# Curriculum Vitae

**Gregory Castle**

Department of English 1205 Manhatton Dr.

Arizona State University Tempe, AZ 85282

Tempe, AZ 85287-0302 (480) 570-7416

(480) 965-0856 E-mail: dedalus@asu.edu

### Education

* 1990: Ph.D. English. University of California, Los Angeles.
* 1985: M.A., English. University of California, Los Angeles
* 1982: B.A., *Summa Cum Laude*, English. California State University, Fresno

###### Academic Positions

* Professor 2007-present, Department of English, Arizona State University; Associate Professor 1998-2007; Assistant Professor 1992-8

###### Administrative Positions

* Director of Undergraduate Studies (2009-12)
* Director (interim) of Undergraduate Studies (2007-8)
* Director, MA Program in Literature (1997- 2002)

### Fellowships and Awards

* Nominated for the Alumni Research Award (Fall 2011)
* Institute for Humanities Research. Grant for research cluster: Post/Colonial Misrecognitions AY 2010-11 (with Chouki El Hamel) ($2000)
* Ledwidge Poetry Award, Dublin, Ireland, 2010. 2nd Prize
* Leadership Fellow. Office of the Provost. ASU (Spring 2010)
* NEH Summer Seminar, 2007. “Wilde in the Archives.” Clark Library/UCLA. Seminar leader, Professor Joseph Bristow, UCLA.
* CLAS Interdisciplinary Faculty Fellow, Spring 2002. One semester leave to study in History Department, ASU
* Runner-up. *Robert Rhodes Prize for Books on Literature* for *Modernism and the Celtic Revival* (Cambridge 2001). American Conference for Irish Studies, 2002.
* Gerald Kahan Scholar’s Prize by the American Society for Theater Research, 1998, for “Staging Ethnography: John M. Synge’s *Playboy of the Western World* and the Problem of Cultural Translation.” *Theater Journal* (1997).

### Publications

##### Books

* Editor. *A History of the Modernist Novel*. Cambridge: Cambridge University Press, 2015. [See abstract below, p.15]
* *The Literary Theory Handbook*. Oxford: Wiley-Blackwell, 2013.
* Editor. *The Encyclopedia of Literary and Cultural Theory*. Vol. 1. *Literary Theory from 1900 to 1966*. Oxford: Wiley-Blackwell, 2011.

Award: Outstanding Reference Source. Reference and User Services Association, 2012.

* *The Blackwell Guide to Literary Theory*.Oxford: Blackwell, 2007.
* *Reading the Modernist Bildungsroman*. Gainesville: University Press of Florida, 2006. Paperback edition, 2015. [See abstract below, p. 14]

Reviews include *James Joyce Quarterly* 44.2 (2007); *English Literature in Transition* 50.3 (2007); *James Joyce Literary Supplement* 21.2 (Fall 2007); *Choice* (April 2007) (“Highly recommended”); *Comparative Literature Studies* 45.2 (2008)

* *Modernism and the Celtic Revival*. Cambridge: Cambridge University Press, 2001. Paperback edition, 2008. [See abstract below, p.14]

Reviews include *English Literature in Transition* 45.4 (2002); *Irish Literary Supplement* (March 22, 2003); *James Joyce Quarterly* 39.2 (Winter 2002); *James Joyce Broadsheet* 66 (October 2003); *English: The Journal of the English Language Association* 55.2 (Spring 2006).

* Editor. *Postcolonial Discourses: An Anthology*. Oxford: Blackwell, 2001.

 **In Press**

* Editor, with Patrick Bixby. *Standish O’Grady’s Cuculain*. Syracuse: Syracuse University Press. Available Fall 2016.

Part of SUP’s Irish Studies Series. A critical edition of selections from Standish O’Grady’s *History of Ireland* (3 vols, 1878-82). Selections focus on the life and adventures of the Iron Age warrior Cuculain and includes a substantial scholarly introduction by Castle; four critical essays by leading scholars, including Bixby; maps, timeline, annotations, and a glossary of Irish names and locales.

### Articles and Chapters

* “In Transit: The Passage of Empire in Stoker’s *Dracula*.” In Bram Stoker, *Dracula*. Ed. John Paul Riquelme. 2nd. ed. Case Studies in Contemporary Criticism. Boston: Bedford/St. Martin’s Press, 2016. 627-45.
* “Destinies of *Bildung*: Belatedness and the Modernist Novel.” In *A History of the Modernist Novel*. Ed. Gregory Castle. Cambridge University Press, 2015. 483-507.
* “Yeats, Revival, and the Temporalities of Modernism.” In *A History of Modernist Poetry*. Eds. Alex Davis and Lee M. Jenkins. Cambridge University Press, 2015. 204-26.
* “Coming of Age in the Age of Empire: Joyce’s Modernist Bildungsroman.” *James Joyce Quarterly* 50.1-2 (Fall 2012-Winter 2013): 359-84.

Reprint of an essay that first appeared in the *James Joyce Quarterly* 40.4 (Summer 2003). *JJQ* 50.1-2 is a special issue commemorating the 50th Anniversary of the *Quarterly*. It was published in November 2014.

* “‘The Age-Long Memoried Self ’: Yeats and the Promise of Coming Times.” In *Yeats and Afterwords: Christ, Culture and Crisis*. Eds. Marjorie Howes and Joseph Valente. Notre Dame: University of Notre Dame Press, 2014. 127-62.
* “My Self, My Other: Modernism and Postcolonial *Bildung* in Assia Djebar’s Algerian Quartet.” *Modern Fiction Studies* 59.3 (Fall 2013): 628-48.
* “Misrecognizing Wilde: Media and Performance on the American Tour of 1882.” *Wilde Discoveries: Traditions, Histories, Archives*. Ed. Joseph Bristow. Toronto: University of Toronto Press, 2013. 85-117.
* (with Richard Brown). “‘The Instinct of the Celibate’: Boarding and Borderlines in Joyce’s ‘The Boarding House.’” In *Collaborative Dubliners : Joyce in Dialogue*. Ed. Vicki Mahaffey. Syracuse University Press, 2012. 144-63.
* “Irish Revivalism: Critical Trends and New Directions.” *Literature Compass* 8.5 (2011): 327-39. Online.
* “Psychoanalysis.” In *The Encyclopedia of Literary and Cultural Theory*. Vol. 1. Ed. Gregory Castle. Oxford: Blackwell, 2011. 402-10.
* (with Matthew Dubord). “Narrative Theory and Theory of the Novel.” In *The Encyclopedia of Literary and Cultural Theory*. Vol. 1. Ed. Gregory Castle. Oxford: Blackwell, 2011. 346-56.
* “W. B. Yeats and the Dialectics of Misrecognition.” In *A Companion to Irish Literature*.Vol. 2. Ed. Julia M. White. Oxford and Malden, MA: Wiley-Blackwell, 2010. 66-82.
* “Postcolonialism.” *James Joyce in Context*. Ed. John McCourt. Cambridge: Cambridge University Press, 2009. 99-111.
* “Coming of Age in the Age of Empire: Joyce’s Modernist *Bildungsroman*.” *James Joyce Quarterly* 40.4 (Summer 2003; published Spring 2005): 665-90.
* “Nobler Forms: Standish O’Grady’s ‘Imaginative History’ and the Irish Literary Revival*.*” In *Reading Irish History: Text, Contexts, and Memory in Modern Ireland*. Ed. Lawrence McBride. Dublin: Four Courts Press, 2003. 156-77.
* “Ambivalence and Ascendancy in Bram Stoker’s *Dracula.*” In *Dracula*, by Bram Stoker. Ed. John Paul Riquelme. Case Studies in Contemporary Criticism. Boston: Bedford, 2002. 518-37. Rpt. in *Twentieth-Century Literary Criticism*. Vol. 144. Ed. Janet Witalec. Farmington Hills, MI: Gale, 2004. 355-364.
* “Colonial Discourse and the Subject of Empire in Joyce’s ‘Nausicaa.’” *Joyce: Feminism / Post / Colonialism*. Ed. Ellen Carol Jones.European Joyce Studies8. Amsterdam and Atlanta: Rodopi, 1998. 115-144.
* “Confessing Oneself: Homoeros and Colonial *Bildung* in James Joyce’s *A Portrait of the Artist as a Young Man*.” In *Quare Joyce*. Ed. Joseph Valente. Ann Arbor: University of Michigan Press, 1998. 157-82.
* “Staging Ethnography: John M. Synge’s *Playboy of the Western World* and the Problem of Cultural Translation.” *Theater Journal* 49 (1997): 267-88.
* “Ousted Possibilities: Critical Histories in James Joyce’s *Ulysses*.” *Twentieth Century Literature* 39.3 (Fall 1993): 306-28.
* “‘I am almosting it’: History, Nature, and the Will to Power in ‘Proteus.’” *James Joyce Quarterly* 29 (Winter 1992): 281-96.
* “The Book of Youth: Reading Joyce’s Bildungsroman.” *Genre* 22 (1989): 21-40.

### Review Essays

* “Making it New . . . Again.” Rev. of Joe Cleary, ed. *Cambridge Companion to Irish Modernism*. In *The Irish Review* 52 (Spring 2016). Forthcoming.
* “New Millennial Joyce.” *Modern Fiction Studies* 53.1 (Spring 2007): 163-73.

Books reviewed: Joseph Brooker, *Joyce’s Critics: Transitions in Reading and Culture*; Gian Balsamo, *Joyce’s Messianism: Dante, Negative Existence and the Messianic Self*; Ellen Carol Jones and Morris Beja, eds., *Twenty-First Joyce*.

* “What Is All This Talk About History?” *Clio: A Journal of Literature, History, and the Philosophy of History* 33.2 (Winter 2004): 189-210.

Books reviewed: Louis Blakeney Williams, *Modernism and the Ideology of History: Literature, Politics, and the Past* and Nicholas Andrew Miller, *Modernism, Ireland and the Erotics of Memory*.

### Work in Progress

* *Modernism and the Temporalities of Irish Revival*. Monograph, slated for consideration by Syracuse University Press. [See abstract below, pp. 15-6]
* “The Modernist Bildungsroman: Portraits of the Artist.” In *A History of the Bildungsroman*. Ed. Sarah Graham. Cambridge: Cambridge University Press, slated for publication Fall 2016. Under contract.
* Editor, with Patrick Bixby. *A History of Irish Modernism*. Cambridge University Press, slated for Spring 2017 publication. Commissioned and under contract.

**Invited Lectures**

* “Yeats, Revival and the Temporalities of Modernism.” Hosted by the Department of English and Irish Studies, Catholic University of America, Washington, DC, November 10, 2014.
* “My Self, My Other: Modernism and Postcolonial *Bildung* in Assia Djebar’s Algerian Quartet.” Part of colloquium hosted by Comparative Modernisms Group. Department of English, University of Colorado (Boulder), October 18, 2013.
* “Wilde, Modernism and the Logic of Misrecognition.” Hosted by the Graduate Modernism Research and Reading Group. Department of English. University of Toronto, CA. September 13, 2013.
* “In Transit: Stoker’s *Dracula* and the Postcolonial Sublime.” Hosted by the Department of English. Oklahoma State University. November 28, 2012.
* “The age-long memoried self”: Yeats and Temporalities of Irish Revival.” Hosted by the Department of English. University of Buffalo, October 18, 2012.
* “Modernism and Misrecognition: Yeats and the Temporalities of Irish Revival.” Hosted by the Modernism Seminar. Mahindra Humanities Center. Harvard University. October 9, 2012.
* “In Transit: Stoker’s *Dracula* and the Postcolonial Sublime.” Hosted by the Humanities Institute of Ireland. University College, Dublin. September 26, 2012.
* Launch. *Boyne Berries* 12. Invited lecture and reading (poetry). Trim, Ireland. September 27, 2012.
* “Chambers of Initiative: The Press and the Irish Revival.” Hosted by the School of English, Drama and Film. University College, Dublin. Seminar series: Inventing the Rising?: The Cultural and Political Contexts of 1916. November 7, 2011.
* “Interrogating the Interrogator: Joyce’s Critique of the New Journalism.” Hosted by the Southern California Irish Studies Colloquium and the Center on Modernism, Materialism and Aesthetics. University of California at Santa Barbara. February 5, 2011.
* “W. B. Yeats: Revivalism, Modernism and the Corrective Gaze” and “Misrecognizing Wilde: The American Tour of 1882 and the Aesthetics of Irish Modernism.” Hosted by the Department of English. University of Victoria, British Columbia. March 2009.
* “Wilde Things:Revivalism, the Popular Press and the Unholy Birth of Irish Modernism.” Hosted by the Modernism Group. University of California, Santa Barbara. February 29, 2008.
* “James Joyce’s History Lesson.” *James Joyce Summer School*. University College, Dublin. July 2002.

### Interviews and Podcasts

* “Yeats, Revival, and the Temporalities of Modernism.” *Scholarcast*, University College Dublin. July 24, 2014. Series on Irish Revival. Will post Spring 2015.

 http://www.ucd.ie/scholarcast/

* “In Transit: Stoker’s *Dracula* and the Postcolonial Sublime.” Lecture. University College, Dublin. UCD Humanities Institute. September 25, 2012.

 https://itunes.apple.com/ie/podcast/ucd-humanities-institute-ireland/id417437263

* “Burr.” For *Superstition Review*. October 2012. http://superstitionreview.asu.edu/issue9/poetry/gregorycastle?author=gregorycastle&bio=poetry
* “Yeats and the Irish Revival.” Interview with David Sherman (Brandeis University) for *Literature Lab*. Cambridge, MA. October 15, 2012.

 http://www.brandeis.edu/departments/english/literaturelab/castle.html

 and on iTunes https://itunes.apple.com/us/podcast/literature-lab/id523653479

### Poetry

* “Life in Amber” and “Reception” *Lake City Lights* (Summer 2014) http://lakecitypoets.com/BarStool.html
* “From the First Moment.” *Boyne Berries* 15 (Spring 2014)
* “After Reading W. B. Yeats.” *Crannóg* 33 (Summer 2013)
* “Age of Reason” *Boyne Berries* 12 (Fall 2012)
* “Burr.” *Superstition Review* 9 (Spring 2012)
* “Eighty One.” *Boyne Berries* 11 (Spring 2012)
* “On Ubiquity” and “Green Thoughts on a Green Shade.” *Merge: Phoenix Poetry Series Retrospective* 2010.
* “Untitled Landscape.” 2nd Prize Francis Ledwidge Poetry Competition. Dublin, Ireland (December 2010)
* “She is Watercolor.” *Revival* (Spring 2010)
* “How to Become Historical.” *Boyne Berries* 6 (Autumn 2009)
* “Like Bells in the Dark.” *Merge 15* (Summer 2007)
* “Frost.” *Merge 15* (Summer 2007)
* “Near Lake Mary.” *Merge 12* (Spring 2006)
* “Coming Down.” *Jacaranda Review* 3.2 (Fall/Winter 1988)
* “Madeleine.” *Jacaranda Review* 1.1 (Fall 1985)
* “Waiting to Be Rescued.” *Daily Collegian* (Lit. Supp.) (CSU Fresno) 3 December 1982
* “The Potter” and “Jonesy Plays Dead.” *Backwash* (Spring 1981)
* “Jonesy Plays Dead,”*Rampage* (FCC) 3 March 1979
* “Railroad Station,” “Fresno Bus Terminal,” “Santa Fe,” and “San Joaquin.” In *Proud Harvest*. Ed. Art Cuelho. Big Timber, MT: Seven Buffaloes Press, 1979.
* “Your theatre is gone now” and “The Blood Bank.” *Backwash* 17 (Winter 1978)

### Book Reviews (selected)

* Tobias Boes. *Formative Fictions: Nationalism, Cosmopolitanism and the* Bildungsroman. In *Modern Fiction Studies* 61.4 (Winter 2015). Forthcoming Spring 2015.
* Roy Foster. *Words Alone: Yeats and His Inheritances*. *Victorian Studies* 57.4 (Summer 2015): 695-7.
* Kerry Powell and Peter Raby, eds. *Oscar Wilde in Context*. In *Breac: A Digital Journal of Irish Studies*. February 2015. <http://breac.nd.edu/articles/55372-putting-wilde-in-his-im-proper-place/>
* Oona Fawley and Katherine O’Callaghan, eds. *Memory Ireland*, vol. 4: *James Joyce and Cultural Memory*. In *Breac: A Digital Journal of Irish Studies* November 2014. <http://breac.nd.edu/articles/53711-title/>
* Ann Saddlemyer, ed. *W. B. Yeats and Georgie Yeats: The Letters*. In *American Book Review*. Spec. Issue on Literary Correspondence 35.1 (November/December 2013): 4.
* Joseph Valente. *The Myth of Manliness in Irish National Culture, 1880-1922*. In *The Irish Literary Supplement* 32.1 (Fall 2012): 24-5
* Jed Esty. *Unseasonable Youth: Modernism, Colonialism and the Fiction of Development*. In *Modernism/Modernity* 19.2 (April 2012): 391-4.
* Michael Rubenstein. *Public Works: Infrastructure, Irish Modernism, and the Postcolonial*. In *James Joyce Quarterly* 48.2 (Winter 2011): 372-8.
* Peter Hitchcock. *The Long Space: Transnationalism and Postcolonial Form*. In *Clio: A Journal of Literature, History, and the Philosophy of History* 39.3 (2010): 40-6.
* Sean Latham. *The Art of Scandal: Modernism, Libel Law, and the Roman à Clef*. In *James Joyce Quarterly* 47.2. (Winter 2010): 308-12.
* José Lanters. *The “Tinkers” in Irish Literature: Unsettled Subjects and the Construction of Difference*. In *New Hibernia Review* 13.3 (Fómhar/Autumn 2009): 153-7.
* Leonard Orr, ed. *Joyce, Imperialism, & Postcolonialism*. In *James Joyce Quarterly* 46.3-4 (Spring-Summer 2009): 588-92.
* Alistair Cormack. *Yeats and Joyce: Cyclical History and the Reprobate Tradition*. In *James Joyce Literary Supplement*. 23.1 (Spring 2009): 14-15.
* Laura O’Connor. *Haunted English: The Celtic Fringe, the British Empire, and De-Anglicization*. In *Irish Literary Supplement* 28.2 (Spring 2009): 19-20.
* Andrew Gibson and Len Platt, eds. *Joyce, Ireland, Britain*. In *James Joyce Quarterly* 45.3/4 (Spring/Summer 2008): 577-81. [Published Summer 2009.]
* John Marx. *The Modernist Novel and the Decline of Empire*. In *James Joyce Quarterly* 44.4 (Summer 2007): 840-43.
* Bryan Fanning. *Racism and Social Change in the Republic of Ireland*. In *New Hibernia Review* 9.4 (2006): 147-9.
* David Adams. *Colonial Odysseys: Empire and Epic in the Modernist Novel*. In *English Literature in Transition* 48.4 (2005): 500-3.
* Joseph Valente. *Dracula’s Crypt: Bram Stoker, Irishness, and the Question of Blood*. In *Irish Studies Review* 11.1 (2003): 102-4.
* Derek Attridge and Marjorie Howes, eds. *Semicolonial Joyce*. In *English Literature in Transition* 45.3 (2002): 366-70.
* R. J. Schork. *Joyce and Hagiography:* Saints Above! In *English Literature in Transition* 45.2 (2002): 242-6.
* Kimberley J. Devlin and Marilyn Reizbaum, eds. *“Ulysses”: En-Gendered Perspectives*. In *English Literature in Transition* 45.1 (2002): 123-7.
* Willard Potts. *Joyce and the Two Irelands. James Joyce Quarterly* 39.1 (Fall 2001): 157-60.
* Vona Groarke. *Other People’s Houses*, and Conor O’Callaghan, *Seatown*. In *Irish Studies Review* 9.1 (2001): 130-3.
* Kevin J. H. Dettmar. *The Illicit Joyce of Postmodernism: Reading Against the Grain*. In *Studies in the Novel* 32.3 (2000): 390-4.
* Vicki Mahaffey. *States of Desire: Wilde, Yeats, Joyce, and the Irish Experiment*. In *James Joyce Quarterly* 37.1/2 (2000): 246-52.
* Donald F. Theall. *James Joyce’s Techno-Poetics*. In *English Literature in Transition* 42.2 (1999): 224-9.
* Earl G. Ingersoll. *Engendered Tropes in Joyce’s* Dubliners. In *English Literature in Transition* 40.3 (1997): 361-4.
* Seamus Heaney and Ted Hughes, eds., *The School Bag*. In *Irish Studies Review* 20 (Autumn 1997): 47-48.
* Joseph Valente. *James Joyce and the Problem of Justice: Negotiating Sexual and Colonial Difference*. In *James Joyce Literary Supplement* 10.1 (Spring 1996): 16.
* Mark Osteen. *The Economy of* Ulysses*: Making Both Ends Meet*. In *English Literature in Transition* 39 (1996): 510-14.
* Diana A. Ben-Merre and Maureen Murphy, eds. *James Joyce and His Contemporaries*; Janet E. Dunleavy, Melvin J. Friedman, and Michael Patrick Gillespie, eds., *Joycean Occasions: Essays From the Milwaukee James Joyce Con­ference*. In *James Joyce Quarterly* 29 (Winter 1992): 437-43.
* Hazard Adams. *Antithetical Essays in Literary Criticism and Liberal Education*. *James Joyce Quarterly* 28 (1990): 312-15.

Conference Presentations (selected)

* “‘Time Drops in Decay’: Yeats and the Tempo of Irish Revival.” Panel presentation. Modernist Studies Association Conference XVII. Boston. November 2015.
* “Making it Known: Modernism and Literary History.” Roundtable. Organizer and Respondent. Modernist Studies Association Conference XVII. Boston. November 2015.
* “Yeats’s Testimentarty Poems and the Cultural Logic of Late Modernism in Ireland.” Roundtable presentation. Modernist Studies Association Conference XVII. Boston. November 2015.
* Beckett in/and Modernism. Panel Chair. Inaugural Conference of the Samuel Beckett Society. ASU at the Clarendon Hotel and Irish Cultural Center. Phoenix, February 2015.
* “Metasexuality in Flann O’Brien’s *At Swim-Two-Birds*.” Panel presentation, by invitation. Modernist Studies Association Conference XVI. Pittsburgh. November 2014.
* “New Irish Temporalities.’ Chair, by invitation. Panel presentation. Modernist Studies Association Conference XVI. Pittsburgh. November 2014.
* “Colum McCann’s *TransAtlantic* and the Irish Subject of Passage.” Panel presentation. American Conference for Irish Studies. Dublin, Ireland. June 2014.
* “Queer Bodies in Quare Places: Zones of Indistinction in Irish Fiction.” Panel presentation. Queering Ireland 2013: Queer Irish Diasporas. Buffalo, NY. August 2013.
* “Revival and the Cultural Politics of Irish Studies.” Panel presentation. American Conference for Irish Studies. Chicago. April 2013.
* “In Transit: Stoker’s *Dracula* and the Postcolonial Sublime.” Panel presentation. American Conference for Irish Studies. Chicago. April 2013.
* “My Self, My Other: Postcolonial *Bildung* and the Dialectics of Modernism in V. S. Naipaul, Assia Djebar, and Anita Desai.” Special session. Modern Language Association Conference. Boston, MA. January 2013.
* “Tiger Noir: Irish Fiction After the Fall.” Panel presentation, by invitation. Sponsored by the Discussion Group on Anglo-Irish Literature. Modern Language Association Conference. Seattle, WA. January 2012.
* “The Modernism of the Irish Revival.” Panel presentation, by invitation. Modernist Studies Association Conference XIII. Buffalo, NY. October 2011.
* “W. T. Stead, New Journalism and the Irish Nationalist Press.” *Ireland and the New Journalism*. Roundtable presentation. Sponsored by ACIS and the Anglo-Irish Discussion Group. Modern Language Association Conference. Los Angeles, January 2011.
* “Irish Modernism, Self-Improvement and the Discourse of Bildung.” Panel presentation, by invitation. Modernist Studies Association Conference XII. Victoria, BC. November 2010.
* “Queering Ireland.” Panel chair, by invitation. Modernist Studies Association Conference XII. Victoria, BC. November 2010.
* “Bog Gothic: The Strangeness of Recent Irish Fiction.” Panel chair, by invitation. Modern Language Association Conference. Philadelphia, December 2009.
* “‘Something Understood’: Modernism and *Bildung* in Kate O’Brien’s *Land of Spices*.” Panel presentation. Modernist Studies Association Conference XI. Montréal, November 2009.
* “Making It: New Approaches to Irish Modernism.” Roundtable chair and organizer. Modernist Studies Association Conference XI. Montréal, November 2009.
* “Misrecognizing Wilde: The American Tour of 1882 and the Aesthetics of Irish Modernism.” The Wilde Archive. UCLA Clark Library. Los Angeles, May 2009.
* “Breeches of Decorum: Modernism and Oscar Wilde's American Tour.” Panel presentation, sponsored by the American Conference for Irish Studies. Modern Language Association Conference. San Francisco, December 2008.
* “Unusual Suspects: Irish Modernism on the Margins.” Panel chair. Panel sponsored by the Discussion Group on Anglo-Irish Literature. Modern Language Association Conference. San Francisco, December 2008.
* “Irish Modernism and Theory.” *Roundtable on Theory and Modernism*. Participant, by invitation. Modernist Studies Association Conference X. Nashville. November 2008.
* “Joyce / Modernism / Modernity.” Seminar leader, by invitation. Modernist Studies Association Conference X. Nashville, November 2008.
* “Aesthetics and the Decorative Arts: Oscar Wilde’s American Tour (1882-3).” Panel presentation. Modernist Studies Association Conference IX. Long Beach, November 2007.
* “Pearse’s Pedagogy: National *Bildung* and the Invention of Souls.” Panel presentation. American Conference for Irish Studies. CUNY, NY, April 2007.
* “Masculinity, Self-Improvement and Irish Revivalism.” Panel presentation, sponsored by the American Conference for Irish Studies. Modern Language Association. Philadelphia, December 2006.
* “Post-Colonial Theory, Symbols, and Themes in the Work of Salman Rushdie.” Panel presentation, by invitation. Symposium on Salman Rusdie’s *Haroun and the Sea of Stories*. School of Theatre and Film. ASU, October 2006.
* “Tutored by Terror: Political Education from Maturin to Stoker.” Panel presentation, by invitation. International Gothic Association: Deviance and Defiance. University of Montréal, August 2005.
* “Government of Women: Kate O’Brien’s The Land of Spices and the Discourse of *Bildung*.” Panel presentation. American Conference for Irish Studies. University of St. Thomas, Houston, February 2005.
* “Irish Coming of Age” (panel). Respondent, by invitation. Sponsored by the Discussion Group on Anglo-Irish Literature. Modern Language Association Conference. San Diego, December 2003.
* “Disrupting Class: The Modernist Bildungsroman.” Panel presentation, by invitation. Modernist Studies Association Conference IV. University of Wisconsin, Madison, November, 2002.
* “Nobler Forms: Standish James O’Grady’s ‘Imaginative History’ and the Irish Literary Revival*.*” Panel presentation, by invitation. American Conference for Irish Studies, Marquette University, June, 2002.
* “Irregular Histories: Standish O’Grady and Irish Modernism.” Seminar, by invitation. Topic: Postcolonialities and Literary Modernisms. Modernist Studies Association Conference III. University of Houston, October 2001.
* “The Torment of Hope: John Banville and the Postcolonial Gothic.” Panel presentation, by invitation. American Conference for Irish Studies. Fordham University, New York City, June 2001.
* “I walk through the long schoolroom questioning”: Yeats and the Problem of Political Education.” Panel presentation. American Conference for Irish Studies. Oakland University, Rochester, Michigan, October 2000.
* “The Battle of the Books: Yeats, Duffy and the Cultural Politics of Revivalism.” Panel presentation Sponsored by the American Conference for Irish Studies. Modern Language Association. Chicago, December 1999.
* “Sacramental Desire and the Irish Gothic in Bram Stoker’s *Dracula*.” Panel presentation. Modern Language Association Conference. Chicago, December 1999.
* “‘Awaking the People’: Joyce’s Anti-Revivalism” and “Talking Man to Man: Confession in *Dubliners*.” Panel presentations, by invitation. XVI International James Joyce Symposium. Rome, June 1998.
* “Confessing (In) Joyce: Auto-Ethnography of the Sacraments.” Panel presentation. Invited. James Joyce Conference. Toronto, 1997.
* “Digging Up the North: Seamus Heaney’s Borderlands.” Panel presentation. American Conference for Irish Studies. SUNY, Albany, April 1997.
* “Staging Ethnography: Irish Revivalist Drama as a Form of Cultural Translation.” Panel Presentation. Modern Language Association Conference. Chicago, December 1995.
* *Bildung* in Bloomusalem: Mentoring in the Colonies.” Panel presentation. James Joyce Conference. Brown University, Providence, RI, June 1995.
* *Bildung für Übermenschen?*: Nietzschean Style and the Discourse of Development in Joyce’s *Portrait of the Artist as a Young Man*.” Panel presentation. XIV International James Joyce Symposium. Seville, June 1994.
* Chair. “Rights of Passage: Revaluating the Bildungsroman.” Modern Language Association Conference. Special Session. Toronto, December 1993.
* “Joyce and Nietzsche: Becoming One Another” and “Joyce’s Colony: Authenticity and the Postcolonial Condition.” Panel presentations. James Joyce Conference. University of California, Irvine, 1993.
* “Yeats, Ethnography and Irish Modernism.” Panel presentation. American Conference for Irish Studies. University of Tulsa, OK, February 1993.
* “Joy of the Circle: History, Nietzsche, Joyce.” Panel presentation. James Joyce Conference. Philadelphia, June 1989.
* “Joyce, *Ulysses* and Critical Theory.” Panel presentation. XI International James Joyce Symposium. Venice, Italy, June 1988.

#### Teaching and Mentorship

* I teach a wide variety of undergraduate courses in British and Irish literature, modernism, postcolonial studies; literary and critical theory. Undergraduate courses include a literature survey (1798 to the Present), a 200-level Introduction to Literary Theory and a wide variety of courses focusing on twentieth-century Irish and British literature. Titles include Self-Development in the Modernist Novel, Irish Literature from Revival to Field Day, Nationalism in Irish Literature and Film, the Sense of the Past in Modernist Literature, the Subject at Risk in the Postcolonial Novel, Postcolonial Ireland, Modernity/ Modernism/Postmodern, Masculinity and Violence in Irish Literature and Film, Yeats and the Irish Revival, and Modernism and Its Discontents, Irish Fiction in Transit, Contemporary Irish Poetry; Queering Ireland.
* I regularly teach graduate courses in literary theory; I regularly offer ENG 502 and also occasionally offer ENG 602. My seminars focus on Irish studies and modernism, though some lean towards theoretical topics (for example, modernist aesthetics or Joyce and psychoanalysis). I have taught seminars focusing on Joyce, Beckett, and Yeats and a wide variety of courses that feature multiple authors, including seminars on Irish fiction and poetry, modernism, postcolonial and transnational studies, anthropology and literature, the Irish Revival, the Bildungsroman, Queering Ireland and the Gothic.
* In recent years, I have directed a dissertation on the Caribbean Bildungsroman and am currently chairing one on the Irish poet Thomas Kinsella. In addition to chairing MA thesis committees on Modernist, Irish and Postcolonial writers, I have served as reader on a number of dissertation, thesis (MA and Honors) committees representing a broad range of authors and topics.

### Institutional Service

(See “Administrative Positions,” above, p. 1)

* At the university level, I chair the University Hearing Board (which hears student appeals of suspension or expulsion) and have chaired the University Curriculum and Academic Programs Committee and the Research and Creative Activities Committee. I have served on a Senate Curriculum Task Force, English Program Working Group and a University Working Group on Assessment. I served as Chair of General Studies for over four years and have served on over a dozen college and other university committees, including screening committee for director of the Institute for Humanities Research; College Standards Committee; Fulbright Review Board, University Hearing Board.
* In my department, I currently chair a Task Force on Curricular Innovation, with a warrant to improve retention and create new courses and programs. I have served on the all the major committees, including the Personnel Committee and the Committee on Assessment. I have chaired the literature and curriculum committees. I served for three years as Director of Undergraduate Studies and for five years as Director of the MA Program in Literature. I have participated on over a dozen other department committees including search committees for positions in Romanticism, Postcolonial Studies, British and Irish Modernism and Medieval Studies.

**Professional Service**

* Editorial Board, *Twentieth-Century Literature* (2013- )
* Co-Organizer (with Patrick Bixby at ASU West, Seán Kennedy, St. Mary’s University, Halifax and Mark Nixon, University of Reading). Inaugural Conference of the Samuel Beckett Society. ASU at the Clarendon Hotel and Irish Cultural Center. Phoneix, February 19-20, 2015.
* External reviewer for the following journals: *CLIO, Éire-Ireland, Irish Studies Review, James Joyce Quarterly, Modernism-Modernity, Modern Fiction Studies, Modern Language Studies, Mosaic, PMLA, Tulsa Studies in Women’s Literature, Victorian Studies, Literature Compass, Arab Journal of Humanities, Twentieth-Century Literature, Woolf Studies Annual.*
* External reviewer or consultant for the following presses:Bloomsbury, Broadview Press, Cambridge University Press, Fordham University Press, Palgrave, Polity Press, University of South Carolina Press; Oxford University Press, University of Toronto Press; University Press of Florida, Wiley-Blackwell, Wilfrid Laurier University Press.
* Tenure reviews for candidates at ASU West, Boston University, Fairfield University, George Mason University, Marquette University, St. Louis University, Wichita State University, American University of Kuwait, University of Buffalo, University of Alabama, University of California at Santa Barbara, State University of New York, Geneseo, University of South Carolina.
* Executive Committee, Anglo-Irish Literature Discussion Group, MLA, (2005-9; Secretary 2007, Chair, 2008)
* Judge, Rhodes Book Prize, American Conference for Irish Studies (2007-8)
* Memberships: American Conference for Irish Studies, International James Joyce Foundation, Modernist Studies Association, Modern Language Association

**Book Abstracts**

*Modernism and the Celtic Revival*. Cambridge: Cambridge University Press, 2001. viii + 312pp.

*Modernism and the Celtic Revival* explores the textual means by which anthropology and ethnography contributed to the formation of an Irish national literature. I am concerned in this book with the textual politics of the Celtic Revival (as it was often called at the time, the term “Celtic” denoting the pre-colonial and pre-modern Irish people), especially the work of W. B. Yeats, John M. Synge and James Joyce, whose problematic relation with the Revival signals not only its relevance in post-independence Ireland but also its subversive, self-critical textual strategies. I draw extensively on the tradition of British cultural anthropology from E. B. Tyler (whose *Primitive Culture* was published in 1871) to A. C. Haddon and the Cambridge Anthropological laboratory in Ireland (in the 1890s) to the classical or Modernist anthropology of Bronislaw Malinowski and A. R. Radcliffe-Brown (whose major ethnographic works were published in the early 1920s). There are many fruitful connections to be made between the discoveries of the new fields of anthropology and ethnography and the literary innovations of the Irish Revivalists, connections which underscore the dual nature of the Revival, for it was progressive politically even while it was complicit with the colonialist tendencies of anthropology. One of my chief claims is that this complicitous relationship determined in significant ways the modernist modality of Revivalist writing. Far from advocating a traditionalist approach to what Seamus Heaney has called the “matter of Ireland,” the Revivalists combined aesthetic innovation with techniques of cultural preservation borrowed from anthropology to produce a distinctive modernist literature and a contentious vision of Ireland’s cultural modernity.

*Reading the Modernist Bildungsroman*. Gainesville: University Press of Florida, 2006. ix + 336 pp.

*Reading the Modernist Bildungsroman* is both a literary history of genre and an exploration of the modern, gendered subject. It focuses on James Joyce, Thomas Hardy, D. H. Lawrence, Oscar Wilde, and Virginia Woolf. My inclusion of English and Irish texts underscores the transnational dimension of modernism even as it calls our attention to important differences in the reception of the *Bildung* concept. Drawing on Theodor W. Adorno’s theory of “negative dialectics,” I argue that the modernist Bildungsroman stages the failure of its own narrative *telos* (the dialectical harmony of social responsibility and personal desire) – a failure that does not prevent the modernist hero from perfecting (or trying to perfect) what Johann von Goethe and Wilhelm von Humboldt called “inner culture” (*Bildung*). *Bildung* meant for these thinkers an ideal of self-formation that entailed the harmonious development of an individual’s emotional, ethical, intellectual, artistic and spiritual faculties. For the protagonists of modernist Bildungsromane, this process is often *dis*harmonious, due as much to self-reflection on the *Bildung* concept as to any kind of repressive function. Adorno’s negative dialectics theorizes this disharmony, in which the negative term of the dialectic, rather than being subsumed into the positive term (of self-identity), asserts its own presence and thereby creates new, sometimes disturbing, contexts for *Bildung*. Modernist Bildungsromane critique classical dialectical narratives of harmonious self-formation, even as they *reclaim* a classical conception of *Bildung*. This transformation of *Bildung* exemplifies modernism’s radical conservatism, which paradoxically creates alternatives to socially pragmatic educational systems and the ideal of the “subject” they seek to reproduce.

Editor. *A History of the Modernist Novel*. Cambridge University Press. In production, for Spring 2015 publication.

*A History of the Modernist Novel* reassesses the modernist canon and produces a wealth of new comparative analyses that radically revises the novel’s history. Drawing on American, English, Irish, Russian, French and German traditions, the contributors challenge existing attitudes about realism and modernism and draw new attention to everyday life and everyday objects, which intensifies the “reality effect” of the narrative, but often in the service of an anti-mimetic intention. This volume charts the development of later experimentalism, in the “high” modernist era, with an overall intent of transforming lived experience into the expressed world of the novel. Developments in characterization, free-indirect style, pastiche and montage effects, together with the expression of new attitudes toward gender and sexuality, freed the modernist novel to explore more fully the materiality of the world it represents *and* of the world it creates. However, as many of the contributors demonstrate, realism continues to play a role in delineating this world, even when the modernist novel extends its domains into the colonial and postcolonial world, the world of transnational geopolitics and new cosmopolitan forms of belonging. Irish modernists “after Joyce” figure prominently in the 1930s and ’40s, when a sense of belatedness and failure paradoxically energizes the form. In modernism’s maturity, we see many formal innovations in the novel, including serial forms, the “modernist genre novel” and the experimental historical novel. *A History of the Modernist Novel* suggests that the epoch of modernism was more complex and more continuous with what preceded it and that its development is far from complete.

Gregory Castle. *Modernism and the Temporalities of Irish Revival*. Work in Progress.

*Modernism and the Temporalities of Irish Revival* seeks to foster a greater understanding of Irish Revival, particularly its exploration of alternative modes of temporality and the logic of misrecognition that underlies them. I take the possibility of such alternatives as a starting point for talking about cultural attitudes and the “structures of feeling” in Irish Revival that turn to the past not to retrieve it but to overcome misreadings of it (by imperialist and nationalist alike) and to foster a cannier, more knowing sense of deliberate misprision; for example, the use of stereotypes—like the “grey Connemara fisherman” in W. B. Yeats—in a manner that “restages” them, in Yeats’s case, by deliberately misrecognizing the colonialist type of the “peasant.” Because this is a generative mode of misprision, it posits alternatives to conventional historiography, commemoration, and memory; it is therefore oriented toward the future, what the ancient bards (and Yeats) called “coming times.” The promise predicated on misrecognition and the logic of overcoming it is an understanding *for* the future of what has been misread of the past. This is, patently, a dialectical logic, one that begins with Hegel’s idea of recognition and travels through Lacan’s psychoanalysis and Žižek’s neo-Hegelian reading Lacanian to arrive at a logic of *mis*recognition whose chief function is to transform error into critical practice. As I understand it, misrecognition in Revival is an exemplary form of what Theodor Adorno calls *negative dialectics*; it entwines the future-oriented positing power that belongs to the artist with the corrective gaze of the critic, which is always cast back upon what has already transpired. The negative dialectics of Revival is not teleological and does not strive for closure by sublating (i.e., dialectically annihilating by absorbing) the “negative term,” which in the present context means anything that upsets the smooth operation of empire or the project of national *Bildung*. Revival, in my view, becomes recognizable as a progressive cultural phenomenon when it is understood in terms of negative dialectics, that is, as exemplifying, across a wide spectrum of movements, events and projects, a generative misprision. Revival, then, is not about recuperating the past, but quite the opposite: it’s about creating the future.

 This relation to the past—largely corrective and pedagogical—is my chief concern in this project. I contend that this relation is fundamental to our understanding of Irish cultural and political Revival. This attitude toward the past, which was deeply integrated into Irish thinking about the nation in the nineteenth century, was facilitated by a shift in the concept of nationalism, from the universalist, Enlightenment sense of Wolfe Tone’s United Irishmen (which easily authorized idealized visions of the past) to an irredentist and militarist sense derived from the particularity of Ireland’s historical experience in the nineteenth century (in which revisionist cultural nationalists combatted the old ideals, even as they installed new authoritative accounts to replace them). In my view, Revival is bound up with revolutionary attitudes towards the nation-state, individual freedom, the body as a site of political expression and solidarity, and gender as the contested performative space in which “invented” and recalcitrant subjects resist national *Bildung*, even as they haunt it by their refusal to be included in it. Hence the importance for this project of Standish O’Grady, whose imaginative historiography, provided Revival—and nationalism at large—with an indigenous form of heroism that could articulate this refusal. Associated with O’Grady’s historicism are the forms of Irish-Ireland nationalism that evolved out of Young Ireland and the Fenian movement and that found expression in the popular nationalist media, especially newspapers, but also in literary magazines, public orations (especially at graveside), lecture tours, and other forms of public broadcast. As I show across half a dozen chapters, this rich context of political and nationalist discourse serves not as a contrast to Revival literature but as part of a general *habitus* in which artists like Oscar Wilde, J. M. Synge, Lady Augusta Gregory, Emily Lawless and Yeats also wrote and published.

 I think the best way to understand Revival is through a logic of misrecognition that allows us to see beyond what appears to be, to use a phrase from Homi Bhabha, “discriminatory effects” of racist stereotypes. Following Bhabha’s theory of mimicry as a restaging of colonial ambivalence, we could read Revival as an attempt to convert such effects into critical practice. But I do not mean to say that Revival is merely symptomatic, the “affect” of a hybridizing process that splits the subject between colonizer and colonized. Indeed, I think Revival largely resists The logic of misrecognition resists the binomialism of colonizer/colonized that structures mimicry and threatens to limit dialectical resistance to those terms. The corrective energies of Revival are *for the future*, where Revival texts will be subject to a similar resistant reading. Therefore, the negative dialectics of Revival are open, ongoing. Many of the texts that I examine in *Modernism and the Temporalities of Irish Revival* are non-literary, first published in the popular press, radical journals or in pamphlet form, and they promote, in their different generic and rhetorical registers, Revival aesthetic and pedagogical aims. As new directions in Irish studies and modernism have made clear in recent years, these texts and the media *habitus* in which they find their most fruitful interconnections are of tremendous importance to students of literature, particularly those interested in the cultural and political contexts of Irish modernism, from Wilde and Stoker to Joyce, Yeats and beyond.