

*Pacific Ancient and Modern Language Association
One-Hundred-Fifth Annual Conference*

November 2-3, 2007

*Western Washington University
Bellingham, Washington*

Sponsored by the Western Washington University

Western Washington University

Overlooking Bellingham Bay and many of Puget Sound's 172 San Juan Islands, Western Washington University stands on a hill. The picturesque town of Bellingham, in the northwestern corner of the state, is home to Western, which has evolved in its 100-year history from a normal school to a comprehensive university. The heart of the University today is its outstanding liberal arts education. Complementing the College of Humanities and Social Sciences and the College of Science and Technology are several top flight specialty colleges: the College of Business and Economics, the College of Fine and Performing Arts, Huxley College of the Environment, Woodring College of Education, and Fairhaven College, an interdisciplinary unit. The hilltop campus embraces the natural beauty of the 38-acre Sehome Arboretum, as well as the artistry of a 24-piece outdoor sculpture collection.

Registration

Registration will be held in the **Viking Union** on Friday, November 2 from 8:00 a.m. to 5:00 p.m. and on Saturday, November 3 from 8:00 a.m. to 1:00 p.m. Advanced registration for the conference is \$40 for regular PAMLA members and \$25 for emeriti faculty and students, if paid **by October 1**. On-site registration and registration paid **after October 1** will be \$50 for regular members and \$30 for emeriti faculty and students. A mail-in registration form is included at the end of this schedule and can also be found on the website (www.pamla.org).

Transportation to Bellingham

Bellingham has a small airport, served by two commercial airlines: Alaska Airlines and Western Airlines.

Bellingham is about 50 miles south of Vancouver, B.C., but because of heightened security at the Canadian/U.S. border, flying to Vancouver is not recommended, except perhaps for Canadian citizens.

Another transportation option is to fly to Seattle and take the airport shuttle to Bellingham or rent a car. The shuttle requires reservations, which you can make online (www.airporter.com). The drive

from SeaTac to Bellingham usually takes around two hours, if you can avoid traveling during rush hour.

Transportation to Western Washington University

You will be able to park on Western's campus for \$10 on Friday and for free on Saturday. The only lots available to conference participants, however, will be the "C" lots, which are quite a distance from the Viking Union and the classrooms where the sessions will take place. You might find it more convenient to take the shuttle from the Lakeway Inn to campus or travel by taxi from your hotel. All of the hotels, except for the Ramada Inn, are near the campus. (Please check the website of the parking office on Western's campus for details: www.ps.wvu.edu/parking)

Accommodations

Rooms are available at the following hotels at special rates for PAMLA members. Please identify yourself as ***an attendant of the PAMLA conference*** in order to receive your reservation at the rates listed below. Cut off date for all hotels is **October 1, 2007**. All the hotels below can be found on the Internet (www.touristinfo.com). Most hotels have complimentary parking and continental breakfast.

BEST WESTERN LAKEWAY INN and Conference Center

Highly recommended by the On-Site Committee

714 Lakeway Drive

Bellingham, WA 98229

(360) 392-6502

Fax (360) 676-8519

Room rate: \$99 single, double occupancy

www.thelakewayinn.com

THE CHRYSALIS INN

Waterfront location in Fairhaven

804 10th Street

Bellingham, WA 98225

<http://www.thechrysalisinn.com/>

info@thechrysalisinn.com

Make reservations directly with Mrs. Doreen Coleman

(360) 756-1005

Room rate: \$139

All king beds with view on Bellingham Bay

HOTEL BELLWETHER

Waterfront location at the downtown Marina

One Bellwether Way

Bellingham, WA 98225

(877) 411-1200

Room rate: \$139

www.hotelbellwether.com

FAIRHAVEN VILLAGE INN

1200 10th Street
Bellingham, WA 98225
(360) 733-1311
1-877-733-1100
Room rate: \$ 119 and \$139 (Bay Side) single, double occupancy
www.fairhavenvillageinn.com

VAL-U INN MOTEL

805 Lakeway Drive
Bellingham, WA 98229
(360) 671-9600
Room rate: \$75 standard double room
www.bellinghamvaluinn.com

DAYS INN (formerly Ramada Inn)

215 N Samish Way
Bellingham, WA 98225
(360) 734-8830
Room rate:
1 queen/standard: \$59; 2 queen/standard: \$69; 2 queen/deluxe: \$74
www.daysinn.com

A SECRET GARDEN BED AND BREAKFAST

1807 Lakeway Drive
(360) 650 9473
1-877 650-9473
www.secretgardenbb.com

Breakfast

Campus venues will *not* be open for breakfast either on Friday or Saturday. Fortunately, all of the hotels either offer a complimentary Continental breakfast or are near a restaurant.

Local events and attractions

Please refer to the website: www.Bellingham.org

2007 PAMLA CONFERENCE SCHEDULE

Meeting Times and Places

Thursday, November 1, 2007

**6:00-9:00 p.m. Executive Committee Meeting
Location: Lakeway Inn**

Friday, November 2, 2007

8:30-10:00 a.m. Session 1 (1-8)

1-1 FR 8:30-10:00 a.m. 460, Viking Union

African-American Literature

Chair: Jennifer Lynn Stoever, Binghamton University

1) The Prison and the Big House: Race, Crime, and Domesticity in *Incidents in the Life of a Slave Girl*

Courtney D. Marshall, University of California, Los Angeles

Ideas about Black femininity (or femaleness) extend discussions about the role of incarceration and bodily confinement in African American culture. My presentation links slavery and the contemporary prison system by reading Harriet Jacobs's 1861 narrative, *Incidents in the Life of a Slave Girl* as an early example of a prison text.

2) "Anything Might Happen": Dangerous Performances and Disturbing Identities in Nella Larsen's *Passing* and William Faulkner's *Intruder in the Dust*

Andy Hakim, University of Southern California

This essay explores the ways narrative form and historical context intersect Larsen's and Faulkner's novels. Specifically, I examine the strategy of narrative representation employed by these texts, and how such representation both questions American delineations of "race" and critiques the United States' system of representational government itself.

3) Chester Himes's *The Third Generation*: A Dystopic Domestic Novel

Sandra Smith, Rowan University

In *The Third Generation*, Chester Himes deconstructs two domestic mythologies: 1) the Victorian middle-class domestic paradigm in which the heroine plays a central role and 2) the post-World War II, back-to-normalcy, suburban domestic paradigm that was pervasively portrayed in popular culture in the United States during the late 1940s and throughout the 1950s.

4) Racing the Palestine Question: Afro-Arab Diasporic (Dis)Articulations in David Graham Du Bois's ...*And Bid Him Sing*

Keith Feldman, University of Washington

Black culture workers registered a shift in U.S. imperial formation through their engagements with the post-1967 Israeli occupation of Palestinian territory. This paper interrogates the function of a diasporic cultural imaginary in registering this shift through a reading of David Graham Du Bois's lone novel, ...*And Bid Him Sing*.

1-2 FR 8:30-10:00 a.m. 462a, Viking Union**Art and the Holocaust (I)**

Chair: Petra Fiero, Western Washington University

1) The Art and Architecture of the United States Holocaust Memorial Museum: Making Abstraction Meaningful

Julie Alderson, Pacific University

The works of art on permanent display at the United States Holocaust Memorial Museum are highly effective in addressing issues of the Holocaust, though not necessarily in an easily recognizable manner. These works, which are abstract and therefore formally incapable of making explicit references, nonetheless serve as significant examples of Holocaust memorialization in art.

2) Negotiating Cultural Memory: Representations of the Holocaust in Post-Yugoslav Life Writing
Jessica Wienhold, University of Illinois, Champaign-Urbana

Representations of the Holocaust abound in post-Yugoslav war narratives. In this paper I explore how post-Yugoslav autobiographical texts utilize representations of the Holocaust as benchmarks to prove atrocity, to make new cultural memories and national myths, as well as to confirm the inability to testify to trauma.

3) Site, Experience, and Memory: The Holocaust in the Work of Christian Boltanski

Gianna Loscerbo

In this paper, I explore Christian Boltanski's work and its relationship to the difficulty of representing the atrocities of the Holocaust and its reception in Berlin. Boltanski's work is in dialogue with the history of its site, thereby going beyond its physical location to have a continuing dialogue in the viewer's memory.

4) The Representations of the Holocaust in French-language Jewish Poetry, 1945-1990

Gary D. Mole, Bar-Ilan University, Israel

This paper will address the critically neglected corpus of French-language Jewish poetry on the Holocaust from 1945 to 1990. It will offer an analysis of the ways in which the Holocaust has been represented in poetic form in a country still suffering from a 'Vichy syndrome' and the pernicious presence of anti-Semitic discourses.

1-3 FR 8:30-10:00 a.m. 462b, Viking Union**Children's Literature**

Chair: Lorenzo Giachetti, Stanford University

1) Magic and the Feminine in Literature for Children

Nandan Choksi, American InterContinental University in South Florida

The feminine is profoundly magical, in literature, particularly literature for children. Whether it is Baba Yaga in the folk literature of Eastern Europe or Hans Christian Andersen's much more recent creation, "The Little Mermaid," children have been fascinated with the magical feminine for thousands of years.

2) Left Behind: The Kids and Adolescent Evangelism

Maude Hines, Portland State University and Lutz Schowalter, Universität Trier, Germany

The Left Behind series phenomenon presents intriguing examples of how popular culture, religion, personal spirituality, and political participation interconnect in the popular imagination at the beginning of the 21st century and traces important historical continuities that link Left Behind to its children's literature predecessors.

3) L. Frank Baum, the Patchwork Girl of Oz, and Black, Female, Harlequin Minstrelsy

Craig Svonkin, University of California Riverside

The Patchwork Girl of Oz, the star character of L. Frank Baum's 1913 book of the same name, is central to a reading of Baum's simultaneously radical and ambivalent version of self-othering, his

undoing of his given masculine self and imaginative adoption of marginalized alternative personae.

4) Crime and Punishment in Hänsel und Gretel

Heide Witthoef, Indiana University of Pennsylvania

This paper describes the different motivations for the offenses committed in the popular "Hänsel und Gretel," analyzing their impact on fairy tale society, elucidating what mitigating circumstances might apply, and finally explaining why there seem to be different standards of punishment for the same kind of crime.

1-4 FR 8:30-10:00 a.m. 464, Viking Union

Early Female Cultures

Chair: Sarah Schuetze, Univ. of Wisconsin-Milwaukee

1) Witchcraft and Feminine Power in Early Modern Europe

Stephanie Spoto, University of Edinburgh

This paper looks at how the Idealized-Demonized Witch-Figure in Early Modern England served to empower women, as witchcraft trials gave women's issues a platform within a social forum; women were participating in what the contemporary media would portray as an image of the Witch as the combination of Woman and Divinity.

2) The Master and the Mystic: Beguines, Patriarchy, and the Love Poems of Hadewijch

Jeb Grisham, Texas A&M University

Hadewijch offers the reader poems with a decidedly stark, raw, wide-eyed quality, as if she were attempting to pierce through religious conventions into the very essence of life in order to see "what is."

3) Matriliny in Early Denmark

Frank Battaglia, College of Staten Island, CUNY

Did early Danish people live in tribes organized by female family trees? Rich female burials, cemetery layouts, settlement distributions, ornamental art and textile patterns are among archaeological hints of a female kinship system. Later literary evidence includes narratives in poetry and prose and documents such as wills.

1-5 FR 8:30-10:00 a.m. 565a, Viking Union

East West Literary Relations

Chair: Nan Ma, University of California, Riverside

1) "I Lived Here": Geography, History and Nation in *American Woman*

Paul Cheng, University of California, Riverside

This paper investigates the ways in which Susan Choi's *American Woman* illustrates the different ways in which the so-called embodied minority subject uses the circumstances of their embodiment in order to create lives and subjectivities despite the eliding forces of history and the nation-state.

2) Faustian Japan : The Effects of German Literature on WWII Japanese National Spirit

Lee Roberts, Indiana University-Purdue University, Fort Wayne

Translations of Goethe's *Faust* and German criticism of it into Japanese brought to Japan not only a work of literature but also a brand of literary nationalism that depicted certain allegedly elevated human beings as "Faustian." The resulting cultural blend allowed a similar view of the world and national identity.

3) Migrations of a Traditional Chinese *Nei/Wai* [Inner/Outer] Spatial Ideology: The gendered representation of public/private spaces and bodies in Louis Chu's Chinatown novel, *Eat a Bowl of Tea*.

Jean Amato, University of Oregon.

People take ideas with them and continually adapt them when they migrate. Louis Chu's 1961 Chinese American novel, *Eat a Bowl of Tea*, set primarily in New York Chinatown in the late

1940s, reveals how a cultural imagining of a traditional Chinese *nei/wai* [inner/outer]social dichotomy changes under new cultural and regional constraints.

4) Beckett and China

Lidan Lin, Indiana University-Purdue University, Fort Wayne

This paper proposes a global approach to Beckett's *Dream of Fair to Middling Women* (posthumously published in 1992) by examining the extent to which Beckett's knowledge of Chinese music and culture contributed to the composition of the novel. Such a new approach will shed surprising light on Beckett's global dimension as a modernist novelist.

1-6 FR 8:30-10:00 a.m. 565b, Viking Union

Interdisciplinary Nineteenth-Century Studies (I): Material Explanations of Female Being

Chair: Victoria Myers, Pepperdine University

1) Lucy Snowe: A Material Girl?

Leila S. May, North Carolina State University

In *Villette*, Charlotte Bronte defends the reality of a secret inviolable private self through the words of her narrator, Lucy Snowe, waging a rear-guard action to preserve spiritual interiority from an onslaught by materialistic modernity. But Bronte undermines her own metaphysical argument by privileging a male penetrating gaze.

2) Madness and the Solitary Woman: Redefining the Roles of Single Women in Sedgwick's *A New-England Tale* and *The Linwoods*

Holly Overgaard, Arizona State University

Catharine Maria Sedgwick used the theories on madness of Benjamin Rush and other psychologists to depict madness as a means of empowerment. In *Crazy Bet and Bessie Lee*, Sedgwick rewrote the fate of single women, who endure their madness and remain productive members of society.

3) Witches' Botany: Women, Superstition, and the Solanaceae in Michelet's *La Sorciere*

Elizabeth A. Campbell, Oregon State University.

The Solanaceae are the quintessential witches' herbs in Jules Michelet's history of witchcraft, *La Sorciere*, which attempts to restore not only the witch to a legitimate place in history, but also the nightshades to their formerly important place in the annals of botany.

1-7 FR 8:30-10:00 a.m. 565c, Viking Union

The New Criticism: Formalism in America

Chair: Alfred J. Drake, Chapman University / California State University, Fullerton

1) Some Paradoxes of New Criticism

Minda Rae Amiran, Fredonia University

This paper examines the paradoxical quality of key New Critical assumptions about the autonomy of literary texts, the concept of form itself, and the scientific or objective nature of formalist methodology.

2) Void From the Form: Restoring the Absurd in New Critical Reading Practices

Steven Lento and Bruce Plourde, Temple University

I will explore the truth-claims set forth by the New Critics in relation to more recent criticism and theory. I argue that in a post-modern critical environment, the formalism of the 1930's-50's can be engaged productively without acceptance of its pretensions to scientific status and bedrock truth.

3) Kenneth Burke, Cleanth Brooks, and Keats' Grecian Urn

Dries Vrijders, The University of Ghent, Belgium

This presentation compares Cleanth Brooks' reading of Keats in *The Well-Wrought Urn* with Kenneth Burke's, finding in the latter critic a reorientation towards a broader cultural theory that shows remarkable links with later movements as structuralism, deconstruction and cultural anthropology.

4) Paul de Man and the New Critics

Alice Crawford-Berghof, University of California, Irvine

My paper examines Paul de Man's early deconstructive efforts in light of the New Criticism and reception theory. I analyse Milton's landscape similes as potential "hybrid" figures that challenge the binary oppositions in New Criticism, reception theory, and de Manian deconstruction.

1-8 FR 8:30-10:00 a.m. 567, Viking Union

Travel Writing/Writing Travel

Chair: Gabi Kathoef, University of Denver

1) Stay Home! Thoreau's Contrarian Approach to Travel Writing and the Subsequent Popularization of Tourism

John D. Schwetman, University of Minnesota Duluth

A close consideration of Henry David Thoreau's *Walden* provides contemporary scholars with clear warnings about the dangers associated with tourist-age rhetoric of travel. Students of travel writing will acquire a more nuanced sense of the sub-discipline by studying such contrarian voices.

2) Transcribing Sacred Moments: The Writer as Watchperson in Jacques Réda's *Europes*

Aaron Prevots, Southwestern University

This paper will explore how Jacques Réda uses prose and poetry to transcribe sacred moments and celebrate human relationships with time, space and place. In *Europes* (2005), his views of cities, landscapes and people closely observed highlight the travel writer as watchperson of the unexpected and interpreter of the everyday.

3) Apocalypse Now: Alma Karlin in Melanesia

Richard Sperber, Carthage College

An important document of female travel writing, Alma Karlin's *Im Banne der Südsee* (1930) will be discussed in the context of German colonial history, especially since Karlin visited former German colonies in Melanesia in the late 1920s. I also explore how Karlin negotiates exoticism, which was the dominant genre in early 20th-century German representations of the Pacific.

4) Boccaccio and the Spatial Interchange with Antiquity

Jon Solomon, University of Illinois

Boccaccio describes in his *Genealogie deorum gentilium* a series of perilous nautical voyages from one ancient Greek geographical venue to another. These passages illustrate a concept of immediacy with the ancient world. Boccaccio therein portrays himself as an adventurer traveling through spatial—not temporal—boundaries long neglected.

10:15-11:45 a.m. Session 2 (1-7)

2-1 FR 10:15-11:45 a.m. 460, Viking Union

American Literature pre-1865

Chair: Richard McLamore

1) The Traps of Precipitous Judgments and Pernicious Jurors: The Movable Courtroom in Brown's *Wieland*

Sarah Schuetze, Univ. of Wisconsin-Milwaukee

2) All the White Moves: Bleecker's and Cooper's Frontier Fetishisms

Roland Finger, Concordia College

Ann Eliza Bleecker's *History of Maria Kittle* (1791) and James Fenimore Cooper's *Last of the Mohicans* (1826) are two popular representative texts that used white women to control borders of sympathy that shifted in conjunction with expanding spatial boundaries and profit motives.

3) "A Careful Disorderliness": Transnational Strategies in Melville's *Moby Dick*

Amy Parsons, University of California, Irvine

This paper examines Herman Melville's *Moby Dick* in the context of the global reach of the nineteenth-century whaling industry. By focusing particularly on those chapters that describe the labor of transforming whales into saleable commodities, I discuss the ways in which the novel presents the transnational capitalism as simultaneously central to democratic possibility and economic exploitation.

2-2 FR 10:15-11:45 a.m. 462a, Viking Union

Classics: Greek

Chair: Victor Castellani, University of Denver

1) Gender Relationships in Theocritus' Idylls: Insights from Critical Theory

Marilyn Likosky, University of Washington

Theocritus' *Idyll Three* presents an unhappy suitor delving into self-destruction while in his narrative he elevates his beloved. The application of gender and narrative based analytic techniques provide useful insights into the dynamics of relationships in Hellenistic Alexandria.

2) Homer's *Odyssey* at the Limit of Joy

Damian Stocking, Occidental College

The *Odyssey*, in contrast to the *Iliad*, ends in joy, not sorrow. My paper argues that this different conclusion is made possible within the text by the emergence of a new, community-based sense of self, one that can rejoice in a limit.

2-3 FR 10:15-11:45 a.m. 462b, Viking Union

Critical Theory (I): Truth and Consequences

Chair: Salah Khan, University of North Dakota

1) Failing at Seeing, Failing at Saying: The Rhetoric of Error in Novelistic Description

James Harker, University of California, Berkeley

This paper argues against literary theory's tendency to privilege narration over description in the modern novel. Description exposes the interdependence of perceptual failures and skepticism of the mimetic faculty of language in a "rhetoric of error" that functions in such distinct strategies of description as those of Woolf and Proust.

2) Paul Ricoeur's "Hermeneutics of the Self": a hermeneutics of the living metaphor

Jenna Sunkenberg, University of Toronto

An examination of Ricoeur's hermeneutics in conjunction with the living metaphor suggests a "hermeneutics of the self." The dialects of explanation and understanding, appropriation and disappropriation, and the split reference of literal and metaphorical meaning will demonstrate how we progress in self-awareness by entering into the "world of the text" and engaging its representation of "metaphorical truth."

3) Theorizing Actuality and Possibility in Stevens, Wittgenstein, and Deleuze

Raina Kostova, Jacksonville State University

I will examine the paradox of the interdependence between truth and fiction, (actuality and possibility), which underlies the controversial status of literature (or fiction) as a power that "can help us live our lives." Stevens, Wittgenstein, and Deleuze radicalized the notion of possibility (fiction, or the virtual) as inseparable from the definition of actuality.

2-4 FR 10:15-11:45 a.m. 464, Viking Union

English Literature pre-1700

Chair: Kendra Smith, University of California, Davis

1) Endless Knot: Geometry and Magic in *Sir Gawain and the Green Knight*

Logan Dale Greene, Eastern Washington University

In *Sir Gawain and the Green Knight*, the narrator theologizes mythic/pagan symbols and artifacts as Christian. Should we believe him? A consideration of the political implications of magic and sorcery in the poem's time might let us see the Christian interpretations as expediciencies that mask a magical narrative.

2) "I thought such a witche would do such businesse": Mab the Midwife as Mediating Agent in *Jacob and Esau*

Jennifer L. Ailles, University of Rochester

This paper examines Queen Mab's role as a midwife and hag in *The Historie of Jacob and Esau* (1558/1568) as she mediates between the natural and supernatural realms, the inner and outer body, and, most importantly, between the individual person and the collective state body as a representation of Queen Elizabeth I.

3) 'Beneath thy heavenly show': Seeming Chaste in *The Tragedy of Mariam*

Jessica C. Murphy, University of California, Santa Barbara

In contrast to the claim that Mariam's death is caused by her inability to appear chaste, this paper argues that it is her chastity itself that dooms her. Mariam's allegiance to chastity undermines her self-representation because appearing chaste necessitates representing the unrepresentable—chastity.

4) 'It makes no matter': Imperiled Maternity in *A Chaste Maid in Cheapside*

Jennifer Burger, University of California, Davis

My paper posits Maudlin Yellowhammer in Middleton's *A Chaste Maid in Cheapside* as a figure of threatened maternity. Her motherhood is defined by "objects" of instruction and nursing that must be accepted by her mature children, whose resistance places Maudlin at risk of a loss of her self.

2-5 FR 10:15-11:45 a.m. 565b, Viking Union

Germanics

Chair: Elena Pnevmonidou, University of Victoria, Victoria, British Columbia

1) The Trip to Poland as Overcoming a Memory Crisis

Margaret Maiszewska, Queen's University, Kingston, Canada

This paper examines the significance of the trip to Poland in the contemporary German literature by women. The trauma of the WWII led to repressing the past and memory crisis. The trip to Poland is the decisive moment in life of the protagonists, allowing them to deal with their past and learn about their identity.

2) The Evil Eye and Narrative Irony in Thomas Mann's *Die Geschichten Jaakobs*

David Tingey, University of Tulsa

This paper investigates evidence of a widespread yet unmentioned belief in and fear of the evil eye in *Die Geschichten Jaakobs*, the first volume of Thomas Mann's *Joseph* tetralogy. A close look at the troubled relationship between Jaakob and his (future) father-in-law Laban reveals the hallmarks of a typical encounter with the evil eye.

3) Erlernte Hilflosigkeit und Ausbruchsversuche in Elfriede Jelineks *Die Klavierspielerin*

Ivett Guntersdorfer, University of California Los Angeles

Die meisten Forschungsarbeiten diskutieren Erika Kohuts sexuelle und sado-masochistische Probleme, indem sie ihre Krankheitserscheinungen beschreiben. Die verhaltenswissenschaftliche Betrachtungsweise von Martin E.P. Seligman gibt uns das psychologische Handwerkzeug darüber hinaus die Ursachen besser zu verstehen. Im Mittelpunkt von Seligmans Theorien stehen Machtstrukturen, an denen Elfriede Jelinek nach ihrer eigenen Aussage besonders interessiert ist.

2-6 FR 10:15-11:45 a.m. 565c, Viking Union

Nineteenth-Century British Literature and Culture (I)

Chair: Leila S. May, North Carolina State University

1) Harriet Martineau's Historical Romance: *The Hour and the Man* and the Domestication of Toussaint L'Ouverture

Kristen Mahlis, California State University, Chico

Harriet Martineau's 1841 novel *The Hour and the Man* tells the story of Toussaint L'Ouverture, the hero of the Haitian Revolution. This paper examines how the hybrid nature of the historical romance allows Martineau to depict this black African leader's moral and military triumphs to a skeptical audience.

2) Charles Dickens's and Anthony Trollope's Metafiction: A Reconsideration of Victorian Narrative Technique

Lynette Felber, Indiana University-Purdue University, Fort Wayne

Recent scholars have concerned themselves with a "Victorian Afterlife," a vein of postmodern literature that has produced neo-Victorian novels, but few have anachronistically located a kind of postmodernism in Victorian literature itself. Dickens and Trollope anticipate postmodern narrative strategies. Acknowledging their innovations, we might view these novelists as actually protomodern, anticipating the experimentation of literary modernism.

3) The Centrifugal Power of Aestheticism: Nineteenth-Century Cosmopolitanism in Walter Pater's *Imaginary Portraits*

Christa Zorn, Indiana University Southwest

19th-century cosmopolitanism suggested the transcendence of boundaries, but was also entrenched in its opposite, the preservation of national identities. The Aesthetic Movement had a "cosmopolitan effect," but was undermined by the historical contradictions it tried to supersede. In Pater's *Imaginary Portraits*, the uncanny association of beauty and violence mirrors these inherent contradictions.

4) Picaresque Arabella: A Model for Social Resistance in Thomas Hardy's *Jude the Obscure*

Delilah Orr, Fort Lewis College

While Sue Bridehead appears to model social resistance in *Jude the Obscure*, in fact, Thomas Hardy uses the darkly comic Arabella Donn to challenge nineteenth century mores and social norms by developing her as a picaresque character to examine and to make transparent the New Woman's precarious quest for equality.

2-7 FR 10:15-11:45 a.m. 567, Viking Union

Spanish and Portuguese Latin-American Literature (I)

Chair: María Elva Echenique, University of Portland

1) Los judíos en el cine mexicano.

Jorge Luis Galindo, University of Nevada, Las Vegas

El tema de los judíos en México es uno de los del llamado Nuevo Cine Mexicano, ya que éste se caracteriza por enfatizar la diversidad cultural. Las películas que analizo sobre este tema giran alrededor del encuentro y choque entre culturas y el conflicto de identidad que esto provoca.

2) Juan de León, a Not-So-Secret-Jew in Colonial Mexico

Matthew Warshawsky, University of Portland

Despite the many accusations against him, the trial of Juan de León for crypto-Jewish hersy is less well known than those of other Judaizers in Colonial Mexico. This paper explores the virulence of Inquisition attacks and why he did not achieve fame proportional to the gravity of his trail and its outcome.

3) Benjamín de Tudela: la búsqueda del yo

Alicia Rico, University of Nevada, Las Vegas

Angelina Muñiz-Huberman's own life has been one of different national and religious realities that appear in her fiction. In *El mercader de Tudela*, based on a historical character, Muñiz shows the

complexity of Benjamín who finds his own true identity through the diversity he finds in his travels around Europe and Africa.

4) The female warrior in Julia Alvarez's *En el tiempo de las mariposas*
Eydie Fernandez, University of Florida

The present work is an analysis of Julia Alvarez's *En el tiempo de las mariposas*, focusing specifically on the archetype of the female warrior represented in her writing. I examine this concept and its various representations throughout history, considering more importantly Latin American countries.

12:00 noon -1:15 p.m.

LUNCH AND PRESIDENTIAL ADDRESS

Kathleen Lundeen
Western Washington University

Location: 565a, 565b, and 565c

1:45-3:15 p.m. Session 3 (1-8)

3-1 FR 1:45-3:15 p.m. 460, Viking Union

American Literature after 1865 (I): Questions of Coherence

Chair: Beverly Voloshin, San Francisco State University

1) "Watching for Chance Prey": Remembrance, Self-Construction and The Education of Henry Adams

Alex Moffatt, Northeastern University

I analyze the connection between education, memory, and the construction of the self in *The Education of Henry Adams*. I argue that Adams's self-diagnosed failure to achieve a meaningful education is in this sense a failure of memory, a failure that manifests itself through his inability to select, assimilate, organize and apply mnemonic content.

2) Plain Style in T.S. Eliot's *The Waste Land*

Emily Merriman, San Francisco State University

A consideration of Eliot's deployment of plain language in *The Waste Land* illuminates his relation both to transatlantic differences in poetic diction and to the first Noble Truth of Buddhism, which is the teaching of the original "Fire Sermon": life means suffering.

3) Detecting Racial Trauma: African American Detective Fiction and Social Determinism

Kimberly Drake, Scripps College

After establishing the detective novel's connection to social determinism, I analyze texts by Rudolph Fisher, Chester Himes, and Walter Mosley, whose deterministic detectives both utilize and self-consciously examine social dissociation (a.k.a. transcendence), racial and class profiling, and sub-cultural semiotics, a set of practices that constitute a response to racial trauma.

3-2 FR 1:45-3:15 p.m. 462a, Viking Union

Classics: Latin

Chair: Leslie Cahoon, Gettysburg College

1) Romancing the *Rudens*

Jane M. Cody, University of Southern California

In several important respects, the *Rudens* seems to stand apart from other extant works of Plautus. In this paper, I attempt to explain the character of this play by assessing its relationship to other literary forms of the period and by considering how, together, these forms reflect the cultural milieu in which the Plautine play originally was performed.

2) Catullus: Two Poems on Love and Hate

Elizabeth Manwell, Kalamazoo College

I explore the relationship between invective and amatory language, especially in Catullus' conception of the body. Poem 16 sets two kinds of sexual activity at odds—the violence of rape with the multiplicity of kisses. This tension arises again in poem 50; in both poems, male corporality is critical to understanding Catullan poetics.

3) Irreconcilable Patterns of Thought in the Literature of the Neronian Period

Carlin A. Barton, University of Massachusetts at Amherst

Seneca, Lucan and Petronius: three extraordinary men, three brilliant writers, three men killed by Nero. This talk will focus on mapping out the basic strategies of thought developed by Lucan, Seneca and Petronius in response to the necessity of having to live with excruciating insecurity.

3-3 FR 1:45-3:15 p.m. 462b, Viking Union

Interdisciplinary Nineteenth-Century Studies (II): Places and Spaces

Chair: Thomas R. Walsh, University of California, Santa Cruz

1) The Writing of Sounds: Early Industrial Urban Soundscape and Its Expression in Nineteenth-century Works of Literature

Alix Mazuet, University of Central Oklahoma.

In nineteenth-century Paris, the increased loudness of industrial culture seemed insignificant compared to the brightness born of demolition and construction work and the glitter of street lamps. Like a sonorous palimpsest, however, the remnants of erased sounds are traces that return in the works of French nineteenth-century poets and novelists.

2) The Antebellum Emigration Movement and the Globalization of African-American Culture

Edward Whitley, Lehigh University

During the 1850s, a small group of African American abolitionists proposed to establish a free black republic not in Africa, but in South America. Their rationale represented a growing sense of the cosmopolitan claims of African Americans in an era of nascent globalization.

3) Fragments and Ruins in Nineteenth-century French Literature: Honoré de Balzac and Théophile Gautier

Raina Uhden, Amherst College

In Balzac's *Hidden Masterpiece* and Gautier's "The Mummy's Foot," the fragment takes on aesthetic value. The fragmented female foot's association with ruins opens a discourse on objects severed from their past and appropriated to new spaces. Here, a fragmented past is objectified by the authors' dexterous hands.

4) A Dirty Business: Hygiene as Control in the Homes and Streets of Paris, 1840-1880

Andrea Gogroef-Voorhees, Western Washington University

In the wake of urban development in the great European cities, public hygiene becomes a form of social control. This paper establishes a connection between contemporary socio-cultural discourse on hygiene and aesthetic representations of prostitution, the underground, and imageries of night as symptomatic of modernity's concerns with disease and disintegration.

3-4 FR 1:45-3:15 p.m. 464, Viking Union

Folklore and Mythology

Chair: Roswitha Burwick, Scripps College.

1) Locating and Imaging the Amazons: A Brief Cultural History of the West

Sufen Sophia Lai, Grand Valley State University

By imaging and locating the Amazons as an alternative mirror to reflect the evolution of Western history, one also sees the vicissitudes of the Western values system. The "existence" of the Amazons tells us more about the culture of the society that imagines them than about the veracity of these exotic creatures.

2) "It was, because it wasn't:" Perceiving Stereotypes in Folktales by German and Austrian Roma (Gypsies).

Lorely French, Pacific University

Many folktales by German and Austrian Roma serve a didactic purpose to explain customs and etymologies debunking pejorative images perpetuated by modern media. Yet several folktales also contain stereotypes concerning appearances, education, and gender roles and reflect the tension between maintaining traditions and integrating into a Gadsche, or non-Roma society.

3) The Living and the Dead: Folklore and Myth as Translators in Wilson Harris's Fiction.

Timothy Weiss, The Chinese University of Hong Kong

Using translation theory as a framework, this paper will analyze folklore and myth in Wilson Harris's fiction. In this highly unconventional, visionary fiction, which Harris likens to a "Dream-book," folklore and myth function as bridges across time as well as cross-cultural bridges between the Americas and Europe.

3-5 FR 1:45-3:15 p.m. 565a, Viking Union

Autobiographie, identité, relation entre fiction et autobiographie. (Women in French)

Chair: Catherine R. Montfort, University of Santa Clara

1) Repeating or Remembering? Marie Cardinal's Edited Past

Amy L. Hubbell, Kansas State University

This presentation will explore Marie Cardinal's repetition of traumatic scenes from fiction to autobiography (*Les mots pour le dire* and *Au pays de mes racines*) as an attempt to psychologically master her past.

2) Relation entre la fiction et l'autobiographie : *les Cahiers de la Guerre* de Marguerite Duras

Bethany Ladimer, Middlebury College

Les Cahiers de la Guerre (2006) nous révèlent les origines de l'œuvre autobiographique de Duras culminant dans *L'Amant*. On voit que les antécédents de *L'Amant* sont tels qu'on ne peut croire à un seul modèle ; il est plutôt créé du désir de Duras de se révéler à elle-même, projet qu'elle a réalisé par son écriture.

3) *Bouche Cousue* et *La Reine du silence* : Une double écriture

Béatrice Vernier-Larochette, Lakehead University

Il s'agit de montrer que l'écriture autobiographique chez Pinget et Nimier s'effectue par l'entremise de la biographie du père. Cette démarche d'adulte leur permet de se (re)situer par rapport à la figure paternelle qui leur avait fait défaut pendant l'enfance et d'affirmer au public non seulement une nouvelle image de leur père mais aussi d'elle-même.

4) Un rapport père fille mystérieux

Monique Saigal, Pomona College

L'Ombre (2004) de Chantal Chawaf se distingue de ses autres romans car il traite du rapport père/fille sous un angle assez mystérieux et dans un contexte américain. Cependant, on retrouve le style sensoriel et envoûtant des livres précédents. Que signifie le titre ? Qui est l'ombre et où est-elle ? C'est ce que nous aimerions discuter .

3-6 FR 1:45-3:15 p.m. 565b, Viking Union**Poetry and Poetics (I)**

Chair: David Hadbawnik, Texas State University

1) The Good and the Highway: Difficult Vision in Emerson and Marianne Moore

Kristin Case, City University of New York

For both Emerson and Marianne Moore, abstract notions of "the good" are balanced by, and ultimately wedded to, realities of everyday life. This reflects a complex, pragmatist understanding of both the centrality of abstractions to our lives and the ultimate inseparability of these abstractions from our daily experiences in living.

2) Poetics of Silence in the Post-Holocaust Poetry of Paul Celan

William Franke

Celan's poetry dwells on the experience of annihilation, referring to "my 20th of January," the date the Nazis decided upon the "final solution." Celan's voice vibrates in the naming of nothing—or negating of naming altogether. This silence makes the words of Celan's poetry peculiarly recalcitrant to interpretation.

3) A Serious Chat with the Past: John Ashbery's "Autumn on the Thruway"

Phyllis Franzek, University of Southern California

One way out of our inherited metaphysical traps is to stop trying to control the uncontrollable, to forego belief in the hierarchical structures that abet that attempt, to accept loss. Ashbery's poetry supplies the methods for doing so, while it also suggests the gain with this loss.

4) Bottom Nature: Gertrude Stein's Alimentary Poetics

Chris Schmidt, City University of New York

Stein's love notes to Toklas, collected in *Baby Precious Always Shines*, reveal a private linguistic economy in which Stein repeatedly cajoles Toklas to produce her "cow"—codeword for elimination. This paper considers such gestures as representative of Stein's larger writing project: an alimentary poetics that imbricates productions of the pen and the body.

3-7 FR 1:45-3:15 p.m. 565c, Viking Union**Promethean Visions and Communities of Belief in 19th-Century American Literature**

Chair: Liam Corley, California State Polytechnic University, Pomona

Respondent: Brian Yothers, University of Texas, El Paso

1) "The Light Which Puts Out Our Eyes": Millenarianism and Apocalypticism in Thoreau's Walden

Ryan Cordell, University of Virginia

This paper investigates intersections between the apocalyptic vision and rhetoric of fringe religious groups in antebellum America, such as the Millerites, and the vision and rhetoric of Henry David Thoreau's Walden, with an eye toward making the Millerites a bit less strange, and making Thoreau a bit more so.

2) Practicing Medicine and Practicing Religion: Morality and Social Reform in William Dean Howells's *Dr. Breen's Practice*

Margaret Jay Jessee, University of Arizona

This paper explores William Dean Howells's contradictory belief in both progressive politics and a return to Christian morality. Howells characterizes Grace Breen's decision to become a physician rather than a wife and mother as a mistake that she must mend, or cure, so as to return to "puritan" piety.

3) "This I Believe": Teaching Communities of Faith

Cassandra Van Zandt, Biola University

This paper draws on literary studies and pedagogical theory to explain my approach to teaching 19th century American literature: teaching about communities of faith in terms of the literary texts

that comprise the course and teaching to communities of faith in terms of the students who take the course.

3-8 FR 1:45-3:15 p.m. 567, Viking Union

Science Fiction

Chair: Ritch Calvin, SUNY, Stony Brook

1) Cities of the Future: Science Fiction and Urbanism in the Twentieth Century

Jeremiah B. C. Axelrod, Occidental College

Towering skyscrapers enshrouded in webs of multi-level streets: this paper examines that heady early-1900s vision of the modern metropolis through the lens of both science fiction and formal city planning to reveal a foundational rhetoric of urban imagining that mediated the flight from an urban to a suburban future.

2) Space is No Place: Blackness and Utopia in Sun Ra's Space is the Place

Ben Allen, Western Washington University

In "Space is No Place: Blackness and Utopia in Sun Ra's Space is the Place" I present a reading of the works of avant-garde jazz musician Sun Ra which stresses the centrality of his science fiction derived philosophy to his works, and the significance of science fiction as a response to racial oppression.

3) The Twilight and the Terror: Living in the Bush Years with Children of Men

Matthew Snyder, University of California-Riverside

By rooting its ideological concerns in the present socio-political minefields of the Iraq War, illegal immigration, censorship, torture, ecological degradation and spiritual despair, *Children of Men* has more to do with the fraught political realities of a Post-9/11 world than it does about a future-possible London in 2027.

3:30-5:00 p.m. Session 4 (1-8)

4-1 FR 3:30-5:00 p.m. 460, Viking Union

American Literature after 1865 (II)

Chair: Kimberly Drake, Scripps College

1) Rewriting the 'Unwritten Law': Gender and Insanity in *The Gilded Age* (1973)

Erin Gayton, Duke University

This paper considers Twain and Warner's response to the rhetoric of gendered, sentimental insanity in 19th-century murder trials. The novel interrogates how legal discourse configures gender, property, and the powerful ideal of affective marriage.

2) The Canon and the Closet: Homophobia, Literary History, and the Case of Bayard Taylor

Liam Corley, California Polytechnic University, Pomona

The generational breach between genteel realism and socially engaged realism contributed to the phobic rendering of a compulsorily heteronormative public square that annexed the aesthetic space in which representations of homosocial desire could be offered to the reading public. Bayard Taylor's de-canonization is an exemplary case of homophobic literary history.

4-2 FR 3:30-5:00 p.m. 462a, Viking Union

Art and the Holocaust (II)

Chair: Sandra Alfors, Dickinson College

1) Beyond Provocation – Edgar Hilsenrath and his Use of Notations of the Pornographic

Sebastian Griese, Free University, Berlin

Edgar Hilsenrath is an author not afraid of challenging commonly accepted notions about writing

and the Holocaust. His controversial novels present their content matter in a way that is considered highly inappropriate when dealing with those historical facts: Not shrinking away from breaking taboos, Hilsenrath skillfully uses notations the pornographic to 'tell the untellable.'

2) Reading Nancy Spero's Commemorative Wall Paintings on the Holocaust in the U.S., Austria, and Germany

Deborah Frizzell, William Patterson University

My paper analyzes the artist Nancy Spero's construction of a figure/text iconography on the Holocaust integrated within site-specific historical narratives and architectural environments during the 1990s. The discussion examines Spero's methods of representing aspects of the Holocaust and the reception of her wall painting installations created in the United States, Austria, and Germany.

3) Difficult Memories on Stage: The Holocaust in Postwar German Theater

Kerstin Mueller, Ohio State University

West German dramatists in the 1950s and 60s tried to confront Germans with the difficult memory of the Holocaust. Their plays included the suffering of the Jewish victims but also the representation of Germans as perpetrators. Reviews of staged performances suggest that they did not result in a more self-reflexive treatment of the Nazi past.

4) A Landscape for Holocaust Memory: Encountering Barnett Newman's *Stations of the Cross*:

Lema Sabachthani

Sylvie Simonds, McGill University, Canada

What remains absent in recent discussions of Barnett Newman's 'Stations of the Cross' is an analysis of his artistic practice and how it relates to the materiality of his work. At stake in this discussion is how Newman's physical encounter with his canvases evokes a landscape of Holocaust memory.

4-3 FR 3:30-5:00 p.m. 462b, Viking Union

Chaucer and Related Topics

Chair: Keri Wolf, University of California, Davis

1) "He's a Walking Contradiction": Chaucer's Deliberate Inconsistencies in the Character and Tale of the Pardoner

David Hadbawnik, Texas State University

Throughout *The Canterbury Tales*, the information regarding a character is impossible to separate from the tale he or she tells; this is true of no pilgrim more than the Pardoner. In this paper I will show the ways in which Chaucer presents contradictions in *The Pardoner's Tale* to create multiple meanings, and discuss his reasons for doing so.

2) Media Vita in Mortua Sumus

Alice Nelson, Eastern Washington Univeristy

In the "Pardoner's Tale," Chaucer describes the exciting shift in attitude that occurred in the Middle Ages. As England clawed its way out of the darkness and plague of the Middle Ages and approached the dazzling light of the Reformation it was also leaving behind the idea that death was a restful natural process.

3) Finding His Subject: Chaucer and the Philosophy of Belief

John M. Hill, United States Naval Academy

Chaucer's working aim is not simply to meditate on Belief in the guise of various dream visions; rather he uses that interest to winnow out deep kernels, his great subjects by which to establish himself as a poet.

4) The Dream of Order and the "Parfit Gentil Knyght"

Angela S. Allen, Eastern Washington University

"The Knight's Tale" is informed by two different texts, each one distinctive in the perspective it brings to the tale Chaucer's pilgrim narrates. The inclusion of both Andreas Capellanus' *The Art of*

Courtly Love and Boethius' *The Consolation of Philosophy* in the framework results in a series of contradictory shifts in focus.

4-4 FR 3:30-5:00 p.m. 464, Viking Union

Literature and Political Engagement

Chair: Heidi Schlipphacke, Old Dominion University

1) Brecht and the Politics of the Body

Derek Hillard, Kansas State University

For Brecht, institutions do ill, not humans. But to change the institution the sentimental part of the human must be sacrificed. By recourse to the metaphor of the political as a body, as portrayed in "Die Maßnahme," it is possible to identify the sacrificial part of the body that can be dispensed with to win the whole.

2) Toward a Critical Engagement with Post-9/11 U.S. Foreign Policy: The Public and the Private in Carl Schmitt's *The Concept of the Political* and Augustine's *The City of God*

William Durden, Western Washington University

This paper argues for a link between the public/private binary in Augustine's *The City of God* and Carl Schmitt's *The Concept of the Political*, and seeks to address the problem of the public/private binary as it pertains to a theory of politics and post-9/11 U.S. foreign policy.

3) Precocious Testimony: Poetry and the Uncommemorable

Jeffrey Gray, Seton Hall University

This paper examines the role of direct, realist modes in considering the potential of poetry after 9/11, contrasting poetry of clear theme and political engagement with poetry of a more archaic, undetermined, and rhetorical or performative nature. Historically-based critiques cannot account for the diachronic, as well as the incantatory and magical elements of poetry.

4) "Piles of Authenticity": Narrating 09/11

Anke Biendarra, University of California, Irvine

After the terrorist attacks of September 11, 2001, there has been a resurgence of realism in German fiction indicating that German literature is once again taking a turn towards the political. I examine three German literary accounts of 9/11 that attempt to deal with the "piles of authenticity" (Röggla) brought about by the immediate aftermath of 09/11.

4-5 FR 3:30-5:00 p.m. 565a, Viking Union

Nineteenth-Century British Literature and Culture (II): Sex, Death and the City

Chair: Logan Dale Greene, Eastern Washington University

1) "Coming Home": The Tombstone as Touchstone in Charles Dickens's *David Copperfield*.

Jolie Braun, University of California, Davis.

This paper considers how the importance of domesticity and death intersect for Dickens, using *David Copperfield* (1850) to explore the concept of the grave as a surrogate for the home. In nineteenth-century England, the grave, like the home, is a place of and for self-definition, a space that allows David to alternately determine, remember, imagine, and create who he is and where he came from.

2) Sacrificed on the Altar of Marriage: "Suttee" and Self-Fashioning.

Kellie Holzer, University of Washington

Mid-Victorian novels figure the marriage altar as sacrificial altar, a trope typically invoked to argue for personal agency in spousal selection. Tracing deployments of this trope back to Jane Eyre's refusal to become Rochester's 'suttee' and Hindu reformist discourses about *sati*, this paper argues that *sati* functions as a supplement enabling the recurring sign of "sacrifice" in novels by Meredith, Collins and Dickens.

3) The Articulated Body: Prosthetics, Hardened Bodies, and Urbanity in Dickens' *Our Mutual*

Friend.

Emily James, University of Washington

In Dickens' *Our Mutual Friend* (1864-5), London's landscape adapts according to human culture by "growing" dust-heaps; similarly, Dickens suggests that working-class characters' bodies develop mechanical, hardened, and prosthetic elements to survive in urban spaces. These adapted bodies sometimes become specimens for observation, probably alluding to London's Great Exhibition of 1851.

4) A Hylo-Idealistic Romance of Duty: Courtship in Oscar Wilde's Short Fiction.

Meredith Collins, Temple University.

Two of Oscar Wilde's short stories present courtships mediated by the comically supernatural.

Instead of focusing on sentiment, these texts show us how potentially deadly or ridiculous

courtship can be. Morbidity, subversive humor, and Victorian social ideals contribute to Wilde's

proto-feminist view of the path to marriage.

4-6 FR 3:30-5:00 p.m. 565b, Viking Union

Rapports mère-fille à travers les âges. (Women in French)

Chair: Claudine Fisher, Portland State University

1) L'impossibilité des rapports mère-fille chez Isaac de Benserade

Marianne Legault, University of British Columbia-Okanagan

Dans son oeuvre, Isaac de Benserade (1612-1691) affiche une grande préoccupation pour les rapports sexuels entre femmes, liens qui finissent par être brutalisés par le ridicule public. Je propose d'examiner la relation équivoque, et surtout à jamais corrompue, qu'ébauche le poète dramaturge dans *Iphis & Iante* entre une mère et sa fille lesbienne.

2) Self, Identity, and the Mother: Simone de Beauvoir's *Une mort très douce*

Seda Chavdarian, University of California, Berkeley

A careful reading Beauvoir's *Une mort très douce* will show that, rather than an account of her mother's death, it is a meditation on the author's identity and the problematic relationship with her mother. We will examine how the book becomes an illustration of the role of the "Other" in defining one's identity.

3) Rapports mère/fille dans deux romans mauriciens

Christine Duvergé, University of California, Riverside

Cette communication propose une analyse de *L'Outre mère* (Lilian Berthelot) et *La Noce d'Anna* (Natacha Appanah), deux romans primés de l'Île-Maurice qui explorent les rapports mère/fille et le thème de fille-mère. Nous tenterons de voir dans quelle mesure ce type de relations est propre à la culture et aux moeurs mauriciennes.

4) Amour, conflit et mort chez Pierrette Fleutiaux

Catherine R. Montfort, University of Santa Clara

Dans cette présentation, nous analyserons *Des phrases courtes, ma chérie* de Pierrette Fleutiaux, en particulier ce qu'elle appelle être sous "cellophane," c'est-à-dire l'entre-deux entre vie et mort dans une maison de retraite.

4-7 FR 3:30-5:00 p.m. 565c, Viking Union

Sacrifice or Suicide in Eighteenth-Century Literature

Chair: Pam Fox Kuhlken, Arizona Western College

1) Gifts of Death: Sacrificial Suicide in the Eighteenth-Century British Novel

Kelly McGuire, University of California, Los Angeles

The eighteenth-century British novel participates in the construction of a national consciousness through its deployment of a gendered form of suicide reconstituted as sacrifice. In this case the

novel produces a sense of national identity and authority consolidated as the voluntary forfeiture of one kind of identity in exchange for another.

2) Sainly Suicide: Fasting, Asceticism, and Martyrdom in Samuel Richardson's *Clarissa*
Emily L. King, Tufts University

Miss Clarissa's abstemious eating habits and frequent fasts have generated significant critical attention, ranging from Flynn's diagnosis of anorexia nervosa to Frega's psychological evaluation of the Harlowe family dynamic. Intervening between these compelling critical interpretations, I propose an alternative – a feminist reinterpretation of Clarissa's fasting alongside other cases of eighteenth-century "fasting girls."

3) The Performative Failure of Sacrifice in Hölderlin's Empedokles Texts

Joseph Suglia, University of Chicago

Sacrifice itself, being an unstageable event, must submit to its own sacrificial logic. Blanchot and other 'German-nationalist' Hölderlin critics failed to grasp the paradoxical "absence of sacrifice" in its operational role. I propose the annexation of this absent sacrificial stage to Hölderlin's theoretical writing on tragedy, exceeding as it did the reach of what the dramatic texts themselves enact.

4-8 FR 3:30-5:00 p.m. 567, Viking Union Scandinavian Literature

Chair: John Thompson, Cal Poly State University, San Luis Obispo

1) Knut Hamsun's *Mysteries*.

Tom Conner, St. Norbert College

Mysteries is primarily a psychological novel, intellectually satisfying to read and entertaining. However, its true fascination lies in the main character's sado-masochistic mind games; Nagel humiliates others while at the time debasing himself by becoming consumed by fantasies of domination and submission.

2) In Defense of Smiles and Laughter.

Inger Olsen, Portland State University

Riots broke out, flags and embassies were burnt because of cartoons in one country, which did not seem to adhere to the norms of things laughable in other countries. This paper will discuss the use of smiles and laughter in Denmark and Danish literature.

3) Pas de Deux à la Norvégienne: Two in Structure and Theme of Ibsen's *Rosmersholm*.

Victor Castellani, University of Denver

Seemingly casual humor—Brendel requests 8 kroner, Rosmer doles *two* 10-kr notes—intimates how, here, two equals more than one plus one. Rebekka and Rosmer, Rosmer and Rebekka as "vi to" sounds *ostinato* throughout, while other pairs and pairings go deeply into drama and script, climaxing in a double suicide.

4) *Babette's Feast* and the Artist's Vocation

Richard Corning, Portland State University

When Isak Dinesen returned to Denmark from Africa, she considered two possible careers--chef and author. This suggests that Babette represents Dinesen herself in her struggle to define and maintain herself as an artist. Babette's paradoxical triumph is to prepare a meal, not for Parisian connoisseurs, but for ascetic pietists.

5:15-6:45 p.m. FORUM
" Academe in the Global and Digital Age:
The Place of Literature Today"

Sabine Wilke, Professor and Chair of Germanics, University of Washington.
Frederique Chevillot, Associate Professor of French and Women's Studies, University of Denver.
Roswitha Burwick, Distinguished Professor in Modern Foreign Languages, Scripps College.

(A brief business meeting will precede the forum at 5:15. Election results will be announced, along with information on next year's conference.)

Location: 565a, 565b, and 565c

6:45-8:00 p.m. Cash Bar RECEPTION

Location: 462a and 462b

Saturday, November 3, 2007

8:30-10:00 a.m. Session 5 (1-8)

5-1 SA 8:30-10:00 a.m. 104 Bond Hall,

Ancient-Modern Literary Relations

Chair: Jon Solomon, Dept of Classics, University of Illinois, Champaign-Urbana

1) Other Oedipus Complexes

Joe Wilson, University of Scranton

This paper considers the influence of the epic story of Oedipus on folklore variants of the tale, particularly those that assigned Oedipus' actions to Pope Gregory and Judas Iscariot. The tales use a curse on the parents of the main characters, and the fate of those characters reflects epic tradition..

2) Aristophanes in Nineteenth-Century Britain: The Reputation of Individual Plays

Philip Walsh, Brown University

This paper will discuss the popularity of the plays of Aristophanes in nineteenth-century Britain. It will situate their status within debates about the nature of Aristophanic comedy, his political views, and his influence on Athenian society. It will also compare modern assessments with those expressed by nineteenth-century critics, historians, and translators.

3) Sex and Death Entwined: Images of the Medusa in Popular Culture

Elise Ann Wormuth, San Francisco State University

The ancient figure of the Medusa appears in the modern world in many forms. I will analyze images of the Medusa in contemporary popular culture, fitting them into a four-category schema: the terrible, the beautiful, the generative, and the sexual, and suggest reasons for her enduring popularity through the ages.

5-2 SA 8:30-10:00 a.m. 106 Bond Hall,

Teaching with the Internet and Technology

Chair: Thierry Boucquey, Scripps College, Claremont University Consortium

1) Teaching in a One-Click World: The Youtube.com Cyber-revolution

Christelle Rolland, Pomona College

With 30.5 million new visitors every month, youtube.com is a popular online destination for culture junkies and procrastinators alike. But as a depository for video from users around the globe, it is also an invaluable resource for language instructors, introducing students to aspects of foreign culture and language otherwise inaccessible.

2) Filling a gap between educators and students: An analysis of synchronous tutoring in Spanish language acquisition

Kendra Douglas, Western Washington University

The objective of this study is to analyze online tutoring to determine the gap synchronous sessions are filling between educators and first- and second-year university students. The analysis has yielded results that will be of interest to foreign-language educators, as the data reveal challenges that many language learners encounter.

**5-3 SA 8:30-10:00 a.m. 108 Bond Hall,
Critical Theory (II): History and Interpretation**

Chair: Bruce Toien, Independent Scholar

1) Doing Justice to Ibn Khaldun

Mohammad Salama, San Francisco State University

This paper offers a reading of Ibn Khaldun's theory of history in light of modern and contemporary debates on intellectual history. My aim is to read modern European interpretations of Ibn Khaldun's work as a new evidence of a long tradition of European historical thinking that endured since the Enlightenment.

2) Charles E. Bressler and Todd Leach, Houghton College

After an overview of the literary theories and criticisms--from Augustine to Derrida--that have been applied to New Testament parables, we will each interpret one parable from the Gospel of Matthew, and suggest a reading based upon a revised theory and critique combining principles of New Criticism, Reader-Response, New Historicism, and cultural poetics.

3) Building Mythological Space and Time in the Works of Alexander Stephens and Franz Boas

John Jay Thompson, Cal Poly State University

Alexander Stephens' "Hopi Journal" and Franz Boas' "The Social Organization and the Secret Societies of the Kwakiutl Indians" are classic works of late-nineteenth-century ethnology. Each work exhibits a complex narratological structure which grows out of tensions between investigator and informants. The resulting frameworks affect the subsequent reception the works as repositories of mythological material.

**5-4 SA 8:30-10:00 a.m. 110 Bond Hall,
Contemporary Germany**

Chair: Cornelius Partsch, Western Washington University

1) Identitätszuschreibung und ihre Folgen in Vladimir Vertlib's Geschichte "Ein schöner Bastard"

Petra S. Fiero, Western Washington University

In Vladimir Vertlib's story "Ein schöner Bastard" (2006), the members of a German-Jewish-Czech family in the Sudetenland suffer from being labeled as either Germans, Jews or of mixed race depending on the historical and political situation. This paper analyzes how Vertlib succeeds in uncovering the phobias, anxieties, prejudices and the anti-Semitism of different political systems in the 20th century.

2) Voices from a Haunting Past: Ghosts, Memory, and Poetry in Ruth Klüger's *weiter leben*

Sandra Alfors, Dickinson College

In this paper, I will show how Ruth Klüger's post-war poems "Mit einem Jahrzeitlicht für den Vater" and "Yom Kippur" - printed in her award-winning autobiography *weiter leben. Eine Jugend* (1992) - serve as textual windows into the workings of memory and as spaces that flicker with the uncanny visibility of the ghosts of her dead father and brother, both victims of the Holocaust.

3) The Real and the Authentic in the Field of Vision: Florian Henckel von Donnersmarck's *The Lives of Others* (*Das Leben der Anderen*)

Katrin Schroeter, University of New Mexico

This paper will argue that the recent Academy Award-winning film is as much a commentary on the complex dynamics of perception in the cinema as it is about East Germany. While taking advantage of the indexical nature of cinema, the film simultaneously undermines this myth by engaging the spectator in the construction of multiple perspectives.

5-5 SA 8:30-10:00 a.m. 111 Bond Hall,

Women in Literature

Chair: Patricia Ploesch, University of California, Riverside

1) Doing Her Own Thing: Diane di Prima and the Other Side of the Fifties

Tina □ gon, Texas State University, San Marcos

My paper will discuss Diane di Prima as a woman and artist who broke all the conventions of "proper" behavior assigned to women in the 1950s. It will focus on di Prima's refusal to accept her gender as a limitation on or even refutation of her life as an artist.

2) Retellings of the Mountain Witch Legend in Contemporary Japanese Fiction

Kyoko Taniguchi, Emory University

This paper will examine the modern appropriation of the "yamamba" (mountain witch) legend in Japan by female writers. I will look at b□ a Minako's "The Smile of a Mountain Witch" (1976) and Kanai Mieko's "Yamamba" (1973) and discuss how each author uses the maternal and erotic image of the "yamamba".

3) Native Holistic Feminism: Contemporary Native American Indian Women's Literatures and How They Synthesize Traditional Beliefs with 21st Century Existence

Jeanne Northrop, Western Washington University

In this paper I examine the literature of several contemporary Native American Indian women in order to examine their divergence from as well as their convergence with, historic feminism, resulting in personal, interpersonal and intrapersonal ramifications.

4) Kathy Acker, Margaret Atwood, and the 1980s Abortion Debate

Heather Latimer, Simon Fraser University

This paper will consider the motif of abortion in two feminist writers in the 1980's: American Kathy Acker and Canadian Margaret Atwood. It will argue that these authors imagine abortion as a political move rather than a moral, ethical or personal choice and that this is an important paradigm for understanding the shifts in abortion rhetoric within the 1980's Regan era and its focus on "family values."

5-6 SA 8:30-10:00 a.m. 112 Bond Hall,

American Poets Writing For / Writing About Children (I)

Craig Svonkin, University of California, Riverside

1) 'Holding her face in my hands is holding a bowl from where I was born': How Mei-mei Berssenbrugge's *Four Year Old Girl* Re-conceptualizes the Child

Amy Robbins, Hunter College, CUNY

What shapes can representations of the child take in late 20th century abstract poetry that refuses conventional lyricism and transparent form? Why does the child remain important in poetics that

re-orient the reader away from the individual? These questions will be considered through readings of Berssenbrugge's *Four Year Old Girl*.

2) Muddlepuddling: Pragmatist Metaphysics and A.R. Ammons
Melissa Fabros, University of California, Berkeley

This presentation offers A.R. Ammons's unpublished children stories, which demonstrates Ammons's interests in formal experimentalism and William James's pragmatism. Written concurrently with his trademark nature poems such as "Corsons Inlet" and "Salience," these stories enact Ammons's interest in improvisational poetics, thereby recasting the methods through which Ammons's poetry can be read.

3) Robert Frost as Children's Author?
Richard Hishmeh, Palomar College

Frost's granddaughter writes of the poet, "Misunderstood—by critics, journalists, and biographers alike—is the depth and breadth of Frost's concern for children, his own and others', a concern manifest in roles as teacher, parent, and poet." My paper explores Frost in these various roles and the extent to which claims that attempt to appropriate Frost as a children's author can be validated.

**5-7 SA 8:30-10:00 a.m. 217 Bond Hall,
Latin American Cinema and Literature**

Chair: Hector Mario Cavallari, Mills College

1) The Motorcycle Diaries: A Journey of Awareness Through Latin America.
Stella Moreno, Central Washington University

Despite the controversies, Ernesto Che Guevara continues to be a popular icon throughout the world. The film *The Motorcycle Diaries* (2004), directed by Walter Salles, is based on the book *Motorcycle Diaries*, by *El Che*. The literary text is a point of departure to the lyrical and lush journey that the film presents. (In Spanish.)

2) Childhood, Marginality, and Violence: Colombian Fiction and Film
Graciela P, Garcia, National Cathedral School

This paper examines the cinematographic representation of the effects of poverty and marginalization as forms of violence against street children in Victor Gaviria's *La vendedora de rosas* (1998), where the dire conditions of Medellin's youth are framed by visual metaphors of "human rejects" and urban "social refuse." (In Spanish.)

3) Synergies: Theater as Film in Roberto Ramos Perea's Work
Ana Maria Rodriguez-Vivaldi, Washington State University

The Puerto Rican playwright Ramos Perea's work on the screenplays *Revolucion en el infierno/ Revolution in Hell* and *Despues de la muerte/ After Death* allows us special insights into the process of adapting one genre to another, and the strategies the playwright must adopt in order to be true his own creativity, while addressing the needs and demands of the new medium. (In Spanish.)

**5-8 SA 8:30-10:00 a.m. 227 Bond Hall,
English Literature Post-1700 (I): Identity in the "Difficult" Text**

Chair: Heather Wozniak, University of California, Los Angeles

1) 'Landskips domestick': Allan Ramsay's Scottish Pastorals and the Vernacular Mapping of Place in the Union of England and Scotland
Jeff Strabone, New York University

This paper explores how Allan Ramsay's grounding of pastoral in the particulars of Scottish topography, location, and dialect led the way forward for the new Scottish poetry and for the articulation of an identity that was simultaneously Scottish-nationalist and pro-

Union British.

2) Gendering the Hard Text: Romanticism and the Aesthetics of Difficulty

Darren Howard, Willamette University

This paper explores the emergence of textual difficulty as a critical topic in the romantic period. Romantic-era critics often figure textual difficulty as masculine, and intentional difficulty is primarily employed by male writers, but this paper explores the stylistic cross-dressing of writers—including Wordsworth and Anna Barbauld—who transgress that boundary.

3) Samuel Beckett's Literary Secularism

Jonathan Feinberg, University of Pittsburgh

This paper will investigate Beckett's early criticism and some of his major works to show that Beckett's bilingual writing engages and evaluates the modern secular constellation of language, nation, and state at a moment of civilizational transition through which that constellation may have become obsolete.

10:15-11:45 a.m. Session 6 (1-9)

6-1 SA 10:15-11:45 a.m. 104 Bond Hall,

Dante

Chair: Ray Fleming, Florida State University

1) Virgil's Dialogic Education of Dante

Carla Bicoff, Indiana University

Virgil's manipulation of dialogic encounters in Dante's journey through the *Inferno* illuminates the complex and, ultimately, complementary roles of guide and wayfarer. Through this Virgilian strategy Dante the wayfarer's own actions in various infernal encounters will serve to create a parallel subtext to throw into relief the limits of both guide and wayfarer.

2) Ovidian Imagery in Italian Renaissance Illuminations of Dante's *Divine Comedy*

Benjamin David, Lewis and Clark College

This paper explores how Dante's re-workings of Ovidian imagery are visualized in key Italian Renaissance illuminated manuscripts of *The Divine Comedy*. The artists' miniatures illuminate an important strategy of Dante's -- to use Ovid as a vehicle for self-representation. This paper seeks to expand the definition of an "author portrait."

3) On Virtù: Canto XXVI of Dante's *Inferno*

Manuela Dal Borgo, Florida State University

In Dante's implied juxtaposition of classical and medieval notions of "virtù" in Ulisse's daring voyage and his own in canto XXVI, he underlines the significance of the two voyages as secular and spiritual journeys. The two journeys of Dante and Ulisse interrogate one another in terms of their final goals that finally define conflicting notions of "virtù" itself.

4) Hairy Words and Gendered Language in Dante's *De vulgari eloquentia*

Susan Gaylard, University of Washington

Gary Cestaro has underscored the image of the babe suckling at the mother's breast in *De vulgari eloquentia*. I, instead, re-examine Dante's text to highlight the danger of poorly controlled language, which seriously threatens both the sexual identity of its users and the hierarchy subordinating women to men. The text appropriates for the vernacular a new authority that is male and "bearded"

6-2 SA 10:15-11:45 a.m. 106 Bond Hall,

Femininity, Power, and the Pearls: Queens in the German Cultural Imagination

Chair: Brigitte Prutti, University of Washington

1) The Empress, the Queen, and the Best Princess: Ancient and Modern Royalty in the Letters and Dramas of Luise A.V. Gottsched

Gaby Pailer, University of British Columbia

In her letters and dramas Gottsched presents diverse images of royalty and explores interrelations of gender and power in the mid-18th century. My talk will focus on her audience with Maria Theresia (1749), her tragedy *Panthea* (1744), and her allegorical piece *Der beste Fürst* (1755), which refers to Princess Johanna Elisabeth of Anhalt-Zerbst.

2) The Power to Deflower: Warrior Queens in Early 19th Century Drama

Amy Emm, University of Washington

This paper examines the warrior queens of Zacharias Werner's *Wanda, Königin der Sarmaten* (1810) and Heinrich von Kleist's *Penthesilea* (1808). I argue that Wanda and Penthesilea occupy peripheral posts from which they dissolve thresholds of geography, gender, and the body, culminating in a kind of "auto-defloration" with their ecstatic suicides.

3) Liebe, Lust und Leidenschaft in Zeiten des Terrors: Geschlecht und Performanz in Elfriede

Jelineks *Ulrike Maria Stuart*

Karin Bauer, McGill University

Dieser Vortrag untersucht die erotische und politische Radikalität weiblicher Performanz und das Spiel mit Chiffren und Projektionsflächen in Elfriede Jelineks Königinnendrama *Ulrike Maria Stuart* (2006)

6-3 SA 10:15-11:45 a.m. 108 Bond Hall, Women and Work

Chair: Christine Mower, Seattle University

1) Representations of U.S. Working Women in Women's Travel Writings of the 1920s

Svoboda Alexandra Dimitrova-Moeck, University of Illinois at Chicago

Journalist Maria Leitner placed marginalized 1920s working women at the center of local/global, social/individual, cultural/economic developments that much later became foci of research on women's roles. Leitner's accounts, though situated within racial, social, and class contexts, can be seen as forerunners of the late 20th century "Global" and "Serving Class Woman."

2) "The Only and Thoroughbred Lady / Is the Rebel Girl": Class, Purity, and Paradox in Fiction of the Industrial Workers of the World

Susanne Weil, Centralia College

Novels written by sympathizers of the Industrial Workers of the World (a.k.a. "Wobblies") expose tensions and contradictions in how labor ideology viewed "rebel girls" like real-life activist Elizabeth Gurley Flynn. This paper explores women's problematic roles in several I.W.W. novels, focusing on labor violence in western Washington's timber industry.

3) "The dirt will always be there": Women's Work in *Barren Ground*

Jessica Schubert McCarthy, Washington State University, Pullman

In 1925's *Barren Ground*, Ellen Glasgow adeptly manipulates and posits an alternative to naturalism's tropes by examining how women work--both to positive and negative ends. Mrs. Oakley is doomed to repeat the compulsively destructive work habits of naturalists novels while her daughter, Dorrind, finds happiness choosing labor over love.

4) "Penelope Spins Apace": Deloney's Jack of Newbury and Women's Work

Kimberlee D. Keeline, University of Southern California

Though Deloney praises weavers through one famous practitioner's history, guilds regulated against female weavers, and Deloney naturalizes restrictions against women's work. In one major example, Penelope of the *Odyssey* is imagined to be spinning rather than weaving. The paper also examines how guild regulations influence Jack's wives and female workers.

6-4 SA 10:15-11:45 a.m. 110 Bond Hall,**Le boire et le manger, l'art de vivre à la française chez les écrivain/e/s et cinéastes. (Women in French)**

Chair: Frédérique Chevillot, University of Denver

1) Les repas, la cuisine, et la femme dans *L'Heptameron* de Marguerite de Navarre et dans *Les Cent nouvelles nouvelles*.

Sarah Gordon, Utah State University

This study looks at cooking, serving, and consumption scenes in Marguerite de Navarre's *L'Heptameron* and the novella of *Les Cent nouvelles nouvelles*. Food imagery is tied to the construction of women's identities in different social classes in these complex texts that reveal so much about household dynamics and conditions for women.

2) Cooking with Julia (Child) in 1950s France

Sylvie Blum, University of Florida

The famous cooking-show host Julia Child described France in her memoirs, *My Life in France* (2006). Through a reading of Child, I will focus on the specific traits of French culture of the late 40s and 50s and on markers of French life that constitute a nostalgic image of France.

3) Technique, Rituel, et Clafouti : l'art de vivre à la française

Kevin Elstob, California State University, Sacramento

Despite well publicized disagreements between France and the USA, France remains alluring to America. Diane Johnson, Mireille Guiliano, and Christine Conrad highlight different aspects of the French art of living that continue to attract, stimulate, and intrigue American audiences.

6-5 SA 10:15-11:45 a.m. 111 Bond Hall,**American Poets Writing For / Writing About Children (II)**

Amy Robbins, Hunter College, CUNY

1) Children as Material Affirmation in American Poetry

Celia Carlson, Instructor, Mount Hood Community College

The philosopher Charles Taylor characterizes modernity as involving “affirmation of the ordinary.” Twentieth-century American poets turn to the child’s eroticized body as a source of affirmation of the material. Free verse naturalizes and makes “innocent” that preoccupation with the child’s sexual body, which in turn underwrites the poem’s visionary authority.

2) Queer Kin: A Poetics of Parenting, Parentage, and the Pain of Family Bondage

Kathryn Stevenson, University of California, Riverside

Examining representations of parenting and parentage in works by queer writers Ginsberg, Lorde, O’Hara, Lieu, and Guess, I read the “home” as a site of terror. I also outline the ways queer remembrances of childhood woes may help us to reimagine the role kinship plays in shaping contemporary configurations of family bondage.

3) At-Risk Girls and their Empowerment in the Poems of Lorna Dee Cervantes

Edith Vasquez, Pitzer College, Claremont

This paper considers Lorna Dee Cervantes’s poems about girls and the dangers they confront in an adult society structured upon inequalities of race, gender, class, and age in relation to power. Cervantes deconstructs myths of childhood as a privileged or protected life phase, and foregrounds a young female-centric resistance to external annihilation as well as self-destruction

6-6 SA 10:15-11:45 a.m. 112 Bond Hall,**Film and Literature**

Chair: Ruby Blondell, University of Washington

1) *Eos Rhododaktylos*: The Invocation of Homer in Terence Malick's *The Thin Red Line*

Seán Easton, Gustavus Adolphus College

Terence Malick introduces into his film adaptation of James Jones' novel *The Thin Red Line* a moment in which the American commander quotes Homer before sending his troops into battle. Malick uses this moment to initiate a profound dialogue between his film and the *Iliad*.

2) Gendered Voices and the Productions of Culture in *Chunhyang* and the *Odyssey*

Yurie Hong, Gustavus Adolphus College

Homer's *Odyssey* and the film *Chunhyang* perform similar cultural roles in articulating an aristocracy of virtue that ostensibly transcend gender and class. In the process of promulgating these ideals, both works valorize their own production as poetic artifacts commemorating not only past events but the cultural values of the present.

3) In the Shadow of Leonidas?: Herodotus, Plutarch, Zack Snyder, and the Transformations of Queen Gorgo

Vincent Tomasso, Stanford University

In this paper I examine the depictions of Queen Gorgo from Herodotus' *Histories* to Zack Snyder's *300*. In so doing I show that Gorgo's enlarged role in *300* is due to the influence of recent popularizing images of Roman women, and further that this alteration is problematic for our concepts of female identity in antiquity.

**6-7 SA 10:15-11:45 a.m. 217 Bond Hall,
Spanish and Portuguese Literature Peninsular (I)**

Chair: Juan Godoy, San Diego State University

1) Bridging the Temporal Divide: Making Spain's Golden Age Accessible to Undergraduates

Shannon M. Polchow, University of South Carolina Upstate

For a generation rooted in the here and now, Spain's Golden Age provokes dread in today's students. Old texts from the sixteenth and seventeenth centuries are just that, old. To make these texts more accessible to undergraduates, I will explore how the silver screen can assist us in the classroom.

2) Larra, from polyphony to textual rebellion

Matthieu P. Raillard, Lewis and Clark College

This presentation will focus on nineteenth-century Spanish essayist Mariano José de Larra, and his use of secondary characters and dialogic structures to achieve narrative authority. I will examine his use of polyphony, and argue that it eventually leads to a virtual textual rebellion, subverting his original intent.

3) New Insights into Calderon's Reception in Nineteenth-Century Spain.

Marta Manrique Gómez, McGill University

I will argue in favor of the idea that the image of the Spanish dramatist of the Golden Age, Calderon de la Barca, played a significant role in a merely political polemic that intended to articulate a new yet conflicting notion of Spanish national identity.

4) "Cloistered" Desire and the Female Body in Palacio Valdés's *Marta y María* (1883)

Mark Harpring, University of Puget Sound

While *Marta y María* highlights the negative consequences of radical expressions of religiosity, it also portrays the female body as a desiring body despite the belief that women lacked the capacity for sexual desire and pleasure. I explore the ways in which female desire—including same-sex desire—is constructed and ultimately mitigated through scenes of mystical/sexual union.

**6-8 SA 10:15-11:45 a.m. 227 Bond Hall,
Romanticism**

Chair: Larry H. Peer, Brigham Young University

1) Translating Heroic Images into Sound: 'Fidelio' Meets 'The Water-Carrier'

Carol Padgham Albrecht, University of Idaho

This presentation is a demonstration of how the musicological tools used by Luigi Cherubini and Ludwig van Beethoven create hair-raising emotional plot twists in the rescue-opera form popular in the wake of the French Revolution.

2) The Romantic Book of Living and Dying: A Reevaluation of Byronic Romanticism

Mark Lussier, Arizona State University

The Byronic hero does not represent what Blake called "self-annihilation," rather that the type deconstructs obsessive reliance on the will to power fueled by relentlessly selfish motives.

3) The Many Orientalisms of Elizabeth Hamilton's 'Translations of the Letters of a Hindoo Rajah'

Jeffrey Cass, University of Louisiana-Monroe

In opposition to recent work on Romantic Orientalism, new studies are beginning to see how Romanticism also idealized Hindus, rather than featuring their corruption. Hamilton's novel depicts a complex Orientalism partaking of both trends, and relates them to a new feminism

4) Thomas Taylor and the Radicalism of Pythagorean Romanticism

Carolyn A. Weber, Seattle University

The complex critical reception of Thomas Taylor's Platonism plays a significant role in an understanding of Taylor's place in recuperating Pythagoras for Romanticism and late nineteenth century English culture.

6-9 SA 10:15-11:45 a.m. 317, no mediation

Beowulf and Related Topics

Chair: Amanda Uvalle, University of California, Riverside

1) Unferth Unmasked

Donnita Rogers, Independent Scholar

Spokesman and orator? Coward and murderer? Statesman or traitor? In *Faces in the Fire*, a novel about the women of Beowulf, I portray Unferth as a fanatical follower of Odin with shamanic gifts and as mentor to Freaw, the central character. Key scenes will illustrate his development.

2) A Cultural Approach to the Use of Wyrð in *Beowulf*.

Mara Vejby, University of California, Davis

The paradoxes formed in *Beowulf* due to the translation of *wyrð* as "fate" beg a closer examination of this word within its cultural framework. Based on its contextual meanings the concept represented is culturally specific, and when interpreted as such, allows for a truer interpretation of the text to emerge.

3) Monstrous Adversaries: *Beowulf* and Germanic Heroism

Harold Zimmerman, Stanford University

This paper looks at the seeming dichotomy between Beowulf's inhuman adversaries and the socio-political tensions and roles these adversaries represent in the text, arguing that the poet deliberately abstracts familiar traditional motifs in an attempt to present a customary hero more compatible with the contemporary Christian audience.

4) Swords in *Beowulf*

Susan V. Scaff, San Jose State University

Although *Beowulf* was written by a Christian, one indication of its "pagan" underpinnings is the symbolism of the swords. A Christian association with the sword would be Paul's valuable martyrdom, but through Wiglaf's sword at the end we know that the Germanic ethos of blood revenge will bring destruction.

12:00 noon -1:15 p.m.

BANQUET LUNCHEON AND PLENARY ADDRESS

**Jerry Wasserman
University of British Columbia**

Location: Viking Union (565a, 565b, and 565c)

1:30-3:00 p.m. Session 7 (1-8)

7-1 SA 1:30-3:00 p.m. 104 Bond Hall,

English Literature Post-1700 (II): The Textual Expression of Female Agency

Chair: Helen Oesterheld, CSU-Dominguez Hills

1) Pulchritude and Romantic Pensiveness: Charlotte Lennox's *The Female Quixote*

Erin Suyehara, California State University, Dominguez Hills

This paper illuminates Arabella's madness and femininity in Charlotte Lennox's *The Female Quixote* (1752) and elucidates the ways in which H. Morland's painting, *The Fair Nun Unmask'd* (1769), sheds light on Arabella's autonomy both as a heroic protagonist in Lennox's novel and as a guardian of her romantic predilection.

2) The "Promise of Perfection" in Charlotte Smith's *Celestina*

Debra Ligorsky, University of California, Irvine

This paper argues that Charlotte Smith's novel theorizes revolutionary change through the figure of the female poet. *Celestina* exemplifies a rational, female agent who cultivates her poetic voice while sustaining a political force. The novel therefore demonstrates the poet's power to reconfigure a society resistant to external forces during the French Revolution.

3) Intersecting Discourses of the Pregnant Body in Anna Letitia Barbauld's "To a Little Invisible Being Who is Expected Soon to Become Visible"

Elizabeth Raisanen, University of California, Los Angeles

Anna Letitia Barbauld's poem "To a Little Invisible Being Who is Expected Soon to Become Visible" is a direct confrontation of eighteenth-century medical discourses that would reduce her speaker's pregnant body to abject matter. Barbauld re-imagines the world through the pregnant body, creating a so-called "compensation fantasy" that anticipates the unifying function of the Romantic imagination.

4) "I Write this Sitting in the Kitchen Sink": A Feminist Narratological Reading of *I Capture the Castle* by Dodie Smith

Anna Wolff, Western Washington University

Utilizing Susan Lanser's and Lisa Sternlieb's theories of feminist narratology, and H. Porter Abbot's and Deborah Martinson's work with diary fiction, the paper examines Dodie Smith's construction of Cassandra as the narrator of *I Capture the Castle*. The paper demonstrates Smith's construction of a narrator engaged in the feminist act of claiming narrative agency.

7-2 SA 1:30-3:00 p.m. 106 Bond Hall,

Spanish Golden Age

Chair: Joan Hoffman, Western Washington University.

1) Perfecting Persuasion: Manipulating Discourse and Self-Censorship in Camino de perfección by Santa Teresa de Jesús

Benito Quintana, University of Hawai'i at Manoa

This paper examines two early manuscripts of Camino de perfección to show how Santa Teresa reworks her ideas and still conveys her experiences with prayer, the role of women in spirituality and her longing for books prohibited by the Inquisition while circumventing the limitations imposed by the Inquisition.

2) ¡Que callen los necios! O de como el narrador zayesco crea una comunidad intelectual femenina en los Desengaños amorosos y las Novelas ejemplares y amorosas

María Cecilia Herrera Astúa, University of Hawai'i at Manoa

Este trabajo propone que Zayas crea la oportunidad para desarrollar una comunidad intelectual femenina mediante intervenciones narrativas que desechan las ideas misóginas de la sociedad española del siglo XVII. Así, la mujer brillante es un modelo que rechaza las ideas misóginas y es capaz de hablar en público.

3) El arte de desengañar: el propósito didáctico de la queja y la lamentación en los Desengaños amorosos de María de Zayas

Nancy Santoni Wysard, University of Hawai'i at Manoa

A través de una exploración de la crítica social expresada por Zayas, este trabajo intenta evidenciar su mensaje como feminista en sus representaciones en los consejos y las quejas que instruyen a las mujeres cómo identificar los engaños de los hombres y proteger su honra.

7-3 SA 1:30-3:00 p.m. 108 Bond Hall,

Ecrivaines de maintenant/Films de maintenant. (Women in French)

Chair: Cécile Hanania, Western Washington University

1) Madeleine Gagnon et la "femme sauvage"

Claudine Fisher, Portland State University

Les Cathédrales sauvages, fiction de Madeleine Gagnon, publiée en 1994, essai de ressaisir la sagesse ancienne par le biais de la découverte de soi et d'une méditation sur l'écriture. Cette présentation se penchera sur la construction de l'identité et la métaphore de la créativité dans leur "sauvagerie."

2) Littérature et musique: la composition esthétique dans *Ainsi font-elles toutes* de Clara Ness

Salah Khan, University of North Dakota

En bon roman libertin, *Ainsi font elles toutes* de Clara Ness (2005), mêle grâce du style avec profusion érotique. Le premier livre de cette auteure explore aussi la relation intime entre littérature et musique. J'examine les "motifs" employés par Ness pour sonder la musique et pour y trouver l'inspiration de sa composition littéraire.

3) *Contour du jour qui vient* de Léonora Miano: histoire(s) de dire

Nicole Buffard, California State University, Sacramento

J'analyse comment Léonora Miano, écrivaine camerounaise raconte les histoires de Musango, sa jeune héroïne, lancée à la recherche de sa mère dans le pays imaginaire de Mboasu, en proie à la folie de la guerre. J'examine le fonctionnement d'une écriture qui exprime la tragédie de cette enfant et de ceux qu'elle rencontre sur sa route.

4) Cinéma d'aujourd'hui: L'enfance revécue et revue

Marianne Golding, Southern Oregon University

J'analyse deux films de 2007 révélateurs d'une société qui privilégie "l'enfant-roi" au sein d'une famille "dysfonctionnelle". *Mon fils à moi* (Martial Fougeron) peint les rapports étouffants qu'une mère entretient avec son fils, et *Il a suffi que maman s'en aille* (René Féret) raconte l'histoire d'un père obligé de s'occuper de sa fille seul.

7-4 SA 1:30-3:00 p.m. 110 Bond Hall,

Food in Film and Literature

Chair: Cheleen Mahar, Pacific University

1) Food and the Art of Movie Making

Martina Elizabeth Caspari, International School of Stuttgart

This paper investigates and analyzes the implications of the wider interest in food as it is manifested in film. The analysis makes clear that food in the cinema can be interpreted from many different positions. There is no monolithic understanding of food in film – thus food becomes a polyvalent, highly ambiguous element, which deserves closer investigation.

2) She liked to cook?: Food as Cultural Influence in Chris Abani's *Grace Land*

Walter P. Collins, III, University of South Carolina, Lancaster

This paper examines Nigerian author Chris Abani's use of food, recipes, and other elements of Igbo culture in his 2004 novel *Grace Land* in an attempt to counter the tremendous influence of Western ways in at least one individual and personal way, the life of young Elvis Oke, Nigeria's own Elvis impersonator.

3) "Is the food decent up here?" Towards a Gastrosophic Interpretation of *The Magic Mountain*

Simona Moti, University of California, Irvine

Since its publication in 1924, *The Magic Mountain* has been subject to a variety of critical assessments. This paper focuses on the extensive and copious references to food throughout the novel and proposes an interpretive framework that integrates the symbolic significance of the gastronomic experience with the perception of time, illness, mortality, and Dionysian vitality.

4) Dining with the Monks: Food, Ritualism and Asceticism in the Medieval Refectories

Alessio Filippi, University of Southern California

This paper explores the historical and religious significance of daily meals served within the silent space of the Benedictine refectories. This historical and philological analysis of two fundamental texts of western monasticism, the *Regula Magistri* and the *Regula Sancti Benedicti*, demonstrates that a carefully controlled diet was a central aspect of individual Christian asceticism

7-5 SA 1:30-3:00 p.m. 111 Bond Hall,

Asian and Asian-American Literature

Chair: John Goshert, Utah Valley State College

1) Chineseness and the Myth of Return in Fae Myenne Ng's *Bone* and Larissa Lai's *When Fox is a Thousand*

Y-Dang Troeung, McMaster University

This paper will examine how two contemporary Chinese North American novels, Fae Myenne Ng's *Bone* and Larissa Lai's *When Fox is a Thousand*, can be read as creative interventions in the theoretical debate on Chineseness by focusing on the way in which these texts construct "tourist returns" to China.

2) Trauma Narratives as Counter-Memory: Theresa Hak Kyung Cha's *Dictee* and Nora Okja Keller's *Comfort Woman*

Sung Hee Yook, CUNY Graduate Center

This paper examines Theresa Hak Kyung Cha's *Dictee* and Nora Okja Keller's *Comfort Woman* by focusing on collective silence, attempts to revive painful memories, and reconciliation with the past. The unrealized-but-not-forgotten realities remembered by the daughters will be examined as residues of a previous reality and as a counter-memory resisting official versions of historical continuity.

3) Melancholic 'Homecoming': David Mura's *Turning Japanese: Memoirs of a Sansei*

Nan Ma, University of California, Riverside

Through a close reading of David Mura's *Turning Japanese: Memoirs of a Sansei*, my essay is an attempt to complicate Anne Cheng's and David Eng's work on racial melancholia and to investigate Asian American subjects' melancholic relationship not only to America, but also to Asia.

**7-6 SA 1:30-3:00 p.m. 112 Bond Hall,
Milton**

Chair: Andrew Fleck, San Jose State University

1) "Prose or Rhime:" Milton's verse and the 17th century quarrel with meter

Carl Bellinger, Independent Scholar

The meter of *Paradise Lost* remains a puzzle. English iambic; "free verse;" Italianate; simply oratory – simply prose? Glancing at key commentators, and at Classical and Continental precedent, this paper examines the ideal of verse as prose, and the associated distaste of verse as metrical form, in Milton and his contemporaries.

2) "Sufficient to have stood": Milton's Gestures of Liberty in the Major Poems

Jeff Morris, Carroll College

Recently, Miltonists have been interested in Milton's thinking about liberty--particularly its origins and influences. While this interest has reinvigorated the study of Milton's prose, few have examined liberty in the major poems. This paper contends that in the poetry, liberty is expressed more through the actions of the body than ideas of the mind.

3) Milton's Stoic Happiness in *Paradise Lost*

Andrew D. McCarthy, Washington State University.

This paper traces the ways Seneca's understanding of bodily happiness influenced John Milton's writings, particularly *A Maske Presented at Ludlow Castle* (1634) and *Paradise Lost*. The culminating result of this influence being that Stoicism provided hope not only for the blind and broken poet, but also Eden's fallen residents.

**7-7 SA 1:30-3:00 p.m. 217 Bond Hall,
Modern Austrian Literature and Culture**

Chair: Anke Biendarra, University of California, Irvine

1) Dramatic Dysfunction: Gender and Paralysis in Georg Trakl's *Drama Fragments*

Laura A. McLary, University of Portland

I analyze the dysfunction of Trakl's dramatic texts as drama in terms of the crisis of male-female relationships in early twentieth-century Austria. Trakl's texts conform to popular depictions of female sexuality, however his frequent emphasis on an incestuous dynamic between brother and sister suggests that both are subject to violence and silencing.

2) Ruhm und Hohn. Zur zeitgenössischen Rezeption Peter Altenbergs

Wolfgang Nehring, University of California, Los Angeles

Autoren und Kritiker gerieten in Verzückung, wenn von Peter Altenbergs Skizzen die Rede war, oder sie schimpften auf die kunstlos manierierte Kunst. Es ging bei der Rezeption nicht nur um P.A.s Werke, sondern – mehr noch, will es scheinen – um sein Leben – und darüber hinaus um die Spannungen, die zwischen den literarischen Matadoren der Zeit und ihren Parteigängern oder Vasallen bestanden.

3) Insufficient Lack of Capital in Thomas Bernhard's *Correction*

Eyal Amiran, University of California, Irvine

For Bernhard, economic systems guarantee subjectivity premised on deferment and loss. While Bernhard rejects equivalence and money as empty forms, his narrative structure shows that modern subjectivity cannot escape this structure. When in *Correction* the narrator tries to correct this problem, he fails, because his and our remedy is part of the problem.

4) Daily Terror: Power and Violence in Ingeborg Bachmann's *Im Himmel und auf Erden* and

Elfriede Jelinek's *Lust*

Gabi Wurmitzer, Duke University

This talk is concerned with the power relations and the violence committed against women in the private sphere in Austria in works by Bachmann and Jelinek. I will present the literary depiction of male violence and abuse of power and question how far women are complicit.

**7-8 SA 1:30-3:00 p.m. 227 Bond Hall,
Autobiography**

Chair: Friederike von Schwerin-High, Pomona College

1) Ken Bugul's Autobiographical Strategies within the (post)-colonial context

Jeanne-Sarah de Larquier, Pacific University

This presentation reads as a contrastive analysis of autobiographical strategies in Senegalese author Ken Bugul's first and last autobiographies: *The Abandoned Baboab* and *De l'autre côté du regard*. The narrative evolution, which I define in light of Lejeune's *Autobiographical Pact*, reveals a change in the author's quest for identity and standpoint on the (post)-colonial world.

2) Narrating Female Subjectivity in *The Memoirs of Lady Hyegyong*

Jung Ja Choi, Harvard University

This paper explores the autobiographical writings of Lady Hyegyong (1735-1815), a crown princess of eighteenth-century Korea, who dared to record the so-called Prince Sado incident—in which her husband, Sado went mad and was murdered by his father, King Yongjo—, an event that was banned from discussion at that time.

3) An Inquisitor's Defense: Self-Promotion and Legal Commentary in the *Life of Diego de Simancas*

Kimberly Lynn Hossain, Western Washington University

In the late 1570s, the Spanish inquisitor Diego de Simancas penned his *Vida*. This paper will examine his *Life* against the models of autobiographical writing available to Simancas. It will assess his self-presentation as an exemplary inquisitor and the relationship between the manuscript *Life* and his published treatises.

4) 'A woman need not be sincere': Annie Dillard's Fictional Autobiographies

Richard Hardack, Santa Clara University

Seeking knowledge from an impersonal nature coded as male, Annie Dillard's work uses the framework of American transcendentalism. Dillard's replacement of her own identity with that of an explicitly male nature surfaces in her Emersonian wariness of self-consciousness. But instead of autobiographical nature writing, Dillard's work represents postmodern trickster fiction.

3:15-4:45 p.m. Session 8 (1-9)

**8-1 SA 3:15-4:45 p.m. 104 Bond Hall,
Literature and the Other Arts: Early Modern Period**

Chair: Alice Crawford Berghof, University of California, Irvine

1) A Picture is Worth a Thousand Words—or is it? William Hogarth's Beer Street and Gin Lane

Ralph W. Buechler, University of Las Vegas, Nevada

This paper examines the two Hogarth engravings Beer Street and Gin Lane from the perspectives of difference between word and image. By placing them within a socio-historical framework and treating them as components of complex, multi-faceted emblems, I discuss their "meaning" and significance for Hogarth and his eighteenth-century audience.

2) Literature, Painting, and the Economy of Time

Rima Joseph, Montana State University, Bozeman

I retrace writer-artist affinities and their various modalities, with examples from modern writers (Baudelaire to Gracq) in order to reference early modern theorizing of the literature-arts relations, specifically in Diderot with references to Dubos and Batteux. My argument then posits a relation between such concepts as composition, representation, and instantaneity in art.

3) Guzmán and Gracia: Emblematic Literature in Guzmán de Alfarache

Claudia Mesa, Moravian College

Only five years before the first edition of *Don Quijote* (1605) came out, Mateo Alemán published *Guzmán de Alfarache*, a picaresque novel in which emblematic literature is significant. Emblems work as rhetorical tools in which the protagonist-narrator parodies the theological debate regarding the concept of free will and divine grace.

4) *Queen Elizabeth and the Worthy Women*

Julia Walker, State University of New York

Visual representations of Queen Elizabeth after her death in 1603 show us a queen deliberately disentangled from the nexus of her singular iconography. One way to do this was to put her in the context of other women, other worthy women. Contextual examples range from the 1560s to the 1990s.

8-2 SA 3:15-4:45 p.m. 106 Bond Hall,

Medieval Literature

Chair: Shirin Khanmohamadi, San Francisco State University

1) *Envisioning Resistance: The Welsh "Dream of Rhonabwy" and the English Colonization of Powys*

Michael Faletra, Reed College

In this paper, I argue that the Middle Welsh dream vision "The Dream of Rhonabwy" constitutes both an elegiac and polemic response to the conditions imposed upon the Welsh in the wake of the Anglo-Norman colonization of that region during the late twelfth century.

2) *The Shifting Subject of Richard Maydestone's Penitential Psalms*

Megan Stein, University of California, Riverside

The multiple narrative perspectives of Richard Maydestone's *Penitential Psalms* reveal a shifting understanding of selfhood in the 14th century that was effected by the medieval practice of confession itself. Symptomatically, Maydestone conflates the metaphorical Christian body with the material bodies of his readers.

8-3 SA 3:15-4:45 p.m. 108 Bond Hall,

Nineteenth-Century Nature Writing

Chair: Elizabeth A. Campbell, Oregon State University

1) *Country Matters: Cultivating the Rural Heart of Englishness, 1880-1914*

James Walter Caufield, University of California, Los Angeles

As Britain's industrial triumphalism began to sputter and the empire reached its limit, the image of English national identity received a markedly rural inflection—centered particularly in the "South Country," the "Home Counties"—and nineteenth-century nature writing participated in this containment and management of the internal contradictions of British society.

2) *No Escape: The Rejection of Nature-as-Refuge in the Poetry of Charlotte Smith*

Jennifer K. Neely, Northern Illinois University

Charlotte Smith's poetry seems to advocate nature as an avenue of escape. However, a close reading of "The Emigrants" and "Beachy Head" reveals that not only does she refute the idea of nature-as-refuge, she implies that our destructive tendencies towards war and industry have removed us from even the possibility.

3) *The Truth of Clouds: John Ruskin and the Birth of Eco-Criticism*

Rory Wallace, Emily Carr Institute of Art & Design

John Ruskin merged the new science of meteorology with the deeply-ingrained genre of travel writing and his own formidable aesthetic practice to create a powerful new rhetoric of eco-criticism. It is a rhetoric which flourishes now, largely unchanged, in the discourse of neo-environmentalist writing and art practice.

4) *Performing Tropics: Alexander von Humboldt and the Genre of Colonial Nature Writing*

Sabine Wilke, University of Washington

In his collection of essays entitled *Ansichten der Natur* from 1808 Alexander von Humboldt develops a physiological discourse of nature in which the focus is on the reactions of the irritable body to the fluctuating physical forces that make up nature. Humboldt studies the effects of the tropics on his own physiology and reaffirms his tropical fitness. In my discussion of this text, I focus on the colonial roots of the genre of nature writing.

**8-4 SA 3:15-4:45 p.m. 110 Bond Hall,
E pluribus unum: European Identity in Contemporary Film**

Chair: Imke Meyer, Bryn Mawr College

1) Many Rooms, but is there a House? The Question of European Identity in Contemporary Films
Hans J. Rindisbacher, Pomona College

As the EU grows together, first signs are visible of a concomitant development in cinema, notably in films by Klapisch, *The Spanish Apartment* (2002) and *The Russian Dolls* (2005). I analyze these two movies to highlight the emerging transnational European cinema that, organizationally and thematically, deals with and presents a new Europe of more permeable cultural borders.

2) Ozon's Global Queer Aesthetic.

Heidi Schlipphacke, Old Dominion University Francois

Ozon's films are accessible to a variety of spectators across national borders via what might be termed a queer global aesthetic. Ozon constructs a highly formal and sometimes camp aesthetic through allusions to filmmakers such as R.W. Fassbinder and Douglas Sirk. This presentation argues that this aesthetic mode is legible transnationally to spectators who fetishize it.

3) "Prag That Is a Maze": Ole Christian Anderson's Invention of an East-Central European City.

Narcisz Fejes, Case Western Reserve University

Prag simultaneously reasserts and questions the boundaries and division lines of Europe. The train journey to Prague helps envision a new, unified Europe. However, episodes like the accidental delivery of the dead father's coffin to countries other than Denmark and its final stay in the Czech Republic serve to question the permeability of well-established geopolitical borders.

**8-5 SA 3:15-4:45 p.m. 111 Bond Hall,
Altered States: Literary and Cinematic Representations of Intoxication**

Chair: Anne C. Reitz University of Houston

1) Hung over and out to dry: Drunkenness, dependency and vice in Jean Rhys's Paris novels
Therese Augst, Lewis and Clark College

This paper examines the representation of feminine vice and weakness in the early prose of the British author Jean Rhys, focusing on the problems of intoxication and dependency (both physical and emotional) and their usually dire consequences for her female protagonists.

2) Becoming Animal: The Construction of a Radical Alterity in Hans Henny Jahn's *Perrudja*
Harry Louis Roddy, Jr., University of South Alabama

In this paper, I explore the "animalism" of Jahn's *Perrudja* (1929), in which the eponymous Perrudja and his young disciple, Hein, appear to Perrudja's betrothed Signe as various animals immediately prior to their wedding. I examine this radical alterity using Lacanian theory and Sedwick's notions of homosocial rivalry.

3) An Orgiastic Altered State in Patrick Süskind's *Perfume*

Julie Koser, University of California Berkeley

In his 1985 novel *Perfume* Peter Süskind explores the intoxicating power of scent and the destructive potential of primal desires. Set against the backdrop of pre-revolutionary, enlightened France, *Perfume's* climactic orgy scene anticipates the heady and frenzied atmosphere of the

French Revolution in which revolutionary fervor would tear apart the bonds of social and moral conventions.

8-6 SA 3:15-4:45 p.m. 112 Bond Hall,

Complicating Constructions:

A Roundtable Discussion on the Future of Ethnic American Literature

Chair: David S. Goldstein, University of Washington, Bothel

The body of ethnic American literature is expanding exponentially, making its scholarly criticism increasingly complex, important, and fascinating. Brief comments by three leading critics on cutting-edge topics such as radicalism, American studies, and African American literature, ecofeminism, and the very definition of "ethnic," will launch this roundtable discussion. The audience then will be invited to engage with the panel members and with each other, exploring potential trajectories of ethnic American literature and its scholarly study.

1) Radicalism, the New American Studies, and African American Literature

William Lyne, Western Washington University

2) Ecofeminism and American Ethnic Literatures: Writing a Way to Our Future

Elizabeth McNeil, Arizona State University

3) Toward a New Definition of the Ethnic: When Does Race Matter?

Audrey B. Thacker, California State University, Northridge

8-7 SA 3:15-4:45 p.m. 217 Bond Hall,

Spanish and Portuguese Latin-American Literature (II)

Chair: Jorge Luis Galindo, University of Nevada, Las Vegas

1) Lyrics, Politics, and Poetics in the Essays of Octavio Paz

John Cerkey, Virginia Military Institute

This work offers a comprehensive examination of the trajectory of the poetics of Octavio Paz.

Some of the critical concepts within this exploration are: solitude, communion, dialectics, and the conjunctio oppositorum; reality, word, image, analogy, Eros, power, and knowledge, and how they function dynamically in Paz's thought.

2) La ensayística de Claudio Lomnitz: reevaluación de la nacionalidad mexicana

Assen Kokalov, Arizona State University

Este trabajo se va enfocar en las propuestas académicas de Claudio Lomnitz-Adler que procuran desafiar el discurso tradicional y las ideas básicas que han gobernado el mundo intelectual mexicano. Esta tendencia de reevaluación también aparece en las obras de Roger Bartra y Guillermo Bonfil.

3) Know Yourself and the Search for "Lo Mexicano"

Charles Boyer, Hawaii Pacific University

From the 1930s through the 1960s in Mexico, the intellectual movement known as "la ontología de lo mexicano" began a process of self-exploration of Mexican identity through essays, poetry and fiction. In this analysis I will look at the ideas of the main proponents of this intellectual movement in Mexico.

4) Escritura femenina y sociedad democrática: *Bajo el oscuro sol* de Yolanda Bedregal

María Elva Echenique, University of Portland

Este trabajo analiza la única novela de la boliviana Yolanda Bedregal, *Bajo el oscuro sol* (1971), enfocándose en el carácter autorreferencial de la misma. Bedregal reflexiona sobre la función de la literatura y propone un modelo de escritura "femenina" capaz de trascender la incomunicación y el aislamiento del individuo en una sociedad autoritaria.

8-8 SA 3:15-4:45 p.m. 227 Bond Hall,**Le thème de la violence : violence physique, violence verbale. (Women in French)**

Chair: Kevin Elstob, California State University, Sacramento

1) Charlotte Delbo: une écriture du silence face à la violence.

Audrey Bruneteaux, Michigan State University

Le silence rhétorique de Charlotte Delbo nous *fait voir* la réalité des camps nazis, une réalité dans laquelle violence verbale et mutisme se côtoient entraînant l'aliénation progressive des êtres. Ce silence didactique, catalyseur de sens dont la signification réside dans l'absence, ne mine pas le sens du témoignage mais le voile pour mieux le dévoiler.

2) "Le Sang ne sèche pas dans la langue": Assia Djebar's *L'Attentat*.

Christa Jones, University of Nebraska at Kearney

This paper analyses the short story "L'Attentat" in *Oran, Langue morte*, focusing on acts of physical, emotional, textual and verbal violence directed against journalists and thus against freedom of speech and the written text in the context of Islamic fundamentalism in 1990s Algeria.

3) Pourquoi tant de violence meurtrière dans les deux dernières productions nothombiennes?

Frédérique Chevillot, Université of Denver

Amélie Nothomb nous a, depuis le début de sa carrière, habitué-e-s à une certaine dose de violence criminelle et souvent amoureuxment abjecte. Ses deux dernières productions, *Acide sulfurique* (2005) et *Journal d'hirondelle* (2006), semblent même prendre pour objet et sujet l'excès même de violence humaine. Ma communication tentera de comprendre et de suggérer pourquoi.

8-9 SA 3:15-4:45 p.m. 221, no mediation**Linguistics**

Chair, Jaeduck Park, Indiana University

1) A Construction Grammar Approach to Verb Categories: Color Terms in Koyukon Athabaskan
Melissa Axelrod, University of New Mexico, Albuquerque

The aspectual categories of Koyukon Athabaskan are argued to be abstract constructional schemas which have cognitive status independent of the lexical items which instantiate them, and which allow for a particular construal of an event. Color terminology in the language is used to illustrate.

2) Cognitive and Mnemonic Constraints in Speech Composition

Nicole Mirante, University of British Columbia

My research aims at developing a viable model of the cognitive and mnemonic processes that are involved in producing speech. I argue that several cognitive mechanisms, in combination with short-term and long-term memory processes, act as an array of combined constraints in the composition of utterances.

3) 'Why *eat like a pig*?': A Contrastive Study of German, and Lithuanian, and Russian, and English Zoometaphors

Aida Sakalauskaite, University of California, Berkeley

Metaphor refers to a figure of speech or a linguistic device literally denoting an object or idea used figuratively for something. It also conveys a way of 'expressing the inexpressible. Thus, the paper studies the occurrence of metaphors in which an animal is used to describe a human being.

4) Gender Representation in English Language Education: Analysis of Textbooks for Japanese ESL / EFL Learners

Naoko Takemaru, University of Nevada

This paper examines the representation of gender in the English language textbooks that are widely used among young Japanese ESL and EFL learners. Content analysis of textbooks was conducted in order to determine whether concerted efforts to eliminate linguistic sexism in the English language publications have been reflected in its teaching materials.

5:00-6:30 p.m. Session 9 (1-8)

**9-1 SA 5:00-6:30 p.m. 104 Bond Hall,
Comparative Literature**

Chair: Shannon M. Polchow, University of South Carolina Upstate

1) Berber-African American Bond: the case of Fares and Baldwin

Fazia Aitel, Claremont McKenna College

Baldwin's African-American narrative shares similar issues as Fare's francophone text: the dual concept of absence/ presence; the question of how to address these dismissed presences and in what language; the entanglement of aesthetic and ideological discourses; and issues of representation.

2) Keats and Leopardi: Romantic Classicists Reading History

Ray Fleming, Florida State University

In their writings John Keats and Giacomo Leopardi reach diametrically opposed opinions about nineteenth century Romanticism and their fellow contemporary poets in England and Italy, and yet their Romantic Classicism links a common consciousness and assessment of the historical and aesthetic distance separating past and present.

3) Tsumura Reijiro's Thomas Becket and Revitalization of Traditional Noh

Yasutaka Maruki, Pacific University

This study will investigate the noh's religious persona by comparatively analyzing the Christian and the Buddhist interpretations of one's rebirth in Thomas Becket, an adaptation of "Murder in the Cathedral" by T. S. Eliot. By doing so, how noh theater provides spiritual comfort to earn the continuous support becomes apparent.

**9-2 SA 5:00-6:30 p.m. 106 Bond Hall,
Multi-Cultural Perspectives in the German-Speaking Cultures**

Chair: Lorely French, Pacific University

1) *Sanfte Engel aus Korea*: Representations of First-Generation Korean Immigrants in German Media and Literature

Suin Roberts, Indiana University-Purdue University, Fort Wayne

Between 1963 and 1976, 10,000 Korean female nurses and 6,000 Korean men, hired as miners, were welcomed in Germany to fill the labor demand that Germany was facing at the time. I will analyze representations of Korean migrants in the German media and their own representations in biographical works.

2) Globalization, Race, and Affect in Barbara Albert's *Böse Zellen*

Imke Meyer, Bryn Mawr College

Albert's film *Böse Zellen* (2003) depicts a post-9/11 Austria caught between the opposing forces of chaos and control. Emotions are mediated by a globalized consumer culture. Yet the expression of genuine affect curiously becomes enabled again when the inauthenticity of a commercialized world seems to reach its apex.

3) Austrian "Gypsy" Theater: A Meeting Place of Cultures

Michaela Grobbel, Sonoma State University

Contemporary Romany theater takes different forms. I am particularly interested in creative performances of collective self-representations as well as theater as an experimental space where minority and majority cultures can meet, and start engaging in a meaningful dialogue, perhaps for the first time.

**9-3 SA 5:00-6:30 p.m. 108 Bond Hall,
Poetry and Poetics (II)**

Chair: Tina Zigon, Texas State University

1) Traumatic Community and its Elegiac Afterlife in Rukeyser's Populated Poetry

Brian Adler, University of California, Irvine

Rukeyser's *Book of the Dead* attempts to address and meliorate a 20th century trauma through a work of poetic mourning which expands the elegiac tradition. By giving the African American workers a voice, her socially-conscious project replaces High Modernism's personae with community polyvocality, its idealized traditions with historical specificity, and its aesthetic consolation with activism.

2) "The Oak Leaves' Law": Lorine Niedecker's Resolution of Place and Perseverance

Kari Blowers, Columbia University

Lorine Niedecker's work is heavily anchored in her natural surroundings, and her poetics draw from the pedagogy of her surroundings. The laws of nature are constantly close to her center. Niedecker's authentic reflections lead readers to learn about the life of a working-class woman writing avant-garde poetry in rural Wisconsin.

3) Women's Poetry in Anglophone Canada, Australia and New Zealand, 1920s - 1940s

Alison Jeffreys, University of Auckland

This paper would examine women's poetry from Anglophone Canada, Australia and New Zealand, from the 1920 to the 1940s. While not all women would call themselves feminist at this time, nevertheless feminist and proto-feminist voices can be heard in this poetry, intersecting with Modernist experimentation in content and form to challenge sexist ideologies.

4) Women Writing Niagara: Feminist Poetics in the Greater Niagara Region

Julia O'Connor, Michigan State University

Exploration of the transnational sense of community created by women through poetry, both literary and aural, in the Greater Niagara Region. A literary and cultural analysis of how Margaret Atwood, Dionne Brand, Alexis DeVeaux and Ani DiFranco use and (re)imagine feminist cultural language(s) of Southern Ontario and Western New York.

9-4 SA 5:00-6:30 p.m. 110 Bond Hall,

Shakespeare and Related Topics

Chair: Hilda Ma, Saint Mary's College of California,

1) History and the Oedipus Complex: Reconsidering Freud's Uses of *Hamlet*

Adam Kitzes, University of North Dakota

Throughout his career, Freud relied on *Hamlet* to establish the historical dimensions of the Oedipus complex. But if *Hamlet* provides the avenue for historical thinking, it is less by means of argument than by certain idiosyncratic reactions, which develop in the course of his brief comments on the play.

2) Globalization and Shakespeare Adaptations in Popular Indian Cinema

Blair Orfall, University of Oregon

Prior to India's independence, many of Shakespeare's plays were adapted to film continuing a theater tradition. However, post Independence, from 1947 until 1998, there was one Shakespeare adaptation in Indian cinema. This paper examines the nexus of globalization and Bollywood's renewed interest in Shakespeare adaptations by focusing on *Omkara* (2006), an Indianized *Othello*.

3) "Such a Sinner of His Memory": Prospero, Bruno, and the failure of Neo-Platonic Memory

Liberty Stanavage, University of California, Santa Barbara

The question of memory, and of memory systems, was a major point of contention in the England of Shakespeare. If we read Prospero as representative of Giordano Bruno's memory system, then his forgetting and self-delusion seem to signal a clear failure of this system, and Shakespeare's condemnation of the system itself.

9-5 SA 5:00-6:30 p.m. 111 Bond Hall,

Spanish Spanish and Portuguese Literature: Peninsular (II)

Chair: Alicia Rico, University of Nevada

1) ¡Amarga mucho el agua/ de los mares!. El mar como proyección homoerótica en la poesía de Emilio Prados.

Juan M. Godoy, San Diego State University

A través del símbolo del mar, esta ponencia explora la proyección de una identidad homosexual en la poesía de Emilio Prados.

2) El duende en Lorca: inspiración y trance

Sergi Rivero, San Diego State University

En esta ponencia se explorará el concepto del duende como inspiración y objetivo del arte en la poesía de Federico García Lorca .

3) Rethinking La Transición: Castrated Bodies in Rosa Montero's *Crónica del desamor*

Stephen Vilaseca, Pacific University

In Rosa Montero's *Crónica del desamor*, I explore various "castrated" bodies of belief like love, politics, and the liberation of women; the fragmented space of the psychiatric center, the abstract space of capitalism, and the relationship between fragmented social interactions and mass media.

4) Spain's (Post-Transition) Self-Analysis of the Civil War in Three Recent Films: *El laberinto del fauno*, *El espinazo del diablo*, and *La lengua de las mariposas*.

Lora L. Looney, University of Portland

Three recent films dealing with the Civil War, *El laberinto del fauno* (2006), *El espinazo del diablo* (2004), and *La lengua de las mariposas* (2000), capture the introspection of Spain's current society seeking to understand its tragic past. Specifically, the child-protagonist's experience of the war communicates this process of self-reflection.

9-6 SA 5:00-6:30 p.m. 112 Bond Hall,

Composition and Rhetoric: Writing and Technology. Innovative Approaches for the 21st Century Composition Classroom

Chair: Michael P. Moreno, Independent Scholar

1) What Would Leroy Jenkins Do? Composition and Collaboration of the Internet 2.0 Student Sean Connelly, Chaffey College

The rapid acceleration of real-time Internet-based social interaction has changed the way composition students organize information and communicate. MySpace, FaceBook, and (to a lesser extent) YouTube encourage agency for writing students in a way reminiscent of the expressionist school of composition. However, this agency also encourages individualism and autonomy to an extent that can challenge college writing practices.

2) New Paths to Critical Reading: Pedagogy in the 21st Century

Lash Keith Vance, University of California, Riverside

The delivery of current critical reading curriculum needs to be re-envisioned to specifically target current student audiences whose form of literacy is more pictorial than word-oriented. This paper explores six pedagogical objectives that reading anthologies of the 21st century ought to address to foster critical reading skills.

3) Multiple Intelligences, Frameworks, and L1/L2 Grammar Curriculum

Roumpini Papadomichelaki, University of California, Riverside

Student populations now include many more Generation 1.5 students whose Cognitive Academic Language Proficiency (CALP) remains undeveloped but whose Basic Interpersonal Communications Skills (BICS) are robust. This paper focuses on the ongoing specialized curriculum development of a new approach to implementing grammar instruction in the classroom that targets these students.

4) The Visual Writing Process: Employing Visual Culture of Model Composition Techniques

Kristin Brunnemer, Pierce College

While, in the last twenty years, many have examined the role of visual culture in the composition classroom, particularly as it provides a central topic of discussion for writing, few have examined the ways in which films and other visual media devices can model writing and composition strategies. This paper offers several examples of using visual culture to demonstrate various compositional techniques.

**9-7 SA 5:00-6:30 p.m. 217 Bond Hall,
Literary Delirium Tremens: Alcoholism and Literature**

Chair: Roland Finger, Concordia College

1) Becoming-Enlightened and the Ersatz Christ: Intersections of Spirituality, Masculinity and Addiction in American Literature and Popular Culture

Sean Allan University of California, Davis

Denis Johnson's 1992 short story cycle *Jesus' Son* is an effective distillation of late 20th century male spiritual anxieties. I examine intoxication and reinterpretations of Christian mythology in Denis Johnson's *Jesus Son*, Nicholas Ray's *Rebel Without a Cause*, Richard Kelly's *Donnie Darko*, and the songs of several rap artists.

2) Under the Influence of The Grapes of Wrath

Adam Sonstegard, Cleveland State University,

As bosses spurn squatters and scabs, and natives racialize and demonize hordes of "Okies" arriving in the West, Steinbeck still deems the drunken to be every bit as human as his holy martyrs to the cause of communist, pro-labor agitation.

3) *To Have and Have Not a Drink*: Class Privilege, Booze, and Hemingway

Cayle Halberg, Concordia College

In this analysis of *To Have and Have Not a Drink*, I discuss Harry Morgan's relation to bar culture and bootlegging operations to reveal Hemingway's sexual, racial, and class anxieties. This novel provides a doorway into how Hemingway vented white male fears throughout his oeuvre.

4) Lubricating Interracial Relationships: The Significance of Coffee and Alcohol in David Bradley's *The Chaneyville Incident*

Ersula J. Ore, Pennsylvania State University

In this paper I perform a reading of David Bradley's *The Chaneyville Incident* that provides an alternative interpretation of bell hooks' notion of "eating the other," one that examines symbolic significations and exemplifies the demarcation between what hooks calls the "...subject to subject contact between white and black."

**9-8 SA 5:00-6:30 p.m. 227 Bond Hall,
French Literature**

Chair: Jann Purdy, Pacific University

1) Les espaces dans *La vie de sainte Marie Egyptienne* de Rutebeuf

Diana M. Cervone, Indiana University

La vie de sainte Marie l'Egyptienne expose le thème de l'âme et du corps en se basant sur des concepts "quantitatifs" exprimés par les topoi de l'abondance/pénurie et de la présence/absence. Ces derniers sont inversement proportionnels les uns aux autres et sont de même une manifestation de la métamorphose de Marie.

2) Walls, Boundaries, and Personal Identity in the Middle Ages

James Andrew Cowell, University of Colorado, Boulder

This presentation will examine medieval images of walls and castles as metaphors for aristocratic identity. Relying on both recent studies of castles and castle terminology and epic texts, the presentation will show how both identity and walled castles are depicted as porous and unstable ideological constructions.

3) Sympathy for the Devil? Ethical Valuation in Crime Novels

Françoise Belot, University of Washington

This paper argues for the importance of ethical criticism of literature, and proposes an ethical reading of two novels by Emile Zola, *Thérèse Raquin* and *La Bête humaine*, texts which involve the reader in complex acts of moral valuation through identification with and distancing from the criminal protagonists.

See conference registration form below

**PAMLA 2007 ANNUAL MEETING REGISTRATION FORM
NOVEMBER 2-3, 2007
WESTERN WASHINGTON UNIVERSITY
BELLINGHAM, WASHINGTON**

YOUR NAME (in capital letters): _____

YOUR ACADEMIC AFFILIATION (for conference badge, in capital letters):

Advanced Registration (postmarked by Oct. 1):

Regular	\$40:	_____
Emeriti, Students, and Un(der)employed:	\$25:	_____

Registration (postmarked after Oct. 1):

Regular	\$50:	_____
Emeriti, Students, and Un(der)employed:	\$30:	_____

PAMLA members Lunch at the Presidential Address, Friday , November 2: \$20 (Reservation should be postmarked by October 1 .)	\$20:	_____
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PAMLA members Banquet Luncheon at the Plenary Address, Saturday November 3: \$25 (Reservation should be postmarked by October 1 .)	\$25:	_____
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TOTAL ENCLOSED: \$ _____

Note: Banquet and Lunch reservations postmarked after October 1 cannot be guaranteed.
Prepaid tickets can be picked up at the Registration Desk.

This registration form is also available on our website: www.pamla.org

Please make checks payable to PAMLA. Send completed registration form and check to:

PAMLA c/o Salah Khan
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