's temporal and spatial inclusion and treatment of the pitch.

PANEL VII: LITERATURE ON OTHER CODES OF FOOTBALL

Chair, Dennis Gildea (Springfield College)

Tristan Ireson-Howells (Canterbury Christ Church University), tristan.ireson-howells@canterbury.ac.uk
- Beckett to DeLillo in the *End Zone*

I discuss how Don DeLillo's novel *End Zone* (1972) draws from the work of Samuel Beckett. *End Zone,* a reference to the scoring areas of a football field, also implies the final stage of nuclear apocalypse and alludes to Beckett's 1957 play *Endgame*. Beckett, perhaps more than any other author, represents the artist's pursuit of the aesthetics of failure, which has so influenced DeLillo. Adding further to the comparison, *Endgame,* translated from its original French title, *Fin de Partie*, is a reference to the final phase of a chess game and the football field is often presented as a chess-like game of tactical strategy. I show how Beckett's concerns prove illuminating when read in conjunction with *End Zone* in terms of their relationship to ideas of the fraught father-son bond and the problematic nature of language. DeLillo explains that while working on his second novel he "began to suspect that language was a subject as well as an instrument in [his] work" (LeClair, 2005, 5). In the novel, characters often appear briefly once or twice in short chapters that mirror the self-contained staccato bursts of play in a football game. As with so much in DeLillo's work, this does not feel like an authorial omission, but points again to a refusal to comply with the reader's desire for progression or resolution. I finally explore how both Beckett and DeLillo strive towards forms of perfect stillness and silence to reveal an absence of closure.

Chris Ewers (University of Exeter), C.Ewers@exeter.ac.uk
- The narratives of sport and life in *This Sporting Life*

Lindsay Anderson made it clear that his 1963 film *This Sporting Life* was 'not about sport'. In distancing the film from its rugby league roots, Anderson was perhaps reacting to the persistent sense that sport is not a serious subject.

However, *This Sporting Life is* palpably about sport, and thinking of it in these terms illuminates not just the gender, class and sexual politics of the film, but also how representations of sport in film or fiction operate. In sports literature, the boundaries of a sports pitch never stay within the white lines. Instead, the specific narratives of each sport run an interference pattern with the narratives of the non-sporting realm, helping us to understand each type of space in relation to its 'other'.

This is particularly evident in *This Sporting Life*, where the narratives of professional rugby league seep into everything that Frank Machin does in his attempt to build a relationship with his landlady, Mrs Hammond, especially as he physically dominates the domestic space, as if still playing a game of territory.

One of the few times she smiles is when they are on a trip to the neutral space of the country, and he passes a ball to her. This opposition between casual 'play' and aggressive, professionalised sport suggests a different possibility for their relationship, but this is thwarted by his continued investment in the narratives of rugby league; the need to dominate, to be exceptional, to move quickly, to break through restrictions, and to see one's actions as if they are judged by an outside spectator, rather than by an interior sense of worth.

EVENING SESSION: COCKTAIL APERITIF AND POETRY READINGS (RESTAURANT LE CROQUEMBOUCHE)

Moderator: Tim Morris (University of Texas at Arlington)

Dale Ritterbushch (University of Wisconsin at Whitewater), ritterbd@uww.edu
Kim Shortreed (University of Victoria, kss@uvic.ca
Bruce Pratt (University of Maine), obdriveway@aol.com

JUNE 21 (FRIDAY)

PANEL VIII: APPROACHES TO HISTORIC SPORTING LITERATURE

Chair: Michel Schiavone (Marshall University)

Andy Harvey (Swansea University), a.n.harvey@swansea.ac.uk
- More than a throwaway? The place of sport in James Joyce's *Ulysses*

Ulysses (1922) is one of the most celebrated modernist novels from the early twentieth-century that has attracted a deluge of literary criticism designed to help unravel its many difficulties and unpack its effusive allusions. With few exceptions, such commentaries have overlooked the place of sport in the text. Where it has been discussed, it has tended to revolve around the sport of horse-racing and, specifically, the Ascot Gold Cup that was run on 16th June 1904 and won by the 20 – 1 outsider, Throwaway. In this paper I propose, at least in part, to address this lacuna and to consider the wider role that sport plays in the novel. While conceding that sport remains peripheral to Stephen Dedalus, Leopold Bloom and to Joyce's own schema, it deserves more attention that it has enjoyed to date. Over twenty different sports are referenced in *Ulysses*, most notably horseracing, but also hockey, cricket, cycling, bowls, billiards, boxing, Gaelic sports, hurling, shot putting, tennis, fives, rugby, football, fox hunting, boat racing, gymnastics, bodybuilding, calisthenics, 'flop' wrestling, trotting matches, and bullfighting. In addition, Joyce makes multiple reference to sports clothing, including yachting and jockey caps, cricket flannels, football boots and athletes' singlets and breeches. I argue that, in addition to the contribution these allusions to sports make to the rich contextualization that distinguishes the novel, they also play into the English – Irish political and socio-cultural dynamics that Joyce explores in the novel.

Dave Day (Manchester Metropolitan University), D.J.Day@mmu.ac.uk
- Gendering Sport and Health in Victorian Periodicals for Boys and Girls

Socialisation into the gendered sporting world of the late Victorian and Edwardian periods in Britain occurred most obviously through family and school but other, more subtle, mechanisms were also employed to reinforce definitions of masculinity and acceptable femininity. Literature provided a critical means of transmitting what was expected of a young woman or a young man and popular accessible material in the form of periodicals was especially effective in constantly emphasizing the qualities that boys and girls should be aspiring to. This research paper utilises *The Boy's Own Paper* (*BOP*) and its sister version, *The Girl's Own Paper* (*GOP*), to explore the way in which appropriate gender behaviour with respect to health and sport was presented. Examination of these periodicals from 1879 to 1905 for *BOP* and between 1881 and 1905 for *GOP* suggests that the values ascribed to

sport and leisure were tailored to the audience and designed to reproduce existing social attitudes regarding male and female roles and responsibilities. While still in its early stages this research project is already beginning to identify significant differences in how sporting topics were presented. The September 1905 edition of *GOP*, for example, includes an article on hints for croquet players but this is immediately followed by an article on marriage and a discourse on contemporary tennis fashion rather than the game itself. By contrast, the corresponding issue of *BOP* begins with a stirring tale about a fort siege in the British Empire before an article on saving life using artificial respiration.

Lucie Falcone (Université de Limoges), lucie.falcone@hotmail.fr
- The use of caricature as a reflection of social representations of skiers in the 1960s

Caricature is an ephemeral art, that captures a moment, a speech or an event, often innocuous and destined to be forgotten, yet it has the potential to transform that instant into a point in our collective memory. It then becomes a reflection of social representations specific to a particular society at a given moment.

For a long time, few writers have been preoccupied with caricature manifestations (Champfleury, 1865). But its symbolic character, which suggests a new point of view, gives it a outsized place in international newspapers and in the sports press. Pascal Ory's work *Histoire Culturelle* (2011) can partly explain the construction of these collective representations that structure the common imagination. The purpose of this paper is, in this context, to analyze how the visionary and quirky looks chosen by various caricaturists of the Goitschel sisters reflect the ideals and mentalities of a changing French society. Methodologically, this study requires the identification of caricatures from different newspapers and their placement within the sporting, social and artistic context of the 1960s, the key period in the careers of Marielle and Christine Goitschel.

Special session: Randall Maggs (Sir Wilfred Grenfell College), randallmaggs@grenfell.mun.ca
- Terry Sawchuck: hockey poems to hockey movie
Moderator: Angie Abdou (Athabasca University)

PANEL IX: SPORT FILMS AND FILMS ON SPORT

Chair: Scott Peterson (University of Missouri-Saint Louis)

Doriane Gomet (Université de Rennes 2), doriane.gomet@wanadoo.fr
- *Victor Young Perez*, an opportunistic film?

Although cinema took up the issue of sport in Nazi concentration and extermination camps as early as 1963 with the film *The Boxer and Death*, it was only in 2013 that Jacques Ouaniche released the film *Victor Young Perez*, a film completely dedicated to the career of the French boxer of the same name, who was crowned world boxing champion in 1931 and deported to Auschwitz in October 1943. This contribution aims to analyse this cinematographic work from the perspective of cultural history (Ory, 2004). It looks at the political context and cultural universe, as well as the memorial dynamics and conflicts of interest against which the film was produced in France. More precisely, it intends to show that the production of this feature film occurred during a unique period. While the duty to remember

(Ledoux, 2016) inundated public space and made French society aware of the Holocaust drama, the early 2010s likewise coincided with the first publications of historical works showing the reality of physical and sporting practices in Nazi camps. The screenplay itself also deserves particular attention. Focusing on Young Perez's fight in the Auschwitz III Monowitz camp, the film only very quickly touches upon the champion's youth and career. This may be understood in light of the conflict surrounding the exploitation rights of one of the main sources of information about the boxer's life: André Nahum's biographical work, *Quatre boules de cuir ou l'étrange destin de Young Perez* published in 2002. Action taken by the author's descendants in fact caused the film producer to abandon the idea of using the work and thoroughly rethink his initial project.

Andrew D. Linden (California State University, Northridge), andrew.linden@csun.edu and **Lindsay Parks Pieper** (University of Lynchburg)
- Public Memories of the "Buckeye Bullet" in *The Jesse Owens Story* and *Race*

The public remembers Jesse Owens for his triumphs at the 1936 Berlin Olympics. Journalists celebrated Owens for shattering Adolf Hitler's belief in Aryan supremacy. Many Americans viewed Owens as an embodiment of the nation that would become a world leader. As biographer William J. Baker (2006) writes, Owens "helped Americans to believe something important about themselves" (p. 4). This depiction is seared into public memory, in part, by Owens's filmic representations. As with all Hollywood depictions of athletes, the representations of Owens in *The Jesse Owens Story* (1984) and *Race* (2016) are "ultimately reconstructions in a present moment" (Liberti and Smith, 2015, p. 3).

In this presentation, we examine turn-of-the twenty-first century race relations and visions of Owens by showing how these films "contributed to the contested process of defining social identities" (Baker, 2006. p. 2). *The Jesse Owens Story*, a made-for-television production, attempts to provide a nuanced account of Owen's life before and after 1936. Civil Rights advancements allowed many white Americans in the 1980s to view racism as an issue of the past, which shines through in the treatment of Owens as a complicated, apolitical icon. *Race* tells a story that simplifies 1940s racism, suggesting that only direct acts affected Owens while larger systemic issues are clouded. Both films offer depictions of Owens that "are fluid, dynamic, and imbued with power" (Liberti and Smith, 2015, p. 4). They may focus on Owens as a hero, but they provide insight into the moment in which they were created.

JUNE 22 (SATURDAY)

PANEL X: BASEBALL

Chair: Joyce Duncan (East Tennessee State University)

Mark Noe (Pennsylvania College of Technology), markdnoe@comcast.net
- Baseball in J. F. Powers' *Wheat that Springeth Green*

We humans reach a point at which we need to forget the day's hassles and just relax, if only in preparation for tomorrow's hassles. That's how J. F. Powers presents baseball in what turned out to be his final novel, *Wheat that Springeth Green*, published in 1988, ten years before his death. But that the sport is used as an escape doesn't mean it's just a throw-in at the end of Fr. Joe Hackett's days of running a suburban parish in the 1960s. Baseball is continuity, a thread that runs through not only his

days but his years. For his hapless Twins of 1968, it's as big a change since their glory days of 1965 as that of Catholicism since the alterations brought about by Vatican II. Fr. Joe spends 1968 adapting to new, unfamiliar, even uncomfortable situations in both realms, both parts of his life, as he navigates a world of chaos and threat and frustration.

Scott Peterson - (University of Missouri-Saint Louis), petersonsco@umsl.edu,
- "'Have to write a baseball story sometime': Hemingway, The Old Man, and the Busher"

The paper will start with the exhibition baseball games that Hemingway attended in Paris in 1924, move through his friendship and correspondence with St. Louis native A.E. Hotchner, and finally argue that Joe DiMaggio takes the role of an aging Busher in *The Old Man and the Sea.*

Phil Wedge (Kansas University), pwedge@ku.edu
- Taking 'the crookeds with the straights': baseball in the play and film *Fences*

August Wilson's play *Fences* (1987) and Denzel Washington's recent film adaptation of *Fences* (2017) focus on the life of ex-Negro League star Troy Maxson and how his experiences, particularly regarding baseball, shape his attitudes about life, work, and family in an unnamed northern city that most resembles Pittsburgh. Troy's frustration with segregation in sport in the 30's and 40's, with "what they did to me in the sports," shapes his attitude regarding his son Cory's aspirations as a football player, yet baseball is so engrained in Troy's experience that he will often use it to explain his life—as his son Lyons remembers, "You got to take the crookeds with the straights. That's what Papa used to say" (Wilson, *Fences* 94)—even in trying to explain an extra-marital affair to his wife, Rose. Washington's film retains these themes from the play, but it also uses a number of film images to amplify the importance of baseball in Troy Maxson's life. Despite David Letzler's assertions in his essay "Walking Around the Fences" that Troy's "professional failings" (Letzler 302) in baseball reveal his "likely limitations as a player" (303), I will argue that taken in the proper context, Troy's comments about baseball and his performance as a player reveal not only his superiority as a player, but also his limitations as a man who relies on a philosophy of baseball to guide his personal life.

PANEL XI: NARRATIVES OF RISK, INJURY AND SELF-REFLECTION

Chair: Shelly Sanders (Abilene Christian University)

Angie Abdou (Athabasca University), aabdou@telus.net
- "You're the farthest thing from a hockey mom!" & Other Telling Responses to *Home Ice: Reflections from a Reluctant Hockey Mom*

In 2019, I published a memoir about being hockey mom. In it, I offered research and analysis of the state of youth sport in North America. The book, *Home Ice,* is critical of aspects of hockey culture. It suggests ways the sport needs to evolve. Through the personal narrative of a year in my life as a hockey mom, the book calls out coaches for hypermasculine and aggressive behaviours. It tells stories of implicit sexism in the change room, on the ice, and in the stands. It questions the lack of racial diversity. Mostly, *Home Ice* calls out pushy parents and emphasizes that parents do not create athletes. This lesson comes from John O'Sullivan's (2013) *Changing the Game*, which suggests the only thing a parent should ever say to an athlete after a practice or a competition is, *I love to watch you play*.

Response to my book, locally and nationally, has been "interesting." I have gotten support from people I would never have imagined. For example, I've been doing speaking tours with Karl Subban, father of NHL stars P.K. and Malcolm Subban. I've had meetings and productive conversations with people from Sport Canada, Hockey Canada, Sport for Life, Active for Life, and Ontario Hockey Federation. I have also, however, been attacked in ways I never imagined. The resistance to change – the resistance even to allowing me a voice in this conversation – has been telling. In this presentation, I offer a summary and analysis of the range of responses: the good, the bad, and the ugly. I will discuss the larger conversation about youth sports, and the whole new sport world, I've discovered as a result of the publication of *Home Ice.*

Duco van Oostrum (University of Sheffield), d.oostrum@sheffield.ac.uk,
- It's all about the rehab and not the comeback: American sports injury narratives from *The Natural* to the *Book of Isaiah*

In Bernard Malamud's *The Natural* (1952), Roy Hobbs's career as a young promising pitcher is shot down (literally) and he reappears fifteen years later as a rookie home run hitter. What's left un-narrated is his struggle through injury, the rehab, and the hard work that needs to go into becoming a hitter rather than a pitcher; the cliché of the 'natural' sports hero is in fact completely 'unnatural.' Of course, there's much speculation as to what happened between chapter 1, "Pre-Game" and chapter 2, "Batter Up," with stories of magic and doing odd jobs. But the untold narrative is how he recovered from a potential career ending injury. This sports narrative of injury is often left in the dark regions of the classic uplifting tale; many sports narratives celebrate overcoming hurdles, persistence, and hard work, but few focus on the specific tedious steps of rehab and frustration. It's all about the comeback rather than the rehab. In this paper, I'd like to examine a range of sports injury narratives and the way in which they are told from literary text to podcast. This paper will examine how that un-narratable moment figures in a wide range of American sports narratives, such as in *Friday Night Lights* (1990; 2004 (film) and *The Art of Fielding (2011)* and reality film/documentaries *Hoop Dreams* (1994), *Last Chance U* (2014-6) and *Book of Isaiah* (2017-present.)

Julien Feyt (Université Jean Monnet), julien.feyt@univ-st-etienne.fr
- Sport and Writing Yourself

This paper will present and analyze a project in progress, entitled *Loops*. At the outset, it is important to remember the links between arts and sports, as this will be viewed initially through the concept of performance. Many artists - Matthew Barney (*Drawing Restraint*, since 1988) or Ion Grigorescu (*Boxing*, 1977) produce works by mixing these two disciplines.

As a PhD student in visual arts and amateur sports, I sought to develop both a protocol and a project combining these disciplines. This took the form of an installation in front of which the spectator is confronted with an archive that gathers a series of data related to my sport practice. It involves investing the protocols and some instruments and applications used in the practice of quantified-self. The graphs, maps and other elements present in the paper are all decontextualized information which denote certain problems of translation. Some come from problems of reliability of the devices used, which generated a gap between the efforts and the traces that result.

Others appear due to the absence of captions and references relating to the diagrams represented. This project aims to highlight the figure of the loop to include the repetition of actions as well as the subject's confinement. A first form emerges from the practice of sport, that linked to a singular training rhythm in order to prepare a competition. It also refers to the one related to the protocol, within the framework of the creative act, and that of the device that it is an object of power (Foucault, 2008) or as the object that contaminates the individual (Agamben, 2014).

PANEL XII: BOXING

Chair: Maxence P. Leconte (University of Texas at Austin)

Adrian Markle (Falmouth University/University of Exeter), adrian.markle@gmail.com, ***Co-winner of the Lyle Olsen Prize**

- Something That Resembles Male Pride: Sport, Gender, and Identity in Leonard Gardner's *Fat City*

The female characters in Leonard Gardner's *Fat City* are thinly sketched and secondary to the novel's central concerns, and this has been noted by several sport literature scholars, such as Oriard, Umphlett, and Berman. While those criticisms may be correct about the individual characters or characterizations, the overall pattern of the depiction of female characters in *Fat City* and the protagonists' relationships with them reveals something significant about the protagonists' identities and their relationship with sport.

The protagonists' relationships with the female characters is at all points parallel to their relationships with boxing, and the parallels are explicit. Tully separates from his wife and goes on hiatus from boxing. He bounces between jobs and women he doesn't like. Munger loses his virginity the day before his amateur debut. He marries and turns professional. The same pattern emerges in the arcs of the secondary characters.

The incredibly consistent similarity between the protagonists' relationships with female characters and with boxing invites and facilitates examination of those relationships. The female characters are secondary and superficial as are the protagonists' relationships with them, and that is paralleled in their relationships with sport. They do not box out of love for the sport or athletic competition, but because of how it, like their performative heterosexuality, contributes to their masculine identities.

This paper examines a largely ignored aspect of what is perhaps *the* seminal boxing novel to expand upon our understanding of the novel's central characters and concerns.

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- Literary representation of sport in the historical turbulence: A comparative study between Jack London's "The Mexican" and Jozef Hen's *The Boxer and Death*

Although distant on many levels, Jack London, an American "celebrity sports writer" and Jozef Hen, a Polish novelist and screenwriter of Jewish origin, share a crucial literary terrain. They both explored and challenged the arcana of human character and mind by means of making their characters athletes and their settings – athletic arenas. These arenas, however, are war-torn and tormented by political unease. The stories I would like to examine are London's "The Mexican" and Hen's *The Boxer and*

Death (1954). In the first one, the author, a committed supporter to the Mexican Revolution (1910-1920), challenges the theme of the common man's political involvement in a populist revolt against Porfirio Diaz's tyrant regime. London chooses boxing as his main tool for that involvement. The latter is a story of a Polish boxer who has been chosen as a sparring partner for a German commander in a concentration camp during World War II. The boxing trainings between the two become symbolic encounters in which human dignity and will for survival are at stake.

Sports writing brings an interesting input to the studies of history and identity in both American and Polish literary expression. I would like to make a couple of remarks on the phenomenon of sporting experience as expressed both in American and Polish literary contexts. The two characters selected for interpretation in the article present different aspects of identity and patriotic involvement, their common ground being negotiating these attributes through a broadly understood sporting activity. These multidimensional characters and their endeavours show how crucial sport in the analysis and interpretation of a literary text can be and how London's and Hen's works stay inspiring and complex readings.

Michele Schiavone (Marshall University), schiavon@marshall.edu
- The fictional life of Arthur Cravan: Tony Cartano's *Le bel Arturo*

Arthur Cravan, who called himself a poet-boxer, and whom many regard as the first performance artist and an early practitioner of Dadaism, has been the subject of numerous works of art. Several of them imagine that Cravan did not die in a boating accident, as was presumed. The French novelist Tony Cartano's *Le Bel Arturo*, published in 1989 and never translated into English, focuses on the boxer and his wife, the poet Mina Loy, here called Arthur Loman and Nina Loew. Cartano has said that his novels are mainly concerned with exile and identity, and he accepts the term "metaphysical thrillers" that has been applied to his work. With a clever plot that involves the Mexican Revolution, the culture of New Orleans, the international art world, and unreliable narration, Cartano's novel employs the dualism of brute physical force and poetic idealism, archangel and devil in this exploration of identity and exile.

PANEL XIII – VISUAL APPROACHES AND SOURCES, AND WORK THAT BECAME VISUALLY ICONIC

Chair: Dave Day (Manchester Metropolitan University)

Jamie Dopp (University of Victoria), jdopp@uvic.ca
- Belief and Doubt in Roch Carrier's "The Hockey Sweater"

One of the texts most often associated with the hockey myth in Canada is Roch Carrier's "The Hockey Sweater." "The Hockey Sweater" tells the story of a French-Canadian boy in Quebec who idolizes Rocket Richard of the Montreal Canadiens but ends up having to wear the sweater of the hated Toronto Maple Leafs. The story has become synonymous with the idea that hockey is a source of French-Canadian identity and pride, and is often understood as reworking the Canadian hockey myth in a Québécois context. Yet a closer examination of the story, along with the story's historical context and place within Carrier's larger body of work, reveals elements that cast doubt on key aspects of the

myth, and that suggest fissures in Canadian and Québécois society that the myth, even at its most powerful, cannot smooth over.

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- Innovation and car racing through comics. The example of Michel Vaillant, French-Belgian racing car driver hero in the 1960s

Jean Graton created a series of comic books called Michel Vaillant, and its motorsports hero bore the same name. Michel Vaillant made his first appearance in 1957 in the weekly Tintin. Young French boys who loved adventure, sports and car racing greeted this publication with great enthusiasm. We studied the first series of Michel Vaillant, composed of 16 comic books produced in the 1960s. We have departed from traditional approaches and have based our method on the analysis of the sources of Graton's inspiration. We link these sources to the comics' text bubbles, visual signs and iconic meanings of the drawings. Our analysis of the comics' iconography based on the establishment of a mass culture dedicated to the automobile brings to light the existence of an urge to go beyond the limits of tradition. Our research highlights that the success of Michel Vaillant is due, in the main, to the series' detailed knowledge of the automobile sports industry, and to the myths of speed, youth and progress that it promulgates – myths in which its young male readers could see themselves reflected and which would also prepare them for the future.

Fred Mason (University of New Brunswick), fmason@unb.ca

- *Battle Angel Alita* and science fiction's self-referentiality on sport

Focusing on the anime series *Battle Angel Alita* ("*Gunnm" in Japanese*), this paper suggests sports in science fiction films and stories are common enough that certain types have become almost a trope, and that recent works reference older, more 'classic' versions of sport. *Battle Angel Alita* was originally published in serial in Shueisha's *Business Jump* magazine, from 1990-1995, later collected into 9 volumes of 6 stories, and translated into English. The series follows a young cyborg woman in a post-war future, with most people living in "the Scrapyard" and a smaller, elite group in the floating city of Tiphares. One of the sports alluded throughout the series is cyborg neo-gladiatorial combat, which has appeared in different forms in many narratives and films, such as *Arena* (1988). More specifically, *Alita* refences the short story (1975) and film (1976) *Rollerball.* Volumes 2 and 3 make up the "Motorball Arc" where Alita becomes a professional motorball racer. Motorball has competitors racing around a stunt track, with the goal of placing a metal ball on a podium after completing a lap with it. The other competitors attempt to violently stop that from happening, with much destruction and death. One of the main characters takes pains to explore how the sport is a tool of the ruling class to keep the population quiet, which was also the point of rollerball. The author, Yukito Kushiro, also wrote a four part series that is a prequel that explains the rise of motorball, named *Ashen Victor* (1995). This brings the sport of motorball much closer visually to rollerball, suggesting clear influences and a nod to an iconic idea by the author, which is common in *manga.*

Closing remarks – Thomas Bauer

SLA BANQUET

Introduction of banquet speaker, **Thomas Bauer** (Université de Limoges)
Banquet Speaker: Simon Kuper (*Financial Times* journalist, soccer author)