



One-Hundred-Sixth Annual Conference

Pomona College
Claremont, California
November 7-8, 2008

*Sponsored by Pomona College, Scripps College,
and Bryn Mawr College*

*** CONFERENCE REGISTRATION ***
Friday 8 a.m. – 5 p.m. Mason Hall, upstairs
Saturday 8 a.m. – 1 p.m. Mason Hall, upstairs

Abbreviations
 Car H - Carnegie Hall
 CH - Crookshank Hall
 HB - Hahn Building
 MH - Mason Hall

1-7 *Spanish & Portuguese Latin American Literature (I): "La violencia" in Latin American Letters*
 CH 8

Thursday, November 6, 2008

1-8 *Composition and Rhetoric (I)*
 HB 214

5:00-8:00 p.m. Executive Committee
 Location: South Boardroom
 Alexander Hall, 550N College Ave.
 upstairs

10:15-11:45 a.m. Session 2 (1-9)

2-1 *Scandinavian session*
 MH 1

Friday, November 7, 2008

2-2 *Violence and Representation: Border Crossing: Appropriation through Literature, Cinema and the Arts during and after World War II*
 CH 10

8.00 a.m. -5.00 pm Registration
 Mason Hall, upstairs

2-3 *American Literature pre-1865*
 MH 3

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

1-1 *Medieval Literature*
 MH 1

2-4 *Chaucer and Related Topics*
 HB 216

1-2 *Nineteenth Century British Literature and Culture*
 CH 10

2-5 *Modern Austrian Literature and Culture*
 HB 214

1-3 *Children's Literature (I): When is a Girl a Princess?*
 MH 3

2-6 *Autobiography*
 CH 8

1-4 *Violence and Representation: Media Representation of Violence*
 CH 1

2-7 *Film and Literature*
 CH 1

1-5 *Travel Writing/Writing*
 HB 216

2-8 *Interdisciplinary Nineteenth-Century Studies*
 Car H 12

1-6 *Women and Work*
 CH 2

2-9 *Magic and Witchcraft*
 CH 2

Friday 12:00 noon -1:15 p.m.**LUNCH AND PRESIDENTIAL ADDRESS**

*The Insider as Outsider:
Representations of the Bourgeoisie in
Fin-de-Siècle Vienna*
Imke Meyer
Blue Room at Frank Dining Hall

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

- 3-1 *Violence and Representation:
Epistemologies of War in
Philosophy, Fiction, and Film*
CH 1
- 3-2 *American Literature Post-1865 (I):
Travel, Transitions,
Transformations*
MH 1
- 3-3 *Beowulf and Related Topics*
MH 3
- 3-4 *Children's Literature (II): Authors,
Subversion, and Other Fantasies*
HB 216
- 3-5 *Représentation de la violence dans
les textes féminins: WIF Session (I)*
Car H 12
- 3-6 *Spanish & Portuguese Latin
American Literature II: Nature &
Sexuality in Latin American Letters*
CH 1
- 3-7 *Marriage and the Family in
Literature*
HB 214
- 3-8 *Indigenous Literatures and
Languages of the Pacific Rim*
CH 2
- 3-9 *Milton*
CH 10

3:30-5:00 p.m. Session 4 (1-9)

- 4-1 *Classics: Greek*
MH 1
- 4-2 *Comparative Literature*
HB 216
- 4-3 *Gay and Lesbian Studies*
MH 3
- 4-4 *Teaching with the Internet and
Technology*
MH 101 (FLRC)
- 4-5 *Asian and Asian-American
Literature: A Cognitive Mapping of
the Pacific Rim*
CH 1
- 4-6 *Violence and Representation :
Combatants and Victims*
CH 10
- 4-7 *Religion et textes de femmes: WIF
Session (II)*
CH 8
- 4-8 *American Literature post-1865 (II):
Violence and Cultural Assimilation*
CH 2
- 4-9 *Science Fiction*
HB 214

Friday 5:15-6:45 p.m.**FORUM**

"Violence and Representation"
Jeffrey Sychterz, Kimberly Drake, and
Elizabeth Losh
Smith Campus Center 208

6:45-8:00 p.m.**RECEPTION**

Smith Campus Center: Doms Lounge

Saturday, November 8, 2008

**8.00 a.m. -1.00 pm Registration
Mason Hall, upstairs**

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

- 5-1 *Shakespeare: Titus Andronicus*
MH 2
- 5-2 *Violence and Representation:
Persecution*
MH 20
- 5-3 *Classics: Latin (I)*
MH 3
- 5-4 *Critical Theory*
MH 6
- 5-5 *Spanish and Portuguese Literature:
Peninsular (I)*
MH 22
- 5-6 *Literature and the Other Arts*
MH 11
- 5-7 *Italian Literature*
MH 19
- 5-8 *Violence and Representation:
Violence, Modernism, and the
Modern State*
MH 5

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

- 6-1 *Shakespeare and the Low*
MH 1
- 6-2 *Surveillance and Voyeurism in
Contemporary Cultures*
MH 5
- 6-3 *Oceanic Literatures and Cultures:
Contested Visions of Hawai'i*
MH 2

- 6-4 *English Literature post-1700 (I)*
MH 3
- 6-5 *Classics: Latin (II)*
MH 6
- 6-6 *History of American Literary
Criticism 1900-50s*
MH 11
- 6-7 *Violence and Representation:
Memory*
MH 20
- 6-8 *L'immigration en France: WIF
Session (III)*
MH 19
- 6-9 *Composition and Rhetoric (II):
Identity and the Composition
Classroom*
MH 22

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

**BANQUET LUNCHEON AND
PLENARY ADDRESS**
*Western Landscapes: Sublime Nature in
Distress*
Sabine Wilke
Blue Room at Frank Dining Hall

1:30-3:00 p.m. Session 7 (1-9)

- 7-1 *English Literature pre-1700*
MH 1
- 7-2 *Literature and Religion*
MH 2
- 7-3 *Violence and Representation: The
Role of Literature in Coming to
Terms with Violence*
MH 6

7-4 *Post-Colonial Women's Writing*
MH 3

7-5 *African-American Literature*
MH 11

7-6 *Spanish and Portuguese Literature:
Peninsular (II)*
MH 5

7-7 *French Revolution and German Art*
MH 20

7-8 *Futurity and the Style of the
Modern*
Mh 19

7-9 *Cultural Economies*
Mh 22

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

8-1 *French and Francophone
Literature: Pushing the Borders, or
Myth and "le voyage de l'écriture"*
MH 1

8-2 *Poetry and Poetics*
MH 2

8-3 *Food, literature, and film*
MH 5

8-4 *Germanics (I)*
MH 3

8-5 *Violence and Representation: U.S.
Contexts*
MH 20

8-6 *English Literature post-1700 (II)*
MH 11

8-7 *Latin American Film and Literature*
MH 22

8-8 *Place and Community-based
Language Pedagogies*
MH 19

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

9-1 *Germanics (II) Visual Narratives*
MH 1

9-2 *Fictions of Honor and Violence in
the Old South*
MH 2

9-3 *Linguistics*
MH 3

9-4 *Women in Literature*
MH 6

9-5 *Violence and Representation:
Modern Asian Literatures and Film*
MH 20

9-6 *Folklore and Mythology*
MH 11

9-7 *Cinéma Francophone*
MH 19

9-8 *Ancient-Modern Literary Relations*
MH 22

Pacific Ancient and Modern Language Association

www.pamla.org

SPECIAL CONFERENCE EVENTS

- Coffee, tea, and muffins: Friday and Saturday in the registration area, Mason Hall, upstairs.
- Friday, noon-1:15 pm, Lunch in the Blue Room at Frank Dining Hall (\$20 lunch reservation required by October 1). Presidential Address by Imke Meyer (Bryn Mawr College). The title of her address is "The Insider as Outsider: Representations of the Bourgeoisie in Fin-de-Siècle Vienna."
- Friday, 5:15-6:45 p.m., Forum entitled "Violence and Representation" in the Smith Campus Center 208. The Forum is arranged by PAMLA First Vice-President Beverly Voloshin (San Francisco State University). Speakers are Jeffrey Sychterz (U.S. Naval Academy), Kimberly Drake (Scripps College), and Elizabeth Losh (University of California, Irvine). A brief Business Meeting will begin the Forum, along with the announcement of election results.
- Friday, 6:45-8:00 p.m., Open Bar Reception in the Smith Campus Center: Doms Lounge.
- Saturday, noon-1:15 pm, Banquet Luncheon in the Blue Room at Frank Dining Hall (\$25 luncheon reservation required by October 1). Plenary Address by Sabine Wilke (University of Washington). The title of his address is "Western Landscapes: Sublime Nature in Distress."
- Book Exhibit, including Broadview Press, Friday and Saturday in the registration area, Mason Hall, upstairs.



2008 PAMLA CONFERENCE SCHEDULE

DETAILS

Thursday, November 6, 2008

5:00-8:00 p.m. Smith Boardroom, Alexander Hall, 550 N. College Ave (upstairs)
Executive Committee Meeting

Friday, November 7, 2008

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

1-1 FR 8:30-10:00 a.m. Mason Hall 1

Medieval Literature

Presiding Officer: Brantley Bryant, Sonoma State University

1) A King, A Ghost, Two Wives, and the Triumph of Love: Romance, Confession and Penance in *Sir Orfeo* and *The Gast of Gy*. Kristin Noone, University of California, Riverside.

In *Sir Orfeo* and *The Gast of Gy*, confessional structure is made to serve romantic purpose. The former uses confession implicitly, the latter explicitly, but both title characters seek to save their wives, and the only successful way is through confession and penance—which here preserves passionate secular love.

2) The Medieval Cleopatra Revisited. Donna Crawford, Virginia State University.

A vital fact of Cleopatra is that even by the Middle Ages, she was a cultural icon. This paper draws from earlier work on the medieval Cleopatra and then offers another look at this figure, informed by the more recent work on medieval Orientalism and on notions of "race" in the Middle Ages.

3) Chaucer's art and the private reader. Alan Gaylord, Princeton University.

I will argue the importance of "private reading" to the poetic career of Geoffrey Chaucer, in which "hearing" becomes an activity of the imagination: his creative program aimed at producing a written text in which both audience and narrator were fictionalized, a text to be enjoyed by a private reader.

1-2 FR 8:30-10:00 a.m. Crookshank Hall 10

Nineteenth Century British Literature and Culture

Presiding Officer: Rise B. Axelrod, University of California, Riverside

1) Inspector Lestrade/Constable Plod: Construction of the British Police in Arthur Conan Doyle's Sherlock Holmes Novels. Linda Strahan, University of California, Riverside.

In Conan Doyle's mysteries, Inspector Lestrade serves to ameliorate the nineteenth century British public's anxiety with the state-run police force instituted by parliament in the late 1820s. Functioning as a foil to the brilliant amateur detective, Sherlock Holmes, Lestrade provides reassurance in the ultimate "Britishness" of the MET (metropolitan police).

2) Fashion Forward: Haute Couture and the Marriage Market in Jane Austen's Northanger Abbey. Erin Suyehara, University of Pennsylvania.

This paper illuminates Catherine's evolving penchant for fashion in Jane Austen's Northanger Abbey. Revealing the modish tastes and propensities of her era, Austen emphasizes the significance of the debutante's role as the epitome of elegance and decorum, thereby alluding to the reciprocal relationship between these attributes and marriage.

3) Where There's a Will, There's a Way: The Complexities of Inheritance in Jane Austen. Susan Farley, Hancock College

Austen's novels, particularly *Sense and Sensibility*, *Pride and Prejudice*, and *Persuasion*, highlight the cachet of inheritance, and the vexed position of women, whose social and economic lives revolve around it. Her work foreshadows ways the middle class confronts the ideological changes capitalism brings while holding fast to traditional values.

1-3 FR 8:30-10:00 a.m. Mason Hall 3

Children's Literature (I): When is a Girl a Princess?

Presiding Officer: Craig Svonkin, Metropolitan State College of Denver

1) Girls' Novels and the End of Mothering. Joe Sutliff Sanders, California State University, San Bernardino.

Novels about orphan girls at the turn into the twentieth century recorded and participated in arguments that mothers could not be trusted and that their daughters should take over effective mothering. Frances Hodgson Burnett's *The Secret Garden* is a prime example of such a novel.

2) "Only Remember You Are a Princess": Class, Race, and Gender in *Sara Crewe*. Beth Ptalis, University of California, Riverside.

To explore the interrelations between gender, class, and race, I examine Frances Hodgson Burnett's novella *Sara Crewe: or, What happened at Miss Minchin's boarding school* (1888). I

compare Sara to the “outsider” figures of the street urchin and the Indian servant. Additionally, I look at middle-class responses to these differences.

3) *Constructing Success: Attributes of the Heroine in Amy Bell Marlowe’s Books for Girls Series.* Winona Howe, La Sierra University, Riverside.

Amy Bell Marlowe’s protagonists are faced with significant problems that must be solved. They therefore develop strategies to deal with various problems: being ignored, lacking a parental figure, losing the financial resources necessary for survival, coping with physical challenges, defending the family honor, or needing to establish a personal identity.

4) *Love Match or Career Choice? Marriage in Louisa May Alcott's Works.* Jackie E. Stallcup, California State University, Northridge.

This essay examines Louisa May Alcott’s complex, seemingly contradictory explorations of women’s liberty and constraint within contemporary marriage, comparing the depiction of marriage in her children’s texts with that offered in her sensational literature. I will show that in both types of works, she has social change on her agenda.

1-4 FR 8:30-10:00 a.m. Crookshank Hall 01

Violence and Representation: Media Representation of Violence

Presiding Officer: Christelle Rolland, Pomona College

1) *Comics War Journalism: The Visceral Stories of Joe Sacco.* Alison Mandaville, Pacific Lutheran University.

With his groundbreaking narrative comics journalism on conflicts in the Palestinian territories, Bosnia, Afghanistan, and now, Iraq, Joe Sacco's work resurrects Vietnam War era questions around visual narratives of violence—the forms, effects, and ethics of such representations, and in particular, differences between "drawn" and "photographic" forms of narrative witness.

2) *Buffy, Sydney & The Bride: Violent Women, Male Authorship and Feminism in Recent Media.* Renee St. Louis, Southwestern College

Several recent male-authored visual texts portray female-enacted violence in ambivalent ways signaling both a post-feminist integration of some ideals of female empowerment, and an underlying anxiety about the relationship between women and violence, as well as fear of what violence might be authorized by a successful feminist social revolution.

3) *Violence and Voyeurism in Joss Whedon's Firefly and Serenity.* Matthew Pateman, University of Hull (UK)

A number of examples from the two shows will highlight the ways in which different representations of violence have different priorities in terms of their overall effect on the viewer and, further, illustrate how they offer different responses to a range of important considerations of violence.

4) "Oh yes. There will be blood": Catharsis and Disability in *Saw* and *Saw 2*. Dana Fore, University of California, Davis.

Saw and *Saw 2* can be read as registers of cultural trauma in the post-9/11 world. The killer Jigsaw's obsession with fostering "gratitude" in his victims through sadistic games and tests mirrors cultural fears of living in a wartime culture where euphemistic language masks atrocities and individuals become "unreadable" and threatening.

1-5 FR 8:30-10:00 a.m. Hahn Bldg 216

Travel Writing/Writing

Presiding Officer: John Schwetman, University of Minnesota Duluth

1) Ancestral Journeys: Memory and Disjuncture in Black Trans-Atlantic Writing. Shirley J. Carrie, Queens College (CUNY).

Many contemporary black writers throughout the Diaspora use the form of the travelogue as a way to engage the paradoxes embodied in the West's remembrance of slavery within mainstream public culture. I suggest that these literal and figurative journeys to these particular sites of memory, offer up crucial insight about how the past continues to shape the present.

2) The City Speaks and Carries Us: Urban Travel in Jacques Réda's *La liberté des rues*. Aaron Prevots, Southwestern University.

This paper will explore French writer Jacques Réda's assertion that cities interact with us as people do and mingle with the substance of our lives. In *La liberté des rues* (1997), he presents urban travel as a means of being traversed by cityscapes and of coinciding with the outer world.

3) Deadly Domestication at Journey's End in Defoe's *Captain Singleton*. Lora Geriguis, La Sierra University.

Daniel Defoe's travel writing repeatedly associates depictions of travel with narrations of death, creating a web of anti-colonial implications in his texts. The closing episode in Defoe's *Captain Singleton* (1720) is built around an inverted Lazarus plot, which leaves the three cocooned members of the Singleton-William-Sister/Wife household shrouded in a living death, thereby embodying the problematic nature of writing home in Defoe's travel narratives.

4) The Last Unknowable Land: Understanding Mystery and Quest through Antarctic Literature. Karen Mowrer, Claremont Graduate University.

Antarctic literature, including Coleridge's "The Rime of the Ancient Mariner" and the story of Kotick in *Jungle Book*, is increasing important as our world becomes more connected and less exotic. Literature based on journeys to Antarctica gives readers an appreciation for untouched nature, questing, and mystery that they can't experience anywhere else.

1-6 FR 8:30-10:00 a.m. Crookshank Hall 02

Women and Work

Presiding Officers: Christine Mower, Seattle University and Susanne Weil, Centralia College

1) Harvesting Freedom: Women, Work and Freedom in J. California Cooper's *Family* and Octavia Butler's *Kindred*. Ferentz Lafargue, Eugene Lang College, The New School for Liberal Arts.

This presentation explores representations of enslaved family, women and the land in J. California Cooper's *Family* and Octavia Butler's, *Kindred*. Bracketing Michel Foucault's notion of sovereign power alongside legal and theoretical analyses of the rights of enslaved women, I strive to explicate how enslaved women workers harvest freedom.

2) "Go to, you thing, go": Shakespeare's Mistress Quickly and the Working Woman's Dilemma. Kimberlee Keeline, University of Southern California.

Mistress Quickly of the *Henriad* manipulates her credit as a working woman through verbally marshaling her visual status symbols of household commodities. Her reputation connects to her sexual availability, shows social pressures on women in the marketplace, and opposes how Prince Hal manages his credit in the world's "wide mouth."

3) Making Love for the Papers: Patriotism, Prostitution, and Professionalism in *North by Northwest* and *Notorious*. Nora Gilbert, University of Southern California.

In *North by Northwest* and *Notorious*, Hitchcock explores the complex web of sexuality, duty, and professionalism that his modern-day Mata Haris must negotiate as they exchange their bodies for political secrets. Despite talk of American "patriotism," both films scathingly indict how the U.S. war machine sexualizes, objectifies, and commodifies women.

1-7 FR 8:30-10:00 a.m. Crookshank Hall 08

Spanish & Portuguese Latin American Literature (I): "La violencia" in Latin American Letters

Presiding Officer: John E. Cerkey, Virginia Military Institute

1) Empowering the Silent: Marjorie Agosín as a "Spokesperson" for the Victims of War. Jamie Billings, Washington State University.

Marjorie Agosín's most recent poetry collection, *Madre, hablemos de la guerra / Mother, Speak to Us of War*, presents a haunting vision of war in which previously unheard voices reign. By representing this other facet of war, one begins to question the repercussions of conflict, in all forms.

2) El azar y la violencia en los guiones de Guillermo Arriaga. Jorge Luis Galindo, University of Nevada, Las Vegas.

El escritor mexicano Guillermo Arriaga se ha vuelto uno de los guionistas más importantes del cine mundial. Me propongo analizar el azar y la violencia, que ocupan un lugar primordial en sus exitosas películas: *Amores perros* (2000), *21 gramos* (2003), *Los tres entierros de Melquiades Estrada* (2005) y *Babel* (2006).

3) Creating the Self through Self-Destruction: The Paradox of Suicide in Spanish American Women's Writing. Stacy Southerland, University of Central Oklahoma.

Considered in light of historical and cultural precedents from indigenous Spanish America, suicide in some dramas by Spanish American women writers may be interpreted as an empowering, creative act, allowing protagonists to construct a self-defined identity and unify the fragmented sense of self experienced under patriarchal oppression and violence.

4) Secret Histories Exposed: The Recovery of Crypto-Jewish Identity in Modern Latin American Theater. Matthew Warshawsky, University of Portland.

This paper explores representations of crypto-Judaism and its effect on relations between family members in the contemporary Latin American plays *En el nombre de Dios* (Sabina Berman) and *Liturgias* (Nora Glickman). These works show how the quest for identity can unify and polarize families.

1-8 FR 8:30-10:00 a.m. Hahn Bldg 214

Composition and Rhetoric (I)

Presiding Officer: Kristin Brunner, Pierce College

1) Pressing Theory into Practice: Instituting Learning Communities at the Two Year College. Jason Spangler, Riverside City College.

My paper is a case study of the ongoing attempt at Riverside City College to implement a learning community approach to the teaching of developmental writing, reading, and mathematics. I enumerate and unpack the challenges and successes that arise in an endeavor requiring cooperation across discipline and administrative lines.

2) Teaching and Learning (and) Writing in a Learning Community: A Story of Success. Fify Juliana, Arizona State University.

This presentation will report on a writing section of a Learning Community (LC) at a large metropolitan four-year college and its advantages. It has been found that Learning Community students produce higher-quality papers compared to those written by "regular" first-year composition students in the same institution.

3) WAC/Writing Center Connections. Gretchen Bartels, University of California, Riverside.

This paper discusses the dual roles that writing centers can perform: writing consulting and bolstering a WAC program. These can work well in tandem, but conflating writing consulting

and WAC programs into a WAC center is radically different than locating WAC tutoring programs in writing centers.

10:15-11:45 a.m. Session 2 (1-9)

2-1 FR 10:15-11:45 a.m. Mason Hall 1

Scandinavian session

Presiding Officer: Alan Gaylord, Princeton University

1) Women in the Time of War. Inger Olsen, Portland State University.

Two Danish women writers, Mette Winge and Anne Marie Løn, have examined the role of women during the Second World War. Many managed to steer clear of any entanglements for which they would have to account for once the war was over; others were not so lucky and lost all.

2) The *Njal's Saga* and Christian Conversion. Susan Scaff, San Jose State University.

Njal's Saga relates the conversion of Iceland to Christianity in the year 1000. I will address the author's representation of this religious conversion, specifically the transformation in the major characters and their approach to revenge.

3) Hamsun's *Hunger* and the Literary Bohème. Tom Conner, St. Norbert College.

Knut Hamsun's masterful early novels *Hunger* and *Mysterier* shed light on fundamental differences between the bohemian and the dandy. The hero of *Mysterier* is an eccentric dandy (as well a sado-masochist). In this paper I will look at the anonymous hero of *Hunger* and argue that he is the epitome of a bohemian.

2-2 FR 10:15-11:45 a.m. Crookshank Hall 10

Violence and Representation: Border Crossing: Appropriation through Literature, Cinema and the Arts during and after World War II

Presiding Officer: Stella Behar, University of Texas, Pan American

1) Rouge comme neige or Alsace Bled Too. Dorothée Mertz-Weigel, Armstrong Atlantic State University.

This paper will focus on the appropriation of the French public territory of Alsace by Germany and the impact this event had on the identity of Alsatians. This appropriation will be exemplified through the study of the novel *Rouge comme neige* by Marylène Holl-Friz.

2) *Le Silence de la mer* et l'amer silence de la Résistance. Candice Nicolas, Gonzaga University.

In this paper, Candice Nicolas will focus on the silent violence of the appropriation of the private

space of family by a larger enemy, in this case the Army during the Second World War occupation of France.

3) Crossing the Line: The Art of Genocide. Sarah Gendron, Marquette University.

This paper will examine visual representations about the Holocaust and will focus specifically on the ways in which Holocaust art and art criticism often evokes the idea of limits. The result is, at times, an empowering appropriation of these ideas, and, at other times, a disempowering cultivation of critical silence.

4) French-German Private and Public Engagements: Romy Schneider and Alain Delon. Nicoleta Bazgan, The Ohio State University.

In this paper, through an analysis of discourses constructing French-German relations in the media after World War Two, Nicoleta Bazgan will particularly focus on the media representation of the couple Romy Schneider and Alain Delon, portrayed by the French media as reflective of the reconciliatory process between Germany and France.

2-3 FR 10:15-11:45 a.m. Mason Hall 3

American Literature pre-1865

Presiding Officer: Roland Finger, Concordia College

1) From Sin to Insanity. Eric Aldrich, Arizona State University

This paper focuses on late eighteenth and early nineteenth century incidents of filicide as representations of violence in crime publications and in Charles Brockden Brown's *Wieland*, enlightenment concepts of the mind as they relate to violence, and how such concepts dictate how violence is represented.

2) Parables of Creation: Hawthorne, Melville, and Plato's *Symposium*. Beverly Voloshin, San Francisco State University

This paper examines the allusive uses that Hawthorne and Melville made of the key text on love and creativity in the platonic corpus, *The Symposium*. I focus on *The Scarlet Letter*, Melville's correspondence with Hawthorne concerning *Moby-Dick* and his review of Hawthorne's *Mosses*.

3) Family States: Imperial Abolition in Harriet Beecher Stowe's *Uncle Tom's Cabin*. Amy Parsons, University of Wisconsin, Platteville

This paper discusses the conflicted role of familial politics in Harriet Beecher Stowe's *Uncle Tom's Cabin*. While proper family sentiment is central to Stowe's commitment to abolition, it is also the foundation of her commitment to the cause of repatriation and the overtly racist aims of the American Colonization Society.

2-4 FR 10:15-11:45 a.m. Hahn Bldg 216

Chaucer and Related Topics

Keri Wolf, Johannes Gutenberg University, Mainz

1) Lustful Reading and the Mirror for Princes Tradition in John Gower's *Confessio Amantis Book VII* and John Lydgate's *Troy Book*. Jason Dunn, University of California, Davis

Critics have seen Gower's and Lydgate's mirrors for princes as propaganda intended to re-affirm monarchical power. This paper argues that both works discourage reading historical *exempla* as a justification for monarchical power by associating this reading practice with a form of "lust." Thus, Gower's and Lydgate's mirrors offer political critique.

2) The Violence of Mutable Fortune: Binary Influences in Chaucer's *Troilus and Criseyde*
William Hager, California State University, Long Beach

The narrative shift in Chaucer's *Troilus and Criseyde* outside of the binary created by the Troilus/Pandarus relationship and the Criseyde/Pandarus relationship and into another binary comprised of fortune/misfortune signals a violent, tumultuous shift in the development of each character that ultimately results in the lovers' tragic downfall.

3) Deconstructing Fairy Tales: Teaching Chaucer's *Wife of Bath's Tale* to Non-English Majors
Janice Hawes, University of Wisconsin at Superior

This paper will discuss the use of structuralism and deconstruction in teaching Chaucer's *Wife of Bath's Tale* as a fairy tale to move students past the fear of the unfamiliar Middle English and open them to exploring the proliferation of meanings within Chaucer's tale.

2-5 FR 10:15-11:45 a.m. Hahn Bldg 214

Modern Austrian Literature and Culture

Presiding Officer: Wolfgang Nehring, University of California, Los Angeles

1) Copingmechanismen in Arthur Schnitzlers Novelle *Sterben* nach theorien der kognitiven Psychologie. Ivett Guntersdorfer, University of California, Los Angeles

In Schnitzlers *Sterben* (1892) ruft die Nähe des Todes in der Hauptfigur Felix unterschiedliche psychische Emotionen hervor: Angst, Neid, Aggressivität, Ärger, Wut, Fluchtbedürfnisse. Das scheinbar unsystematische Durcheinander der Gefühle lässt sich nach dem kognitiven Copingmodell von Lazarus (1966) als typischer und durchaus systematischer Mechanismus der menschlichen Psyche erklären.

2) Viennese Noir: *The Third Man* in Ingeborg Bachmann's *Malina*. Eva Revesz, Claremont McKenna College.

The paper argues that the second chapter of *Malina* "Der dritte Mann" serves as quasi-feminist rereading of the film noir classic *The Third Man*. By demonstrating how Bachmann uses the

basic plot of this film for her own novel, my paper adds yet another intertextual dimension to the intricately woven fabric of this complex novel and its many subtexts.

3) Losers in contemporary Austrian Literature. Laura McLary, University of Portland.

Recent novels by Austrian authors Glavinic (*Wie man leben soll* 2004), Geiger (*Es geht uns gut* 2005) and Faschinger (*Stadt der Verlierer* 2007) grapple with loser characters. This paper will consider to what extent these characters are emblematic of Menasse's contention that contemporary Austrian literature has a disturbed relationship to reality.

2-6 FR 10:15-11:45 a.m. Crookshank Hall 08

Autobiography

Presiding Officer: Jung Ja Choi, Harvard University

1) "The Poets are With Us": Frederick Douglass and the Art of Autobiography. Melissa Shields Jenkins, Wake Forest University.

This presentation uncovers links between Frederick Douglass' first autobiography, *Narrative of the Life of Frederick Douglass, An American Slave*, and the writings of Milton and other poets of creation and apocalypse. These links offer new insight into the rhetorical and ideological reasons for the dramatic differences between his three autobiographies.

2) Towards the Concept of Truth in Autobiography: Ruth Klüger's "Timescapes" in *weiter leben: Eine Jugend* and *Still Alive: A Holocaust Girlhood Remembered*. Seung-Hee Jeon, Editor of *Asia: A Magazine of Asian Literature*.

This paper examines how Ruth Klüger proposes in her two recent memoirs of the Holocaust a new, more dynamic concept of truth—one that goes beyond the traditional dichotomies between the subjective and the objective, the particular and the universal, and the personal and the historical.

3) Sayyid Qutb's *America That I Saw*: "Unpleasant" Travel Roads Leading to Autobiography. Asaad Al-Saleh, University of Arkansas.

This paper examines the shift of travel writing into autobiography by analyzing Sayyid Qutb's *America That I Saw*. It shows that the travel writer becomes autobiographer when recording in a selective way what he assumes to be against the idealistic place or society of his own.

4) Terra Incognita. Christina Thompson, Editor of *Harvard Review*.

A discussion of some of the challenges of combining autobiography with scholarly research as seen from a writer's perspective. Topics to be covered include issues of structure, voice, narrative drive, imagined audience, and the demands of the current publishing environment.

2-7 FR 10:15-11:45 a.m. Crookshank Hall 01

Film and Literature

Presiding Officer: Seán Easton, Gustavus Adolphus College

1) The Ancient World on Big and Small Screens. John T. Kirby, University of Miami.

This paper offers some general observations about the relationship between (post)modern screen media and the classics, before going on to discuss some recent network television commercials, and their relationships to [a] classical literature and culture, and [b] feature films based on classical themes. It includes two illustrative video clips.

2) Transforming Contexts: Ophüls' Political Take of Schnitzler's *Liebelei*. Aili Zheng, University of North Texas.

Ophüls' adaptation of Schnitzler's *Liebelei* is usually taken as a film about turn-of-century Vienna; however, as I will show, his transformative use of musical excerpts from pop to opera reconfigures the thematic vector of the drama towards a critique of the ominous developments in the Berlin of the early thirties.

3) "The Book Was Different": Greek and Latin Inserts in Film Adaptations of Novels. Jon Solomon, University of Illinois at Urbana-Champaign.

Several recent high-profile films adapted from novels insert Latin and Greek where none existed in the original. Examples include Susanna Kaysen's *Girl, Interrupted* and Michael Crichton's *Eaters of the Dead [The 13th Warrior]*. The Latin and Greek interpolations create unexpected intellectual exegeses and historical additions.

2-8 FR 10:15-11:45 a.m. Carnegie Hall 12

Interdisciplinary Nineteenth-Century Studies

Presiding Officer: Leila May, North Carolina State University

1) The Musical Sublime: Dorothea Schlegel and George Sand. Linda Kick, University of California, Santa Barbara.

The deployment of music by Dorothea Schlegel in *Florentin: A Novel* (1801) and by George Sand in *Consuelo* and *The Countess of Rudolstadt* (1842-1844) contests the exclusion of women from the aesthetic category of the sublime and redefines the sublime as a sound-centered bodily experience that invokes greater awareness of "the other."

2) "Gods of the old mythology arise": Charlotte Brontë's Vision of the "Goddess Story." Gail Turley Houston, University of New Mexico.

I juxtapose Charlotte Brontë's Roe Head Journals and early poetry from the juvenilia with the "Titan-Eve" scene in *Shirley* to show that her descriptions of visions of a female god are found consistently throughout her work. Thus Charlotte fulfills her own poetic admonition to Semele and Aphrodite to "Picture forth thy goddess-story" ("The Violet").

3) Object Lessons/Art Lessons: The Queer Sensations of *East Lynn*. Mary A. Armstrong, Cal Poly, San Luis Obispo.

This paper examines Ellen Wood's *East Lynn* in terms of how female desires, gleeful (if not sadistic) narrative discipline, and readerly pleasures are articulated through Victorian ideas about the "object aesthetics" of household property. I explore how *East Lynn*'s uncontrollable feelings are managed through fraught encounters with quotidian domestic objects.

4) Debt Collection and the Dead in Wood's *East Lynne*. Jolene Zigarovich, Scripps College.

This talk examines *East Lynne* in the light of Victorian bankruptcy law, specifically exploring the role of debt in the novel and Lord Mount Severn's posthumous "life." It argues that the novel dramatizes a peculiarly interpretative component of insolvency law, as well as the problematic of governance over the body.

2-9 FR 10:15-11:45 a.m. Crookshank Hall 02

Magic and Witchcraft

Presiding Officers: Elizabeth Campbell and Tara Williams, Oregon State University

1) "Once upon a time... No, that's not the way to start, you'll think this is a fairy-tale and it isn't": Mediating Mythography in Steve Barron's *Merlin*. Jennifer Ailles, Rollins College.

This paper examines how the mythography of the wizard Merlin has been retroactively rewritten and mediated to include the figure of Mab, a fairy witch and "Queen of the Old Ways," as one of Merlin's two mothers in Steve Barron's 1998 *Merlin* miniseries, starring Sam Neill and Miranda Richardson.

2) Faces of Magic: An Examination of the Male and Female Wielders of Power in the Arthurian Legend. Katherine A. Wagner, La Sierra University.

The images of magic in the Arthurian legends have remained etched in the minds of readers. Yet despite the power they possess, or perhaps because of it, these descriptions depict stark gender stereotypes, that of the strong, influential man and that of a woman, either beautifully seductive or terribly haggard.

3) The Witch as Parent. Nandan Choksi, American InterContinental University.

The character of the wicked witch operates differently in stories from different cultures. For example, Baba Yaga, a witch in Russian folk literature is often seen as wicked, but not in the same way that, for example, Snow White's step-mother is seen as a wicked witch.

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

LUNCH AND PRESIDENTIAL ADDRESS

Imke Meyer, Bryn Mawr College

“The Insider as Outsider: Representations of the Bourgeoisie in Fin-de-Siècle Vienna”

Location: Blue Room at Frank Dining Hall

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

3-1 FR 1:45-3:15 p.m. Crookshank Hall 10

Violence and Representation: Epistemologies of War in Philosophy, Fiction, and Film

Presiding Officer: Stanley Orr, University of Hawai‘i, West O‘ahu

Respondent: Patrick Horn, Claremont Graduate University

1) Lévinas, Derrida, and the Totalizing Violence of War. Timothy C. Luther, California Baptist University.

I discuss epistemologies of war and violence as treated by Emmanuel Lévinas and Jacques Derrida. Lévinas finds in war the culmination of Western metaphysics that suppress the Other. Influenced by Levinas, Derrida yet contends that an ethics of alterity cannot be removed from an ontology of totality and violence.

2) War and Silence in the Desert of the Mouth: Werner Herzog’s *Lessons of Darkness*. Matthew Snyder, University of California, Riverside.

Instead of suppressing the voice of the other, Herzog’s *Lessons of Darkness* (1992) allows the wasted debris of Kuwait to articulate the torture of the war’s many victims—its silent children and mourning mothers speak through the movements of the desert landscape.

3) From the Heroic to the Shameful: *War Trash*, an Untold Story of Chinese POWs. James Jianye Lu, California Baptist University.

This paper contextualizes Ha Jin’s novel *War Trash* (2004) vis-à-vis mythologies of heroic martyrdom promoted throughout post-WWII China. Dramatizing the plight of Chinese soldiers interned by Americans during the Korean War, Ha Jin blends historical documents with fiction to illuminate long obscured facts of human suffering, aspiration, and reconciliation.

3-2 FR 1:45-3:15 p.m. Mason Hall 1

American Literature Post-1865 (I): Travel, Transitions, Transformations

Presiding Officer: Emily Merriman, San Francisco State University

1) Violated Consciousness and Its Representation in Henry James' "The American Scene." Lina Geriguis, Claremont Graduate University

This paper examines the narrator's encounters with the nuances of psychological and metaphysical violence he observes in revisiting America. "The restless analyst" in this travelogue assays the American scene as violated, for it is transformed from his in-born image of romantic America into its societal, topological, cultural, and economical modernity.

2) Talking to God: Anne Carson, William James, and the Poetics of Relation. Kristen Case, City University of New York

I explore William James' concept of relation in Anne Carson's poetics, which reflect an interest in what James calls the "transitive parts" of consciousness and a relational epistemology. I discuss James' and Carson's conceptions of relation with regard to religious experience, establishing the pragmatist epistemology of Carson's poems about God.

3) Dark Towers: Robert Browning and Stephen King. Lorne MacDonald, University of Calgary

Although Stephen King says that his epic (3,702-page) novel *The Dark Tower* was inspired by Browning's "Childe Roland to the Dark Tower Came," critics have not previously addressed the intertextual connection. I will discuss the novel as (in Genette's terms) a prosification, expansion, and revaluation—in short, a popularization—of the poem.

3-3 FR 1:45-3:15 p.m. Mason Hall 3

Beowulf and Related Topics

Presiding Officer: Logan Greene, Eastern Washington University

1) Hildegicelum: Battle Icicles and Christian Affirmation in *Beowulf* 1605B-1622B. Liberty Stanavage, University of California-Santa Barbara.

While superficially concerned with describing the aftermath of Grendel's decapitation, its effect on the sword of the giants, and Beowulf's return to shore, in verses 1605B-1622B, the poet's diction speaks to issues of Grendel's humanity/monstrosity, to the transitory nature of heroic values and their inferiority to Christian ideas of redemption.

2) Enacting Ties That Bind: Oath-Making in the Finnsburg Episode. Keri Wolf, University of California, Davis.

This paper contrasts the spatial components of conventional oath-making scenes in Anglo-Saxon poetry with the Finnsburg "Episode," arguing that the conspicuous absence of these components

in the “Episode” downplays the binding force of the oath and suggests that Hengest will not keep the peace treaty with Finn.

3) The New *Beowulf*: Sex, Violence, and Angelina Jolie. Cheri Langdell, University of California-Riverside.

Although lacking many of the virtues of the original *Beowulf*, the new film version manages to capture the raw power and intrigue of the original story. This paper analyzes the ways in which this creative adaptation harnesses the intended iconic, political, spiritual, and historical impact of the original.

3-4 FR 1:45-3:15 p.m. Hahn Bldg 216

Children’s Literature (II): Authors, Subversion, and Other Fantasies

Presiding Officer: Joe Sutliff Sanders, California State University, San Bernardino

1) Portrait of the Artist in Two NOWs: Self Figures in *Auteur* Picture Books. Mary Galbraith, San Diego State University.

Artistically motivated picture books commonly include an artist figure who may or may not coincide with the central child character. Think of Harold and his purple crayon. In my talk I will explore the idea that picture-book artists represent themselves from different time vantage points in their picture books.

2) Good Intentions: Lipstick, Nylons, and Sexism in *His Dark Materials*. Helen Pilonovsky, California State University, San Bernardino.

Phillip Pullman set out to rebut C.S. Lewis’s sexism in *His Dark Materials*; however, his presentation of femininity is similarly problematic to *The Chronicles of Narnia*. This paper examines Lyra’s slide into Pullman’s approved brand of heteronormativity, exploring how it is as equally troublesome as the original problem of Susan.

3) Does "Subversive" Children’s Literature Exist? Oona Eisenstadt, Pomona College.

Having questioned Alison Lurie’s contention that *Tom Sawyer* is the essential "subversive" text of children’s literature, I embark on a search for the subversive in books that encourage a refusal of personal growth.

4) "A fantasy of chastity," or, Have You Seen Shel Silverstein’s Adult Plays? Joseph T. Thomas, Jr., San Diego State University.

A section of my ongoing book-project concerning Shel Silverstein, this paper investigates Silverstein’s short plays, which have yet to be seriously discussed. I argue that it is impossible to see these plays *without* preconceptions about children, children’s authors, and children’s literature hovering nearby, impinging upon our experience of the work.

3-5 FR 1:45-3:15 p.m. Carnegie Hall 12

Représentation de la violence dans les textes féminins: WIF Session (I)

Presiding Officer: Catherine R. Montfort, Santa Clara University

1) Paule Constant et la douce violence. Claudine G. Fisher, Portland State University.

Les romans de Constant semblent peu violents au premier abord, mais la violence apparaît comme leitmotiv au niveau des rapports humains, dans le traitement des animaux et dans le symbole omniprésent de la "bête". Cette analyse fera ressortir ces différents aspects et suggérera une interprétation possible.

2) Violence romanesque ou jouissance scopique chez Amélie Nothomb. Vera Klekovkina, University of Southern California.

Chez Nothomb, la violence côtoie le désir. L'objet du désir romantique est souvent la victime principale du roman dont le corps ou l'esprit est soumis à la violence. Cette violence sexualisée fonctionne aussi bien à l'échelle privée que publique. Cette étude vise à interroger comment la violence devient le moteur même de l'actualisation romanesque du scénario romantique.

3) Violence et/dans l'écriture chez Léonora Miano. Nicole Buffard, California State University, Sacramento.

Dans cette étude je me concentrerai d'abord sur la présence de violences psychologiques et physiques dans les romans de Léonora Miano *L'Intérieur de la nuit* (2005) et *Contour du jour qui vient* (2006). Ensuite j'analyserai les stratégies d'écriture que l'auteure utilise pour se faire l'expression de cette violence afin d'en démontrer et ainsi d'en démonter les mécanismes.

4) Representations of Violence in Francophone Feminist Science Fiction. Lorie Sauble-Otto, University of Northern Colorado.

This presentation will examine extreme acts of rebellion and the rhetoric of violence in a variety of French science fiction texts by women. Texts by Louky Bersianik, Marie Darrieussecq, Jacqueline Harpman, Amélie Nothomb, Esther Rochon, Elisabeth Vonarburg, Joëlle Wintrebert, and Monique Wittig.

3-6 FR 1:45-3:15 p.m. Crookshank Hall 01

Spanish & Portuguese Latin American Literature II: Nature & Sexuality in Latin American Letters

Presiding Officer: Jorge Luis Galindo, University of Las Vegas, Nevada

1) La India y lo erótico en la poesía de Octavio Paz: 1957-1987. John E. Cerkey, Virginia Military Institute.

This paper studies the influence of India, acquired during Paz's ambassadorship (1962-1968) on the erotic element in his poetry from 1957-1987. His *Conjunciones y disyunciones* (1969), *El*

mono gramático (1974), & *Vislumbres de la India* (1995), will serve as theoretical referents for this study.

2) *A Revolutionary Masculinity: The Homosexual as a Revolutionary Figure in El beso de la mujer araña*. Michael Owens, Washington State University.

In *El beso de la mujer araña* by Manuel Puig we see the interplay between the hegemonic masculinity of the time and the greatest threat to this hegemonic masculinity: homosexuality. Puig shows how even under conditions dominated by hegemonic masculine figures and institutions, the homosexual truly subverts them all.

3) *Material Lusters*. Lee Skinner, University of Kansas.

As lower-class families desire to enhance their socio-economic status, upper-class men desire lower-class women's sexualized bodies. This paper examines how the economies of desire, in 19th century Latin American Literature, structure sexual and class relationships as societies shift from agriculture-based economies to industry-based ones.

4) *Nature at Margin and Center in the Literatures of the Americas*. Philip W. Walsh, California State University, Northridge.

This paper explores the reasons that nature (uncultivated terrain) is mythologized and made central to United States' literature and conception of nation, while being marginalized in Hispanoamerican cultures and literatures.

3-7 FR 1:45-3:15 p.m. Hahn Bldg. 214

Marriage and the Family in Literature

Presiding Officer: Anne C. Reitz, University of Houston

1) *Mrs. Shakespeare's Second-Best Bed*. Marilynn Loveless, La Sierra University.

Were it not for the plays, sonnets, and poems, no one would care why William Shakespeare left his second best bed to his wife. The absence of biographical information creates a space for speculation. This paper surveys how various scholars and fiction writers have read Shakespeare's bequest to his wife.

2) *Big Love: Polygamy and Monogamy in the German Enlightenment*. Heidi Schlipphacke, Old Dominion University.

This paper approaches the paradigmatic rise of the nuclear family in Enlightenment literature through the lens of polygamous attachments, suggesting that the shift to a monogamous family was bumpier than literary and cultural critics assert. Conflicting notions of nation and gender appear in coeval representations of marriage and polyamorous liaisons.

3) *Chesnutt's Malotov Cocktail: Alcohol, Families, and National Crisis*. Roland Finger, Concordia College.

In "The Marrow of Tradition," Chesnutt mixes domestic morality, political ambitions, and cocktail culture to serve up strong racial critique. Chesnutt uses family histories to signify on the Jacksonian-era politician John C. Calhoun, his rhetoric of nullification, and the white supremacist memorial cocktail named after him.

4) Love and Heoism: The Portrayal of Mixed Marriage in Victor Klemperer's Third Reich Diaries. Arvi Sepp, University of Antwerp.

The diaries of Victor Klemperer, *I Will Bear Witness. A Diary of the Nazi Years*, present life under Nazism. I investigate Klemperer's wife, who rejected anti-Semitic ideology and prevented his deportation to a camp, in the diaries. I use Stolfus's research to examine the Klemperers and other mixed marriages.

3-8 FR 1:45-3:15 p.m. Crookshank Hall 02

Indigenous Literatures and Languages of the Pacific Rim

Presiding Officer: Jeanne E. Northrop, University of Lafayette, Lafayette, Louisiana

1) The Colonized Child as Abject: Intergenerational Trauma in Richard Van Camp's *The Lesser Blessed*. Scott Andrews, California State University, Northridge.

Richard Van Camp's *The Lesser Blessed* demonstrates the usefulness of the "abject" in understanding representations of intergenerational trauma and the experience of colonization by First Nations people of Canada.

2) Issues of Eco-poetics: The Appropriation of the Nature Conservation Movement for Hawaiian Sovereignty. Sarah, Antinora, California State University, San Bernardino.

Hawaiian poetry—including chant, hula, song, and written poetry—has a long tradition of centering on nature. It is my hope that in exploring the use of nature as representative of an independent Hawaii, lovers of these islands and of poetry will discover a deeper meaning of our connection with the natural world.

3) Flesh, Blood and Bone: Revising Catholicism in Keri Hulme's *The Bone People*. Aimee Ross, Loyola Marymount University.

Keri Hulme's *The Bone People* uses elements of the Christian narrative and of Catholic Christianity to explore and eventually repudiate violence, while at the same time raising troubling issues about the possibility of renewal for those who attempt to bridge indigenous and European cultures in New Zealand.

3-9 FR 1:45-3:15 p.m. Crookshank Hall 10

Milton

Presiding Officer: Andrew Fleck, San Jose State University

1) *Areopagitica's* Vitalist Nationalism. Adele Wilson, University of Toronto.

Milton's millennialism and portrayal of historical change has been the focus of recent work on *Areopagitica*. I argue that the spiritualized book, which manifests ideas from the nascent vitalist movement, figures as a place of juncture, reconciling the tract's seemingly incompatible temporal matrices to nationalistic ends.

2) Violence and Voluntarism: Authorizing Milton's Problematic Messiah in *Paradise Lost*. Daveena Tauber, Pacific University.

This paper investigates the tensions between the differing iterations of the exaltation in *Paradise Lost*, which alternately demand violent vengeance and voluntary self-sacrifice. In this paper, I argue that these tensions reflect the challenges to Milton's ideal of historical progress as collaboration between individual and Godly agency.

3) Sin's Stain: The Physical Manifestation of Sin in *Paradise Lost*. Heather Stanger, San Jose State University.

The exploration of sin in *Paradise Lost* is usually limited to its allegory. This paper explores Milton's treatment of sin as a physical experience. More specifically, I examine sin's ability to physically alter one's body, and the implications of this to the theology of *Paradise Lost*.

4) "For the Pocket": The Duodecimo *Paradise Lost* (1711). Elizabeth Bobo, University of Louisiana at Lafayette.

Tonson's increasingly inexpensive editions of *Paradise Lost* carried a "Table," the first printed topical organization of the poem. His diminutive 1711 edition carried an "Index," paradoxically five times the size of the "Table." This paper argues that this editorial decision influenced the reception of an early mass market *Paradise Lost*.

3:30-5:00 p.m. Session 4 (1-9)

4-1 FR 3:30-5:00 p.m. Mason Hall 1

Classics: Greek

Presiding Officer: Damian Stocking, Occidental College

1) Bad News: Tragic Messenger's Grim Messaging. Victor Castellani, University of Denver.

Messenger speeches of Athenian tragedy exhibit diverse internal narrative features and contextual dramatic values in describing off-stage violence. Comparison between reports and reporters of similar action in Sophocles and Euripides demonstrates notable differences between

the two poets. Overall Sophocles achieves more theatrical variety whereas Euripides favors sensational and pathetic effects.

2) Sacrifice as Gift Exchange in Euripides' *Alcestis*. Shelly Jansen, SUNY, Binghamton.

This essay will explore the concept of sacrifice as a form of exchange in Euripides' tragedy *Alcestis*. Alcestis' gift can be viewed as her attempt to enter into the male-dominated, homosocial exchange society of Admetus and Heracles. As "woman," however, Alcestis and her gift cannot enter into the commodified world of the men.

3) The New Heroes of Tragedy. D. K. Roselli, Scripps College.

In late fifth and early fourth century Athens, new tragic heroes emerged to address the needs and desires of the performers and the audience. Euripides' *Telephos* presents one such "new" tragic hero, who symbolically represents the poor and as a result is forced to put up with exclusion and maltreatment by aristocrats or their agents.

4) Pumping Up the Volume in Achilles Tatius: Vision, Violence, and Interpretation. Niall Slater, Emory University.

The characters of Achilles Tatius's *Leucippe and Clitophon* try to interpret spectacles of violence through myth or personal previous experience. Overlooked references in the narration to the absence or presence of sound subvert purely visual interpretation, notably in Leucippe's false sacrifice and the later painting of Philomela, Procne, and Tereus.

4-2 FR 3:30-5:00 p.m. Hahn Bldg 216

Comparative Literature

Presiding Officer: Ray Fleming, Florida State University

1) German Orientalism and the Question of Race: Kant, The Schlegels, and Max Müller. Christine Lehleiter, University of Toronto.

German Orientalism has been discussed for a number of years in literature and cultural studies. However, these discussions have never defined the specific function of India within German Orientalism and within Germany's national discourse. That it had a unique function, distinguishing it from all other German exotic encounters, is the premise of this paper.

2) Shakespearean Tropes in Two German-Language Theater Novels. Friederike von Schwerin-High, Pomona College.

In Goethe's novel *Wilhelm Meister* and in the Turkish-German author Renan Demirkan's novel *Black Tea With Three Sugar Cubes*, scenes from Shakespearean plays are utilized to make important comments about identity formation. These two novels provide sites of resistance against the prevailing mainstream cultural practices and attendant social expectations.

3) Heroic Border Defenders in the Twelfth-Century: Generic Unity in *El Cantar del Mio Cid*, *La Chanson de Roland*, and *Diogenes Akrites*. Adam Goldwyn, Graduate Center, City University of New York.

Two genres of medieval literature depict Christian/Moslem border warfare in the Middle Ages: Crusader literature, in which Christians were on offense, and the as-yet unnamed genre in which they were on defense. Both genres posit models opposite, yet complementary, paradigms of heroism in wars against the Moslem "Other."

4) Children's Literature and the Zeitgeist of Being Human: Pygmalion, Pinocchio, and the Bicentennial Man. Emily Moore, San Diego State University

Drawing on current theories, including Posthumanism and Roboethics, this paper examines how Children's Literature has drawn on the literature and technology of the past to inform adult literature as we and our children attempt to understand the moral ambiguity of potentially sharing our future world with our own (human?) creations.

4-3 FR 3:30-5:00 p.m. Mason Hall 3

Gay and Lesbian Studies

Presiding Officer: Perrin Kerns, Marylhurst University

1) Restrictions of Gender: The Homophobic Closing of Marxist Discourse. Joshua Fenton, University of California, Riverside.

Within the work of Engels, queers exist as subjects generated from the division of labor in order to preserve property in contrast to proletarian heterosexuality which rejects bourgeois marital relations. In contrast, I will assert that queers should instead serve as models for revolutionary strategy.

2) "Incommunicable Something": The Deafening Infection of Queerness in Carson McCullers' *Reflections in a Golden Eye*. Cara L. Cardinale, University of California, Riverside.

This paper engages Queer and Deaf Studies to trace what Tennessee Williams called that "incommunicable something" hovering over McCullers' fiction. Manifesting itself in *Reflections* via synaesthetic infection and outbreaks of aphasia, I argue this "something" surfaces as incommunicability itself infecting the deviant--and increasingly queer--bodies within the novel.

3) Transgender Articulations in Sarah Kane's *4.48 Psychosis* and *Cleansed* and in Leslie Feinberg's *Stone Butch Blues*. Kim Palmore, University of California, Riverside.

Sarah Kane's *4.48 Psychosis* and *Cleansed* and Leslie Feinberg's *Stone Butch Blues* reveal a certain futility in addressing transgender issues as mental illness problems. To resolve gender dissonance associated with trans identity, these texts support a general dissolution of the constructed binaries that insist on compliance with compulsory heterosexuality.

4) Love and Death in Persia: Annemarie Schwarzenbach's Internal Travels. Anne C. Reitz, University of Houston, Houston, Texas

This paper sets Annemarie Schwarzenbach's lesbian novels, *Death in Persia*, and *The Happy Valley*, against Said's account of Orientalism. An orientation already labeled "other" could refine his notion that, in the western tradition, travel to unknown lands signifies encounters with the self and a simultaneous symbolic disempowering of the other.

4-4 FR 3:30-5:00 p.m. Mason Hall 101 (FLRC)
Teaching with the Internet and Technology
 Presiding officer: Thierry Boucquey, Scripps College.

1) Internet Tools and Resources to Support Teaching. Jennifer Wood, Scripps College.

There is a variety of useful tools and programs on the Internet that language instructors can use to find and download useful content, help organize information, and prepare activities for teaching and learning. Among the resources that we will consider are Bloglines, Deli.cio.us, various Google resources, and Quia.

2) Teaching Language, Culture and Literature Through Multimedia Projects. Felix Kronenberg, Pomona College.

The benefits of creating multimedia projects are immense and varied, including the creation of something meaningful and authentic, active use of the target language, interdisciplinary work, high motivation, and a sense of accomplishment. This paper examines the integration of such projects into the teaching of language, culture, and literature.

4-5 FR 3:30-5:00 p.m. Crookshank Hall 01
Asian and Asian-American Literature: A Cognitive Mapping of the Pacific Rim
 Presiding Officer: Wenji Zhou, University of South Carolina, Columbia

1) Los Angeles in Karen Tei Yamashita's *Tropic of Orange* and Fredric Jameson's *Postmodernism*. Arnold Pan, University of California, Irvine.

This presentation compares the renderings of Los Angeles in Karen Tei Yamashita's *Tropic of Orange* to Fredric Jameson's *Postmodernism*. I read the representation of Los Angeles as a node in a Pacific Rim geography in *Tropic of Orange* to critically engage the theoretical impasses of Jameson's epistemological project of cognitive mapping.

2) Traumatic Returns: Transnational Adoptees and Korean Popular Culture. So Young Park, Yonsei University, Seoul, Korea.

Transnational adoptions from Asia reached a peak in the 1980s, especially from South Korea. This paper studies the phenomenon of the return of transnational adoptees to Korea in search of

their families, as represented in the popular media (TV programs, documentaries, and feature films) and in the wider context of globalization and its effect on Korean culture.

3) "Aping" the White Man: The Adaptation of Poe's "The Murders in the Rue Morgue" and Its Role in the Resistance Effort Against Colonization. Thosaeng Chaochuti, Chulalongkorn University, Bangkok, Thailand

This paper argues that, by allowing its readers to distance themselves from the "primitive" Other and align with the "civilized" Europeans, "Pooh-Rai-Ka-Kon-Tee-Bang-Khun-Prom," an adaptation of Edgar Allan Poe's "The Murders in the Rue Morgue," functions as part of the larger effort against colonization.

4) Cosmopolitan Consciousness in the Age of Globalization: Cynical Humor in Jessica Hagedorn's *Dogeaters*. Joomi Kim, University of California, Santa Barbara.

This paper will present an examination of cynical humor in Jessica Hagedorn's *Dogeaters*. This subdued and subtle sensibility of cynical humor calls attention to a new kind of consciousness in 21st century Asian American experience and understands its literary intervention in globalized societies in more nuanced and complex ways.

4-6 FR 3:30-5:00 p.m. Crookshank Hall 10

Violence and Representation: Combatants and Victims

Presiding Officer: Beverly Voloshin, San Francisco State University

1) "Rachel weeping for her children": Ancient and Modern Interpretations of Non-Combatants Killed in Warfare. Honora H. Chapman, California State University, Fresno.

When massacres of non-combatant children occur during war, the Christian biblical theme of the "slaughter of the innocents" echoes through the news reports. This paper examines the ancient Greek and Judean roots of how we represent the violent death of children in war today.

2) The Child as Perpetrator, Victim, and Witness in African Civil War: Emmanuel Dongala's *Johnny Chien Méchant*. Jill M. Gaeta, Michigan State University.

This paper focuses on Emmanuel Dongala's use of the child's perspective to depict the tragic reality of genocide in the Congo. I discuss his use of juxtaposing voices and perspectives, the significance of those voices belonging to children, and what the author's intentions are with respect to the international community.

3) "Just like that. I am soldier.": Constructing Identity in Uzodinma Iweala's *Beasts of No Nation*. Walter Collins, University of South Carolina Lancaster.

In his 2005 novel, *Beasts of No Nation*, Uzodinma Iweala traces the progression of burgeoning identity of young Agu, a boy who was once a child trying to survive the ravages of civil war in his West African homeland, but who is quickly molded into a blood-thirsty participant and pitiless soldier in war.

4-7 FR 3:30-5:00 p.m. Crookshank Hall 08

Religion et textes de femmes: WIF Session (II)

Presiding Officer: Nicole Buffard, California State University Sacramento

1) Madame Jeanne Guyon and her *Justifications*. Sarah Jane Smith, Independent Scholar.

Guyon wrote her *Justifications* in 1694 to defend herself against charges of quietism. In this commonplace-book text she utilizes a double-voiced discourse: she assertively speaks from the submissive place of footnotes. By speaking from the bottom of the page, Guyon discloses some of the gender and authority issues she confronted.

2) Anticlericalism in the Novels of André Léo (1824-1900). Cecilia Beach, Alfred University.

In this presentation, I will analyze Andre Leo's criticism of religious institutions and the role of religion in French society: the alleged importance of religion for women and workers, the harmful role of the church in public schools, the inadequacy of education in Catholic schools, and the hypocrisy of Catholic morality.

3) Sensualité et piété séraphique dans la poésie de Marceline Desbordes-Valmore. Sonia Assa, SUNY, Old Westbury.

Desbordes-Valmore écrivait à une époque où la contre-offensive catholique prêchait une religion sentimentale et introspective. Parallèlement, la révolution romantique avait rendu possible une graduelle identification du sujet avec son corps, et une glorification des émotions et des désirs. J'étudierai l'association "d'angélisme" et de sensualité dans l'œuvre de la poétesse.

4) "Sa mère était juive polonaise": Histoires fragmentaires et fragmentées de Danièle Thompson (*Fauteuils d'orchestre*, 2006 et *La Grande vadrouille*, 1966). Kevin Elstob, California State University, Sacramento.

Dans les films de Danièle Thompson on remarque une micro-histoire des femmes et des juifs en France qui émerge de ce qui s'est furtivement enregistré dans les objets, les sources, et les paroles des films proposant des décalages presque insignifiants qui suggèrent d'autres manières de voir, d'autres voies de l'histoire.

4-8 FR 3:30-5:00 p.m. Crookshank Hall 02

American Literature post-1865 (II): Violence and Cultural Assimilation

Presiding Officer: Kimberly Drake, Scripps College

1) "Suffer the Little Children": Miscegenated Sons and the Violence of Empathy in William Faulkner's *Light in August* and *Intruder in the Dust*. Rachel Walsh, Stony Brook University.

Reading *Light in August* (1932) against *Intruder in the Dust* (1948) I examine the figure of the miscegenated son in order to interrogate the suspect empathies and offers of maternal tolerance that are overshadowed by the looming threat of paternal, State violence.

2) Baseball, Reconciliation, and the Ghosts of Chávez Ravine in Culture Clash's *Chavez Ravine* (Mark Taper Forum, 2003). Catharine E. Wall, Claremont McKenna College.

The art, craft, and social criticism of Culture Clash's *Chavez Ravine*—a tour-de-force that tells a story of race and class, eminent domain and urban renewal, and anti-Communist hysteria that has resonated for more than fifty years—is an extraordinary example of the Latino experience in the U. S. city.

4-9 FR 3:30-5:00 p.m. Hahn Bldg 214

Science Fiction

Presiding Officer: Matthew Snyder, University of California-Riverside.

1) Searching for Tomorrow in Tomorrowland: Cold War Culture and Nostalgic Utopianism at Disneyland Park. Jeremiah B.C. Axelrod, Occidental College.

This paper will examine Disneyland representations within the context of suburban Southern California as well as the larger Cold War culture to investigate a central failure of the utopian imagination within postwar American culture.

2) Mad, Bad and Out of Control: Cinematic Scientists of the Post-World War II Era. Andrew Howe, La Sierra University.

This paper will focus on post-World War II filmic representations of scientists that indicate a fear of societal progress. These characters are often punished for their reckless, myopic approach to change, and the imperative is clear: God doesn't play dice with the universe. Neither should you.

3) Experimenting with the Mad Scientist in "Breaking Bad." Cheryl Edelson, Chaminade University.

In Vince Gilligan's TV series "Breaking Bad," chemistry teacher Walter White (Bryan Cranston) deals with cancer by "cooking" crystal meth with a former student. While medicine destroys his body in order to prolong his life, Walter finds rejuvenation in Albuquerque's underworld as "Heisenberg": a mad scientist capable of torture and murder.

4) Nalo Hopkinson's Fantastic "Post" Postcolonial Worlds. Lee E. S. Bessette, California State San Bernardino.

The purpose of this paper is to focus on three of Hopkinson's novels and how she proposes through her longer works the possibilities of moving beyond the traditional colonial/postcolonial dichotomy.

5:15-6:45 p.m.

FORUM

"Violence and Representation"

Jeffrey Sychterz, US Naval Academy
Kimberly Drake, Scripps College
Elizabeth Losh, University of California, Irvine

(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: Smith Campus Center 208

6:45-8:00 p.m.

RECEPTION

Location: Smith Campus Center: Doms Lounge

Saturday, November 8, 2008

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

5-1 SA 8:30-10:00 a.m. Mason Hall 2

Shakespeare: Titus Andronicus

Presiding Officer: Liberty Stanavage, University of California, Santa Barbara

1) *Titus Andronicus*: Obedience and Piety in a Fallen World. Carol Downey, Claremont Graduate University.

The dramatic presence of Titus' young grandson, Lucius, centers an audience's awareness upon the past, present and future of the early modern state. Using three generations of Andronici as a microcosm of the state's progress, each generation of this dramatic family parallels three important stages of moral and civil development.

2) The Corrosive Role of Bodily Violence in the Rituals of *Titus Andronicus*. Matthew McIntyre, Georgia Institute of Technology.

Titus Andronicus underscores the potency of corporeal rituals while dramatizing their corrupt potential. Shakespeare highlights the paradox that humans seek to establish social stability using rituals that result in corporeal dismemberment and violation, blurring distinctions between legitimate and illegitimate violence and questioning the efficacy of ritual to build community.

3) Filling the Void: Language, Violence and Pain in *Titus Andronicus*. Catherine Zusky, University of California, Santa Barbara.

The unseen and unheard moment of Lavinia's offstage rape and mutilation presents a void in the relationship between language and meaning. This paper explores the intersections and symmetries between silence and dramatic action, representations of violence, pain and memory in *Titus Andronicus*, with Lavinia's violated body as the focal point.

5-2 SA 8:30-10:00 a.m. Mason Hall 20

Violence and Representation: Persecution

Presiding Officer: Kitty Millet, San Francisco State University

1) Persecution and Stereotypes: Applying Girard to Hindu Myths. Steve Adisasmito-Smith, California State University, Fresno.

When applied to two Hindu myths, *The Ramayana* and *The Mahabharata*, Girard's theory of persecution works eminently for the first but not the second. Girard has identified a specific kind of myth, not given a universal explanation. I propose two additional criteria for persecution myths: rigid ethical boundaries and re-applicability.

2) The Vicious Circle: Violence, Gender, and Ethnicity in Mariella Mehr's Works. Lorely French, Pacific University.

Yenish (Roma) writer Mariella Mehr was removed as a child from her family by officials aiming to erase a "racially degenerate" culture in Switzerland. Mehr's works explore the relationships among violence, gender, and ethnicity and depict how violence against "others" leads to violence within those "others." Mehr's portrayals mirror anthropological research that demonstrates the subversion of stereotypes occurring when Roma women cultivate violence.

5-3 SA 8:30-10:00 a.m. Mason Hall 3

Classics: Latin (I)

Presiding Officer: Victor Castellani, University of Denver

1) Word Games, Love games: The Impact of Neoteric Principles on Catullus's Love Poems. Santiago Rubio-Fernaz, University of Santiago.

The variable nature of Lesbia and her love in the polymetric poems reflects Catullus's neoteric poetic principles of fluidity, changing suggestiveness, witty invective, and pathetic delicacy. So much so that we could see the love affair itself as a convenient expression of Catullus's poetic values.

2) Horace, Hypermestra, and the Palatine Library. Sonia Sabnis, Reed College.

This paper examines Horace's references to the library near the Palatine Temple of Apollo. The poet demonstrates an awareness of the political meaning of the new library. The time and focus of his version of the Danaid myth is both removed from and complementary to sculptures in the temple portico.

3) Aeneas and the Temple Ecphrases. Joseph P. Wilson, University of Scranton.

This paper considers two ecphrases in the *Aeneid*, the temple frescos of Juno and the doors to the temple of Apollo. A close reading of the ecphrases supports a very dark reading of the poem and a harsh appraisal of its hero.

4) Vulcan's Poetic Temple in Statius' *Thebaid*. Christopher Chinn, Pomona College.

This paper examines the role of Vulcan as the creator of both objects and of narrative in Statius' *Thebaid*. Through an examination of several descriptions of objects created by Vulcan, it becomes clear that there is an interpenetration of descriptive and narrative modes in the poem.

5-4 SA 8:30-10:00 a.m. Mason Hall 6

Critical Theory

Presiding Officer: Friederike von Schwerin-High, Pomona College

1) Centripetal Force and Symbolic Violence: Reading Anthony Trollope's Palliser Novels with M.M. Bakhtin. Kevin Swafford, Bradley University.

This essay elaborates Bakhtinian dialogic theory in relation to Anthony Trollope's "Palliser" novels. Although part of Trollope's authorial project is to substantiate and naturalize certain social and political ideologies, his attempts to impose centripetal controls (to enact a kind of symbolic, discursive violence) are problematized precisely as a result of literary form.

2) Baudelaire, Palimpsests, and the Writing of History. Salah Khan, Mississippi State University.

This presentation will assess Baudelaire's reworking of de Quincy's notion of "the palimpsest of memory." First, we'll consider this unique form of textual mnemonics in terms of the specific history involved in Baudelaire's transfiguration of his source material. Then we'll evaluate the potential impact of the palimpsest paradigm on historiography.

3) Emma Pérez's *Sitios y Lenguas*: Post-Trauma Spaces of Healing and Activism. Shelley Garcia, University of California, Riverside.

This paper compares two seemingly divergent approaches: Emma Perez's concept of *sitios y lenguas* and trauma theory to open up Perez's much-referenced but often under-theorized concept. Applying trauma theory to issues of gender, race, and sexuality, we can illuminate writings produced by women of color and other minoritized subjects.

5-5 SA 8:30-10:00 a.m. Mason Hall 22

Spanish and Portuguese Literature: Peninsular (I)

Presiding Officer: Matthew Warshawsky, University of Portland

1) Vision and Revision of Rape in Cervantes's *La fuerza de la sangre*. Nicole Altamirano, Claremont McKenna College.

In "*La fuerza de la sangre*," Cervantes subverts the resolution to his "exemplary" tale by utilizing opposing images of light and darkness to trace Leocadia's incomplete voyage from the blindness associated with her rape toward the illumination of the truth and her disquieting marriage to her rapist.

2) *Reformas liberales y revolucionarios reformados* en Ángel Guerra de Galdós. Liana Ewald, San Diego State University.

Estudiaremos las consecuencias de la redefinición de las relaciones de propiedad que ocurrió en la España decimonónica, tal como las expone Galdós en Ángel Guerra. En esta novela el éxito que tienen las desamortizaciones en promover la libertad del individuo en la nación moderna conduce a fracasos de otro orden.

3) *A Tinfoil Virgin: Camp Aesthetics and Religious Icons in the Romancero Gitano*: a brief description. Juan M. Godoy, San Diego State University.

I will explore and support the claim that Lorca's *Romancero gitano* displays a camp sensibility by citing key examples of the use the poet makes of religious imagery and symbology in some of the poems in the book. A principal point of departure will be Susan Sontag's "Notes on Camp."

4) *Revisiting Lorca's New York: Racialized Modernism in Antonio Muñoz Molina's Ventanas de Manhattan*. Richard Sperber, Carthage College.

This paper explores continuities and discontinuities between Lorca's and Muñoz Molina's racialized modernism. While *Ventanas de Manhattan* (2004) echoes Lorca's *Poeta en Nueva York* by anchoring an avant-gardist poetics in the racial other, its focus on the agency of the racial other within representation eschews the poet's discourse of authenticity.

5-6 SA 8:30-10:00 a.m. Mason Hall 11

Literature and the Other Arts

Presiding Officer: Brian Ballentine, Brown University

1) Painting with Words and Narrating with Pictures: G. E. Lessing's *Laokoon*. Ralph W. Buechler, University of Nevada, Las Vegas.

G.E. Lessing's *Laokoon or On the Boundaries of Painting and Poetry* (1766) presents the first critical debate on the relationship between textual and visual cultures. Anticipating Marshall McLuhan in its implications for form and function, this discourse resonates with us today more than ever in adaptation.

2) Pre-Raphaelite Medeas. Elizabeth A. Campbell, Oregon State University.

This paper compares two Pre-Raphaelite representations of Medea—William Morris's prose version in *The Life and Death of Jason* and Frederick Sandys' painting *Medea*—as particularly telling examples of the way images of sorceresses informed the debate about the nature of women in the late-Victorian era.

3) *Chthanochorographia*: Incorporating Greek Tragic Violence in Modern Dance. Brandon W. Shaw, University of Massachusetts, Amherst.

Acts of violence were typically not acted upon the stages of Greek tragedy. In *Oedipus Tyrannus*, Jocasta's suicide and Oedipus' bloody act of blinding himself are described in detail, but not shown to the audience. Yet these acts of violence are focused upon in Martha Graham's *Night Journey*.

4) Through Memory's Lens: Public Trauma and Private Loss in Sharon Olds' *The Dead and the Living*. Cassandra Van Zandt, Biola University.

My paper discusses poetry and the relationship between the photographic image and the formation of memory, especially as it relates to trauma. Specifically, I examine a collection of Sharon Olds' poems that draw their subjects from newspaper photographs.

5-7 SA 8:30-10:00 a.m. Mason Hall 19

Italian Literature

Presiding Officer: Nicoletta Tinozzi-Mehrmand, University of California, Riverside

1) The Piercing Cry, a Proto-Feminist Genre. Melissa Coburn, Scripps College.

From Matilde Serao to Anna Banti, several Italian authors have adopted the expression "the piercing cry" in describing their works which share a common aesthetic mode of operation. This presentation considers the use of this expression to describe these novels, then argues for considering this category as a proto-feminist genre.

2) Pavese's *Dialoghi con Leucò* and the Engagement of Myth. Juliet Nusbaum, Columbia University.

Cesare Pavese's *Dialoghi con Leucò* has often been interpreted as a purely literary work, isolated from history and emblematic of the famous solitude of his writing. In my paper, however, I

propose a different reading of the *Dialoghi* that explores its engagement with the contemporary Italian literary and historical situation.

3) Niccolò Ammaniti's "L'ultimo capodanno dell'umanità": from Short Story to Film via Graphic Novel. Fulvio Orsitto, California State University, Chico

This presentation will investigate the "migrations" of Niccolò Ammaniti's short story "L'ultimo capodanno dell'umanità" (published in the anthology *Fango*, 1996), to the realm of cinema (in 1998, as "L'ultimo capodanno" directed by Marco Risi) and that of sequential art (in 2004).

4) Cuore infranto: un diario d'amore italiano nella New York degli anni Venti. Luisella Bovio Arnold, University of California, Santa Barbara,

In this paper, I intend to present an unpublished document, written by an Italian immigrant at the beginning of the XX century. The interest of "diario d'amore" lies in the intricacy of its language and in its rich "impasto" of tradition and innovation, of grammatical mistakes and poetic invention.

5-8 SA 8:30-10:00 a.m. Mason Hall 5

Violence and Representation: Violence, Modernism, and the Modern State

Presiding Officer: Laura Garcia-Moreno, San Francisco State University

1) Conrad's Comrades: Naming the Threat of Violence to Control It. Garrett Bruen, Claremont Graduate University.

Conrad's 1908 short story "An Anarchist" anticipated contemporary reactions of state institutions towards the anti-state threats of violence; in 1908 these threats were Anarchistic and Marxist; in 2008 they are "Islamic Fascist." This discussion examines naming as a means of controlling threats by placing them outside the political and even human order.

2) Defending the Human: Fantastic Representations of Violence in Late Modernist England. Tim Weintzen, Duke University.

This paper investigates the emergence of a discourse of "the fantastic" in late modernist England as a mode of confronting totalitarian violence. By looking at theorizations of the fantastic as well as the reception and appropriation of Kafka in England, this paper charts the anxieties of the time and suggests how the fantastic answered the literary-political needs of late modernism.

3) Revisiting Jean Rhys: Trauma and the "Rhys Woman." Carol Dell'Amico, California State University, Bakersfield.

Rhys's trenchant explorations of imperialism, classism, and masculinism notwithstanding, a common criticism is that Rhys created passive protagonists lacking agency. Yet, with the advent of trauma studies, the protagonists' "passivity" becomes a particular set of symptoms that function as metaphors in relation to the books' explorations of historical violence.

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

6-1 SA 10:15-11:45 a.m. Mason Hall 1

Shakespeare and the Low

Presiding Officer: Jeffery P. Hehmeyer, University of California, Santa Barbara

1) The Government of the Tongue. Pavneet Aulakh, University of California, Santa Barbara.

Antony and Cleopatra registers the cultural ascendance of the plain style, embodied in Octavius, along with the political impulses driving its institution. Octavius' privileging of visual spectacle over the efficacy of language maps onto a similar shift in 17th century culture, in which writers turned to visual resources to compensate for an increasing distrust in the power of words.

2) "Strewing Dangerous Conjectures in Ill-Breeding Minds": Ophelia's Ballads and Popular Discourse in Hamlet. Caralyn Bialo, University of California, San Diego

I argue that critiques of popular culture in Hamlet are incomplete without considering Ophelia's mad ballads. Ophelia's disruption of the court and the dramaturgical force of her ballads constitute a parallel to Hamlet's "antic disposition" and a nexus for the play's treatment of theatricality and high and low cultural forms.

3) Curtis, the Stumbled Horse, and the Audience in Shakespeare's *Taming of the Shrew*. Barbara Mather Cobb, Murray State University.

Grumio and Curtis, in their IV.i interchange in *The Taming of the Shrew*, serve to focus the audience's interpretation of Kate's final monologue, making possible a satisfactorily comic resolution that would make this play a success in its own age.

6-2 SA 10:15-11:45 a.m. Mason Hall 5

Surveillance and Voyeurism in Contemporary Cultures

Presiding Officer: Heidi Schlipphacke, Old Dominion University

1) Dead End Gaze: Michael Haneke's *Code Inconnu* and *Caché*. Andrea Gogrof-Voorhees, Western Washington University.

This paper explores the viewer's fascination with the pitiless gaze with which Haneke's camera captures its protagonists. Establishing a formal continuity between pre-9/11 *Code Inconnu* and post-9/11 *Caché*, I argue that this gaze intensifies from the former to the latter film in a move from existential possibilities to fear, dread and alienation.

2) Refusing the Voyeuristic Gaze: Harun Farocki's *Nicht-Löschbares Feuer* (1969). Karin Bauer, McGill University.

Focusing on Farocki's aesthetic refusal of voyeurism and surveillance, this paper investigates Farocki's production of counter-images to hegemonic forms of representation. It asks why

Farocki rejects the document and the image as document in favor of a Brechtian staging of ethical dilemmas.

3) Surveillance as a Learning Experience: A Stasi Agent as the Embodiment of a "Good Man."
Reika Ebert and Ann Beck, Murray State University

The Lives of Others explores the omnipresence of the secret police and the government's system of surveillance in the former GDR. The film rotates the gaze of surveillance from an artist who is being watched by a *Stasi* officer back onto the origin of the surveillance operation. Here, surveillance itself becomes a productive tool.

6-3 SA 10:15-11:45 a.m. Mason Hall 2

Oceanic Literatures and Cultures: Contested Visions of Hawai'i
Presiding Officer: Cheryl Edelson, Chaminade University

1) Hawai'i Noir. Stanley Orr, University of Hawai'i, West O'ahu.

This paper treats hardboiled fiction's challenge to conventional western representations of Hawai'i. In the work of writers such as Raoul Walsh, William Campbell Gault, John Kneubuhl, and Lono Waiwaiole, hapa haole pastoral yields to disturbing portrayals of violence, corruption, and exploitation.

2) Elvis as My Tour Guide: The Elvis Effect and Commercial Hawaiian Culture. Richard Hishmeh, Palomar College.

From 1961's Blue Hawaii, to 1973's unprecedented broadcast of Elvis: Aloha from Hawaii, to his affiliation with Hawaii's own singing king, Don Ho, this talk explores Elvis Presley's instrumental role in promoting and creating an exportable, commercial version of Hawaiian culture that continues to thrive in today's global economy.

3) Violence and the Local Punk Rock Scene in Hawai'i. Fumiko Takasugi, Honolulu Community College.

Hawai'i's punk scene positions itself against elements of both continental and local mainstream cultures. As an oppositional subculture, the scene experiences resistance, which sometimes includes violence. This paper attempts to illuminate how the scene situates itself vis-à-vis dominant cultures and as a result, defines and sees violence.

4) Re-Constructing the Asian American Body and Plantation Pathos in Chris McKinney's *The Tattoo*. Amy Nishimura, University of Hawai'i, West O'ahu.

Chris Mckinney's *The Tattoo* undoes representations of Hawai'i as earthly paradise, instead offering a disturbing portrait of the patriarchal violence affecting every island resident. This paper examines adverse effects of repressed emotional and physical trauma that results in silence and self-hatred that still resonates within Hawai'i's working-class.

6-4 SA 10:15-11:45 a.m. Mason Hall 3
English Literature post-1700 (I)
 Presiding Officer: Jeff Strabone, New York University

1) The Horror of 'Humanimals': Processing the Plasticity of the Species in the Works of H.G. Wells. Payal Taneja, Queen's University.

My paper aims to problematize the representations of animality in degenerative narratives—such as *The Island of Doctor Moreau*, *The Time Machine*, and *The Food of the Gods*—so that animality is not seen as a trope of violent struggle for survival among different forms of existence.

2) Social Functions of Literature in Eighteenth-Century England: Addison and Steele's Regulation of Science in *The Tatler* and *The Spectator*. Diana Miller, New York University.

Joseph Addison and Richard Steele's attempts to regulate the public sphere are apparent in *The Tatler* and *The Spectator*. My presentation will focus on their portrayal of science, and how this portrayal further explains what the authors attempt to accomplish, through their literature, for society: moderation, sense, and humility.

3) "Dark Shade Gathering": An Eighteenth-Century Bluestocking and Alzheimer's Disease. Deborah Heller, Western New Mexico University.

The eighteenth-century letters of Elizabeth Montagu and Elizabeth Carter recommend a practice of "care of self" to fellow Bluestocking Elizabeth Vesey. But when Vesey's self disintegrates due to Alzheimer's disease, the regimen of self-care fails. What can this failure tell us about the narrative strategies we use today to make sense of Alzheimer's disease?

4) Lucretian Aestheticism: The Materialist Flux and Aesthetic Subjectivity. Benjamin Morgan, University of California, Berkeley.

By exploring how scientific materialism shaped the discourse of British aestheticism I show first, that aesthetes such as Walter Pater viewed subjectivity as mediated by a fluctuating environment rather than as autonomous; second, that the "high" philosophy of aestheticism grew from popular debates about the nature of personality.

6-5 SA 10:15-11:45 a.m. Mason Hall 6
Classics: Latin (II)
 Presiding Officer: Joseph Wilson, University of Scranton

1) Personality Crisis: Cacus and Roman Identity in *Aeneid* 8. Randall Pogorzelski, Scripps College.

The story of Cacus in *Aeneid* 8 not only inverts the narrative of Polyphemus in *Odyssey* 9, but also reverses the generic trajectory of Polyphemus. While Polyphemus begins as an epic monster and becomes a pastoral singer, Virgil turns the pastoral singer Cacus into an epic monster.

2) Xerxes in a Toga. Ethan T. Adams, Loyola Marymount University.

Xerxes' failed invasion of Greece, famed for its bridging of the Hellespont and canal around Athos, became a byword for imperial hubris. This paper examines how Lucan, in his *Bellum Civile*, compares Julius Caesar to Xerxes and implies that the Julio-Claudians are doomed to similar defeat.

3) A Canadian *Aeneid*: Retrieving Cather's Virgil in *Shadows on the Rock*. Leslie Cahoon, Gettysburg College.

This paper will urge Latinists to brush up their Cather in order to appreciate the rich and unpredictable ways in which this novel appropriates the *Aeneid* as only a seasoned Latin teacher (which she was) and brilliant novelist (as A.S. Byatt's recent reappraisal cogently argues that she was) can.

6-6 SA 10:15-11:45 a.m. Mason Hall 11

History of American Literary Criticism 1900-50s

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

1) American Poetry is Not Rhetorical: A New Examination of the Genteel Tradition. Paul Dahlgren, The University of California.

The rejection of the "genteel tradition" from 1911 onwards by critics such as George Santayana, Vernon Parrington and Van Wyck Brooks discouraged exploration of the relationship between poetry and rhetoric in American literary studies and significantly impacted the formation of literary studies, composition and speech communication as disciplinary enterprises.

2) New Humanism and Creative Writing Pedagogy. Eric Dean Bennett, Harvard University.

The New Humanism of Irving Babbitt and Paul Elmer More factored crucially in the rise of the Writers' Workshop at the State University of Iowa in the 1930s. The creative writing pedagogy formulated at Iowa, and later adopted nationwide, gave the New Humanism an unacknowledged, surprising afterlife in American letters.

3) The Science of New Criticism. Michael Mahin, Claremont Graduate University.

Early in the twentieth century, the academic legitimacy of English literature was challenged by more "scientific" disciplines. The New Criticism emerged and responded with its own "rhetoric of science." Paper explores the New Criticism in this socio-historical context and charts the influence of its scientific rhetoric on literary studies.

4) Prosopopeia as Atavism in Cleanth Brooks and Paul de Man. Alice Crawford-Berghof, The University of California, Irvine.

Russian formalism, New Criticism and deconstruction use prosopopeia to describe language as having autonomous agency, prefiguring the failure of cultural studies to examine its dependence on linguistic preconceptions. Cleanth Brooks and Paul de Man in particular help us understand the complexities of American criticism's shift to cultural studies.

6-7 SA 10:15-11:45 a.m. Mason Hall 20

Violence and Representation: Memory

Presiding Officer: Ana Maria Rodríguez-Vivaldi, Washington State University

1) Art and Politics in an Age of Violence: The Installations of Doris Salcedo. Laura Garcia-Moreno, San Francisco State University.

Using in her installations everyday, domestic objects that have been defamiliarized, Colombian sculptor Doris Salcedo attempts to articulate what defies representation, creates spaces in which loss is evoked, and moves the spectator to question what has so brutally deprived these objects and the lives evoked by them of all meaning. Her work carries out the political task of profaning objects and restoring a symbolic use to that which has been forced into uselessness.

2) Dangerous Pleasures: Torture, Eroticism, and the Politics of Memory in Argentine Literature. Cora Gorman, University of California, Santa Cruz.

This paper questions literature's role as a site for imaginary resolutions in the aftermath of state-sponsored violence. Considering short stories by Argentine writers Luisa Valenzuela and Maria Teresa Andruetto, I argue that the two decades separating their dates of publication inform representations of eroticism, torture, and affective memory.

3) The Stories in the Picture: The Photograph as Bridge between Trauma and Nostalgia. Ann V. Bliss, University of California, Merced.

The fourteen-year old protagonist of *The Secret Life of Bees* begins to overcome the trauma of her accidental shooting of her mother only after she finds her mother's photograph. This paper uses both trauma and photographic theory to examine how the photograph can begin to bridge the gap of the traumatic event.

6-8 SA 10:15-11:45 a.m. Mason Hall 19

L'immigration en France: WIF Session (III)

Presiding Officer: Claudine G. Fisher, Portland State University

1) De Begag à Mahany: l'éducation dans l'écriture et le cinéma beurs. Marianne Golding, Southern Oregon University.

Des années après la "grande école" du narrateur de *Le Gone du Chaâba*, l'importance de l'éducation chez les familles issues de l'immigration n'a pas diminué. Ce travail analysera les stéréotypes de l'échec scolaire et sa validité à partir d'œuvres littéraires et cinématographiques sur l'immigration ainsi que de textes sociologiques et politiques contemporains.

2) Helene Cixous's Aborted Immigration. Natalie Edwards, Wagner College

In this paper, I analyze how French-Algerian writer Helene Cixous writes her attempts to find a place both in France and Algeria. I base my paper on two of her recent semi-autobiographical texts in which she charts her immigration: *Photos de racine* and *Les Rêveries de la femme sauvage*.

3) Marseille, (Im)migration et production artistique. Monique Manopoulos, CSU EastBay.

This article focuses on (im)migration to Marseille as background in "French" literature, as a central theme in literature, and how Marseille, and the fact that it is a city like no other in France, influences the art of writers and artists who live there.

6-9 SA 10:15-11:45 a.m. Mason Hall 22

Composition and Rhetoric (II): Identity and the Composition Classroom

Presiding Officer: Michael P. Moreno, Green River Community College

1) Multiple Intelligences, Frameworks, and L1/L2 Grammar Curriculum. Roumpini Papadomichelaki, Inland Area Writing Project

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.

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) Picturing Violence in Reading Relationships. Laurence Musgrove, Saint Xavier University.

This paper reviews five clusters of reading metaphors (immersion, transportation, accumulation, manipulation, and transformation), their basis in the metaphor "reading is movement," and implications for teaching literature as exploration of additional reading metaphors: freedom, faith, slavery, and violence.

4) *Jesus in the Classroom: What Happens When Evangelical Students and Non-Evangelical Faculty Meet.* Marja Mogk, California Lutheran University and Samantha Farinacci, Fuller Theological Seminary.

This paper, presented by an evangelical former undergraduate (now a theology graduate student) and her non-evangelical former professor, discusses the evolution of their relationship across this cultural divide, reflects on current scholarship on pedagogy with evangelical students, and offers five specific strategies for communication and mentoring in composition classrooms.

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

BANQUET LUNCHEON AND PLENARY ADDRESS

Sabine Wilke, University of Washington

“Western Landscapes: Sublime Nature in Distress”

Location: Blue Room at Frank Dining Hall

1:30-3:00 p.m. Session 7 (1-9)

7-1 SA 1:30-3:00 p.m. Mason Hall 1

English Literature pre-1700

Presiding Officer: Jennifer Ailles, Rollins College

1) *Idolized Chastity: The Virtue Best Kept by Somebody Else.* Gilbert Kirton, University of Rochester.

Edmund Spenser uses Britomart, Chastity’s representative, as a type of hermaphroditic iconoclast striving to destroy the idolized/abstract/feminine parts of itself in Cantos XI and XII of The Third Booke of *The Faerie Queene* in order to reinvigorate this virtue in ‘man’ by being a ‘natural part’ of the male narrative.

2) *The Poetics of Surprise in Early Modern Utopian Fiction.* Rory G. Lukins, University of Southern California.

This essay argues that utopian fiction, among its many formal engagements, develops a poetics of surprise—intended to provoke critical thought about immediate sociopolitical issues—which distinguishes it from its two major generic predecessors—the romance and the travelogue—by eliding the dominant literary affect of the period, wonder.

3) Hamlet's "Ethics of Great Argument" and the War on Terror. Don Moore, University of Guelph-Humber.

The paper reads George Schultz's call for the Bush administration not to act like "the Hamlet of nations" and go to war in Iraq against the text of Shakespeare's *Hamlet*. Specifically, Hamlet acts as an auto-deconstructive specter haunting Schultz's comments, foreboding the Bush administration's failure in the war on terror.

4) Suicide, Masculine Self Identity, and *The Tragedie of Bonduca*. Kelly Neil, University of California, Davis.

This paper explores the connection between suicide, the definition of masculinity, and self-identity in early modern England as those concepts circulated in stage dramas, ecclesiastical law, and legal stature. Fletcher's *The Tragedie of Bonudca* presents suicide within the heroic Roman tradition, which valued self-murder as a political or philosophical statement.

7-2 SA 1:30-3:00 p.m. Mason Hall 2

Literature and Religion

Presiding Officer: Brigitte Prutti, University of Washington

1) Fantasy Troubles: Cornelia Funke's Ink-Trilogy. Dorothee Ostmeier, University of Oregon.

By challenging the social codes of bourgeois society, fairy tales and fantasy texts also invert their religious and ethical underpinnings. I will discuss how Cornelia Funke's recent Ink-Trilogy infiltrates processes of reading and writing with an uncontrollable postmodern magic that simultaneously stabilizes and de-stabilizes their narrative moves and ideology.

2) Derek Walcott's Religious Caribbean Postmodernity. Emily Merriman, San Francisco State University.

The intense, generative relationship between religion and history in Derek Walcott's verse is illuminated by a consideration of his socio-religious circumstances. This paper considers these themes through a biographical sketch and a close analysis of two early poems.

3) Sacrifice in Bertolt Brecht's "Der Jasager und der Neinsager." David Pan, University of California, Irvine.

In spite of his anti-religious stance, Brecht's thematization of sacrifice within the framework of communist discussions of the relation between individual and community obliges him to reintegrate religiously based structures from his source, a Japanese Noh drama, into his "Der Jasager and Der Neinsager."

7-3 SA 1:30-3:00 p.m. Mason Hall 6

Violence and Representation: The Role of Literature in Coming to Terms with Violence

Presiding Officer: Jeffrey Sychterz, US Naval Academy

1) Régine Robin: *The Play of Fiction and Memory for Authentic History*. Stella Behar, University of Texas, Pan American.

Influenced by the Oulipo movement, subscribing to Michelet's idea that only fiction can "make the silence of history speak" and rejecting nostalgic "folklorization," Régine Robin transforms her experience of the Holocaust into a haunting narrative which weaves together fiction and history to voice an unspeakable story of violence and grief.

2) *Recognition and Violence: The Violation of Anagnorisis in Jorge Semprun's Literature or Life*. Kitty Millet, San Francisco State University.

Describing his internment at and liberation from Buchenwald in his memoir, *Literature or Life* (1987), Jorge Semprun suggests that his liberators' and tormentors' inability to recognize him impose on the survivor an impossible burden: how to regain purchase in a society free of concentration camps. I will demonstrate how Semprun explores literature as a means of addressing the violation of *anagnorisis* so that literature can bear witness in a post-Holocaust era.

3) *The Legacy of Atomic Violence in Kazuo Ishiguro's A Pale View of Hills*. Taryn Okuma, California Polytechnic State University, San Luis Obispo.

Through the metaphor of radiation, Ishiguro negotiates the relationship between the individual and violence that has been rendered imperceptible due to geographical or generational distance. Ishiguro's distortion of literary conventions to unsettle the reader underscores his assertion that we continue to be affected by and implicated in indirect forms of the Second World War's violence.

4) *Silence and Representation in Isabel Allende's "The Road North."* Kathleen O'Gorman, Illinois Wesleyan University.

My paper examines violence in "The Road North," by Isabel Allende. Through a variety of constructs—of religion, economics, race, power relations, notions of the maternal—as through representations of domestic and foreign, Allende's story structures a silence in which international adoption masks the slaughter of children for organ donation.

7-4 SA 1:30-3:00 p.m. Mason Hall 3

Post-Colonial Women's Writing

Presiding Officer: Melissa Fabros, University of California, Berkeley

1) *Afro-Latino Poetry and Triple Consciousness*. Tolani Adeboye, New York University.

Afro-Latinos perform a complex negotiation among race, ethnicity, and national identity. This triple consciousness permeates the poetry of Nancy Morejón, Sandra María Esteves, and Julia de Burgos. This paper traces how these poets composed images of the Afro-Latina as reflected in the cultural politics of their respective birthplaces of Cuba, Puerto Rico, and New York.

2) Maternity and *Monkey Hunting*: Religious Hybridity and Reproduction in the Work of Cristina García. Evelyn J. Boria-Rivera, University of Notre Dame.

My paper on Cristina García's *Monkey Hunting* argues religious transculturation is central to the novel's themes of racial and cultural hybridity. Building on Miguel de la Torre's vision of "ajiaco Christianity," Aihwa Ong's analysis of "overseas Chinese transnationalism," I pose that the maternal figures of García's text conveys a future for religious "mestizaje," sustaining spiritual, racial, and national hybrids.

3) Kishwar Naheed's Bad Women ("Buri Auratein"): Pakistani Feminism between Critique and Universalism. Snehal Shingavi, University of California, Berkeley.

Feminist vocabulary in Pakistan at once marshals universalist humanism to advance its domestic civil rights agenda but is also fiercely critical of universalist humanism which collapses into the imperial alibi of western, bourgeois feminism. This paper interrogates that contradiction in the poetry of Kishwar Naheed, Sitara-e-Imtiaz (Star of Excellence), and the response to that poetry by Pakistani feminists.

4) The Subversive Colon(ialism): Problematic Equivalences in Myung Mi Kim's *Dura*. Stephen Hong Sohn, Stanford University.

Taken together, this seemingly poststructural approach toward Kim's punctuational poetics engages radical disorientation experienced by the various subjects who must survive, or last (that is, *dura*) in this late capitalist, neo-colonial global milieu. I concentrate my analysis most specifically on the areas within *Dura* where the problematics of equivalence and surplus arise in the context of the colonial encounter.

7-5 SA 1:30-3:00 p.m. Mason Hall 11

African-American Literature

Presiding Officer: Courtney D. Marshall, University of California, Los Angeles

1) Countless seas of suffering: Trauma Theory and the Neo-Slave Narrative. John Charles Goshert, Utah Valley State College.

Neo-slave narratives speak to an apparent need or readiness to reengage with slavery in its existence both as historical event and persistent cultural framework which extends into the present. Focusing on Charles Johnson's *Middle Passage*, this paper connects the rhetorical strategies and historical sensibilities of neo-slave narratives and Holocaust narratives.

2) Langston Hughes Sings *A New Song*: "Smashing the old dead dogmas" in the Radical Poetry Pamphlet. Brian R. Adler, University of California, Irvine.

The paper situates Langston Hughes's neglected poetry pamphlet, *A New Song*, in its complex historical context and focuses on its attempt to address trauma through an elegiac work of poetic protest. I argue that Hughes's experimentalism in this radical, 'populated' modernism challenges and critically expands the practice of modernist poetics.

3) A New Direction in Contemporary African American Drama: Suzan-Lori Parks as Hip Hop Generation Playwright. Daniel Grassian, Nevada State College.

Suzan-Lori Parks and other hip-hop generation playwrights comprise a new category of drama, distinct but also related to civil rights era and postmodern dramatists like Hansberry, Baraka, and Wilson. In her plays, Parks suggests that racism and prejudice have morphed into more easily ignored but still potentially deadly forms.

4) African Americans Abroad: Reconciling with the Foreigner Within. Allyson Salinger, University of Southern California.

In *The Souls of Black Folk* Du Bois posits Europe as a refuge to the African American dilemma of being a stranger in ones own house. Literature from the Harlem Renaissance illustrates how travel offers the opportunity to define oneself outside of Americas stereotypes, but not always with expected results.

7-6 SA 1:30-3:00 p.m. Mason Hall 5

Spanish and Portuguese Literature: Peninsular (II)

Presiding Officer: Juan Godoy, San Diego State University

1) The Representation of Sexual Desire in Esther Tusquets's *Siete miradas en un mismo paisaje*. Sandra Kingery, Lycoming College.

The seven distinct yet similar adolescent Saras in Tusquets's *Siete miradas* each takes her first tentative steps into adult sexuality, whether gay and straight. The narrative response to these relationships is subtly placed into question through an underlying motif of visual, musical or theatrical artistic representations.

2) La lírica de Ana María Fagundo: Una poética del desborde. Héctor Mario Cavallari, Mills College.

Análisis de las formas textuales del desborde, del desdoblamiento y de la otredad en la lírica de Ana María Fagundo, con relación a la figura de la mujer-poeta como sujeto discursivo.

3) La crueldad en la obra de Espido Freire. Alicia Rico, University of Nevada, Las Vegas.

Análisis de varias obras de Espido Freire para demostrar como la crueldad presentada en las circunstancias narrativas o surgida de las acciones de los protagonistas responde a miedos y frustraciones resultantes del vacío y la soledad, experimentados ante la amenaza de disolución del mundo familiar y conocido.

4) Desacreditar los mitos nacionales: lo que la España contemporánea podría aprender de la experiencia latinoamericana. Henri-Simon Blanc Hoang, Defense Language Institute.

La crítica ya desacreditó el mito de una América Latina en que se hubiera establecido la "democracia racial." Sin embargo, seguimos perpetuando la visión utópica de una España morisca donde hubiera existido una verdadera "democracia religiosa/confesional." Analizo el origen de este mito, y cómo éste fue explotado en la literatura.

7-7 SA 1:30-3:00 p.m. Mason Hall 20

French Revolution and German Art

Presiding Officer: Jeffrey L. High, California State University Long Beach

1) Friedrich Schiller's Aesthetic Revolution. Melissa Etzler, University of California, Berkeley.

The *Ästhetische Briefe* are politically charged, as evidenced by his reaction to the French Revolution. Although Schiller's ideas are expressed with a newfound urgency following the French Revolution, they are not newly formed ideas. The letters are the culmination of Schiller's earlier theoretical and philosophical thoughts.

2) Religion as Art: The Political Significance of Religion in the Early Writings of Friedrich Schlegel and Novalis. Helen Kilgallen, University of California, Irvine.

During the French Revolution, Friedrich Schlegel and Novalis shifted their political writing from art to religion, a shift often anachronistically interpreted as part of the Romantics' rejection of liberal ideals for reactionary conservatism. Instead, this Romantic shift to a focus on religion reflects a new strategy for achieving original liberal ideals.

3) Reconciling Büchner with Schiller and Obedience with Emancipation Post Revolution. Priscilla Layne, University of California, Berkeley.

In a letter to Augustenburg, Schiller claims that man is driven to oppression, but can be taught to rebel. Though Büchner intends to resist Schiller's idealistic lead, one still finds similar arguments to Schiller's in *Danton's Tod*, regarding the necessity of education to counterbalance emancipation.

7-8 SA 1:30-3:00 p.m. Mason Hall 19

Futurity and the Style of the Modern

Presiding Officer: Jeremiah B.C. Axelrod, Occidental College

1) "Toothless Kinch the Superman": the Style of the Future in Joyce's *Ulysses*. Mike Frangos, University of California, Santa Barbara.

In the figure of Stephen Dedalus, Joyce gives a portrait of the artist through the late-Victorian figure of the aesthete who manifests an alternative relation to modernity through anarchist stylings. Stephen's aesthetic politics raise the specter of the egoist superman as stylized modernity affectation of futurity congealed in the present.

2) *Perverse Genealogy: The Style of the Dandy from Wilde to Bowie*. Andrea Fontenot, University of California, Santa Barbara.

This paper discusses the way that Todd Haynes's 1998 film *Velvet Goldmine* connects Wildean decadence with the futurism of David Bowie's Ziggy Stardust futurist aesthetics. At stake in this paradox of past as stylized future are larger questions about queer temporality in the face of what Lee Edelman calls reproductive futurism.

3) *Designs on the Future: Traditional Representations of the Feminine in '50s and '60s Ford Advertisements*. Nicole Rebec, University of California, Irvine.

In 1950s Ford advertisements featuring women, invocations of fashion and style function in tandem with presentations of woman and car. In a recurring pattern of cloth, car, and woman, advertisements represent ideal femininity, evoking beauty, glamour, taste, and status - all achievable through consumption and perpetual engagement of the 'new.'

7-9 SA 1:30-3:00 p.m. Mason Hall 22

Cultural Economies

Presiding Officer: Andrea Gogroff-Voorhees, Western Washington University.

1) *Dissecting the Berlin Republic: Christian Petzold's Gespenster Trilogy*. Anke Biendarra, University of California, Irvine.

This paper analyzes aspects of Petzold's *Gespenster* trilogy, which critically illuminates social life in contemporary Germany. Paying particular attention to the latest installment *Yella* (2007), I argue that the main female character is a liminal wanderer between life and death who becomes an allegory for the dichotomies of late capitalism.

2) *Representing Football, Selling Art*. Travis Vogan, Indiana University.

Building from Pierre Bourdieu's discussion in *The Field of Cultural Production*, this essay will examine how NFL Films, the National Football League's subsidiary film production company, casts football as a worthy candidate for aesthetic appreciation. I will examine strategies through which football is sold as art.

3) *Migrancy and Female Body in Contemporary Films of Border Crossings*. Ljiljana Cocklin, University of California, Santa Barbara.

Reflecting the phenomenon of the growing feminization of contemporary immigration, recent films examine female body as a site of both transgression and oppression and a redefined currency in economic transactions that challenge women's movement between cultures and question new ways of citizenship formation.

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

8-1 SA 3:15-4:45 p.m. Mason Hall 1

French and Francophone Literature: Pushing the Borders, or Myth and "le voyage de l'écriture"

Presiding Officer: Claudia Nadine, Lewis & Clark College

1) "Le langage des fleurs et des choses muettes": Baudelaire's Voyage as Formal *Détournement*. Lorenzo Giachetti, Stanford University.

Beginning with Rimbaud's "lettre du voyant," Baudelaire was commonly criticized for adhering too strictly to classical forms. His linguistic voyage in *Les Fleurs du Mal*, however, contains its own critique of the form that binds it, and thus offers a more subversive *détournement* toward the unknown.

2) Modernizing Myth, Reinventing Genre in Laforgue's *Moralités Légendaires*. Rima Joseph, Stanford University.

With parody, humor and irony as his building blocks, Laforgue constructs his critique on myth, religion, and literary discourse. Through myth-based symbolisms, intertextuality, and references to contemporaneous art, myth is modernized and Laforgue proclaims a new creation which voices his critique of contemporary literature and lifts parody to high genre.

3) De la quête du Nord à l'errance meurtrière : Nouveaux enjeux littéraires dans le texte francophone maghrébin. Najib Redouane, California State University, Long Beach.

La quête vers les pays du Nord d'immigrants clandestins qui tentent de rejoindre l'Eldorado européen a contribué au développement d'une nouvelle conception de la littérature en rapport direct avec les réalités sociopolitiques. C'est ainsi que de nouveaux thèmes apparaissent comme des sujets qui traitent de la place que l'individu occupe dans le monde actuel.

8-2 SA 3:15-4:45 p.m. Mason Hall 2

Poetry and Poetics

Presiding Officer: Brian Adler, University of California, Irvine

1) Inscribing the Ecstatic: Metaphorical Representation of the Ecstatic Experience. Heidi K. Czerwiec, University of North Dakota.

As part of a larger attempt to identify and classify strategies poets use to represent an ecstatic experience, I will define terms, review existing criticism, and examine metaphors commonly appearing in ecstatic poetry to see which are used and how, which metaphors coincide with certain periods and which transcend time.

2) Unperplexing Bliss: The Orient in Keats' Poetics. Andrew Warren, University of California, Irvine.

My talk shall address Keats' problematic stance towards and use of Orientalism by way of reexamining the poetics of his 1819 narrative poem *Lamia*. Specifically, I will compare Keats' use of certain Orientalist tropes, codes and images with that of other so-called "Orientalist" poets such as Southey and Shelley.

3) From *Life Studies* to *The Book of the Body*: Lowell's and Bidart's Shape-Shifting Personae. Craig Svonkin, Metropolitan State College of Denver.

The domestic poet Robert Lowell and his student Frank Bidart both perform radical identity fragmentations throughout their works, and yet each practices a very different variety of "self-othering" or personae-creation. I explore the social, aesthetic, and psychological considerations behind each poet's adoption of marginalized personae.

4) Sell-Outs, Soullessness, and Civil Rights. Kathryn Stevenson, University of California, Riverside.

A strand of Civil Rights era poetry criticizing exploitative economies suggests assimilation is a choice. Post-Civil Rights era poems, by contrast, suggest questions of complicity are irrelevant since the machine churns. Is the question of acquiescence rendered obsolete in our post-post-industrial world market?

8-3 SA 3:15-4:45 p.m. Mason Hall 5

Food, literature, and film

Presiding Officer: Mark Bundy, University of California, Riverside

1) Affect and the production of mythic place in Martha McCulloch-Williams's *Dishes and Beverages of the Old South*. Christopher Farrish, Claremont Graduate University.

In *Dishes and Beverages of the Old South*, the ideological construct of the "old south," emerges through its very foreclosing and becomes a place trapped in the 'will have been.' McCulloch-Williams mourns the death of something that never was, but her recollections, in a sense, create that very thing.

2) Pavlova Paradise: Arcadia in New Zealand. Cheleen Mahar, Pacific University.

Pavlova, a dessert made of meringue, whipped cream and local fruits, has been iconic of New Zealand cooking, particularly in rural, Pakeha (European). Food culture in Colonial New Zealand became an instrument of national identity and a way in which Pakeha New Zealanders expressed their connection to "home" (Great Britain).

3) Delicious, Isn't It? – Desire, Disgust and Destruction in the Film Adaption of Grass' *Tin Drum*. Martina Caspari, International School of Stuttgart

Schlöndorff's film adaptation takes a close look at the Third Reich. In the movie version of Grass' *Tin Drum*, food consumption is the most revealing visual act depicting the relationship between people and laying bare the inner make-up of the society of the time.

4) The Dark History of Appallingly Awful English Food. Christopher Wilkes, Pacific University.

The legend of awful English culinary practices is reflected upon in the literature of England in the 18th and 19th centuries. Using Bourdieu's theory of a social logic in the hierarchy of tastes, this history is traced and analyzed.

8-4 SA 3:15-4:45 p.m. Mason Hall 3

Germanics (I)

Presiding Officer: Karin Bauer, McGill University

1) The Politics of Goethe's Classicism. Yasser Derwiche Djazaerly, Sam Houston State University.

Although the topic of Goethe's classicism and his attitude toward the French Revolution has often been examined, this paper proposes a fresh look at Goethe's transition from Sturm und Drang to Classicism by focusing on the classicist drama *Die natürliche Tochter* (1803).

2) Johann Heinrich Jung-Stilling: Cameralism, Governmentality, and the Discourses of Honor and Self-Love. Victor Fusilero, University of California, Los Angeles.

In the paper I analyze Jung-Stilling's cameralist writings as well as his fictional works for intersections between his governing technologies and the Pietist concepts of honor and self-love, and the resulting tensions between the family and the construction of the individual in the literature of the German *Empfindsamkeit*.

3) Germanen und andere Feinschmecker: Kulturtransfer und Alterität in Grillparzers Lustspiel *Weh dem, der lügt!* Brigitte Prutti, University of Washington.

Wie überlistet man die Barbaren, ohne sie zu betrügen? Nur ein proto-französischer Kochkünstler ist dieser schwierigen Aufgabe gewachsen. Mein Vortrag untersucht die Inszenierung von deutscher Alterität in Grillparzers Geiseldrama *Weh dem, der lügt!* (1838) mit Seitenblick auf die schauerromantischen Topoi des kleinasiatischen Kolchis in seiner Argonauten-Trilogie *Das goldene Vließ* (1821).

4) Hofmannsthal's "Dialoge über die Kunst." Charles Hammond, University of Tennessee, Martin.

This paper discusses Hugo von Hofmannsthal's oft-neglected early fragment entitled "Dialoge über die Kunst" in the context of the young writer's struggle to come to terms with aestheticism. "Dialoge" is read alongside Oscar Wilde's "The Decay of Lying," a text which inspired Hofmannsthal.

8-5 SA 3:15-4:45 p.m. Mason Hall 20
Violence and Representation: U.S. Contexts
 Presiding Officer: Pauline Beard, Pacific University

1) "Dat Des Do Cuddle My Blood": Aural Imagery and the (Re)Production of Terror in 19th-Century Narratives of Slavery. Jennifer Lynn Stoeber-Ackerman, State University of New York at Binghamton.

The African American literary tradition is permeated with scenes in which representations of sound and the experience of listening are distinctly foregrounded, especially in connection with acts of unspeakable violence. In texts like *Narrative of the Life of Frederick Douglass* (1845) and *Incidents in the Life of a Slave Girl* (1861), sound is a critical medium through which terror travels and by which racialized identities are constructed, experienced, and expressed.

2) Kara Walker's Contextualized Silhouettes of the Civil War. Anna Heineman, University of Iowa.

Kara Walker is a well-known visual artist who creates images which include stereotypical representation of African Americans from the antebellum South. Herself black, Walker has received praise from the art community, but criticism from African Americans for continuing these antiquated representations. Although there is no violence seen in these representations, this analysis will show that sometimes words and images can be just as harmful as bullets.

3) "The American girl I had once been": Somatic and Historical Trauma in Jeffrey Eugenides' *Middlesex*. Yanoula Athanassakis, University of California, Santa Barbara.

This paper explores the artistic expressions and manifestations of historical and corporeal traumata in *Middlesex*. *Middlesex* plays with the discourse of the body and history, and at their intersection, the hermaphroditic protagonist, Cal, is born. Gender, violence, and history come together in this filmic text and push the boundaries of representation to their limits.

8-6 SA 3:15-4:45 p.m. Mason Hall 11
English Literature post-1700 (II)
 Presiding Officer: Annelle Curulla, Columbia University

1) Gendering Gothic Ghosts in Matthew Lewis's *The Castle Spectre* and Margaret Harvey's Raymond de Percy. Heather Anne Wozniak, University of California, Los Angeles.

In the 1790s a gendered double-standard emerges in the representations of supernatural spirits on stage. This paper examines the portrayals of a male and female apparition to expose the construction of gender and sexual codes in the romantic period and highlight the cultural knowledge that is lost when drama is treated purely as text on a page.

2) Writing Against Empire: Fiction Speaking Unspeakable Violence. Jean Arnold, California State University, San Bernardino.

This paper considers fictional representations of violence in the context of establishing and maintaining the British Empire during the nineteenth century. Within narrative's temporal trajectory, a tension surfaces in the gap between an earlier occurrence of unspeakable violence in empire building and the later misrepresentations of that same violence to "the folks back home."

3) The Chronicles of Endgame: Metafiction and Power Relations in Conscious Spaces
Jeremy Ekberg, University of Alabama.

The relationship between Hamm and Clov in Samuel Beckett's *Endgame* offers readers insight regarding the nature of power relations and how these relations are shaped through storytelling. This paper will explore how Hamm's and Clov's narratives morph from anecdotes into tools that enable characters to assert power over one another.

4) "In trance exstatic": Ecstasy and Sexuality in Pope's "Eloisa to Abelard." Courtney Salvey, Baylor University.

Pope utilizes the concepts of the mystical union and ecstasy from Saint Teresa of Avila within the context of the Catholic exegesis of the Song of Solomon to achieve the reconciliation of sexuality and spirituality for the reader of "Eloisa to Abelard."

8-7 SA 3:15-4:45 p.m. Mason Hall 22

Latin American Film and Literature

Presiding Officer: Héctor Mario Cavallari, Mills College

1) Kiss But Don't Tell: Molina's "Lost" Movies in the Adaptation of *Kiss of the Spider Woman*.
Ken Burke, Mills College.

In Manuel Puig's novel, *Kiss of the Spider Woman*, the prisoner Molina passes time with his cellmate Valentin by recounting marginal but enthralling films. However, in Babenco's film version some of these movies are left out. This paper explores Molina's "lost" films and their value for the novel.

2) La lengua de las mariposas- Butterfly": A tribute to the Spanish Collective Memory.
Stella Moreno, Central Washington University.

"La lengua de las mariposas (The Tongue Of The Butterflies)", Manuel Rivas' short story and José Cuerda's film, vindicate collective memory in the shadow of the Spanish Civil War. The story of Moncho is a journey of hope and disillusion through the enchanting, abruptly suspended world of the butterflies.

3) Filming the "Third Age Boom": Cinematic Responses to Ageing in Argentina.
Ana María Rodríguez-Vivaldi, Washington State University.

Through representative films dealing with ageing and related topics such as health, employment and existential concerns, this paper considers Argentine cinematic production since the 90s and its impact in framing how society views old age in general and, in return, on how older citizens view themselves within that society.

8-8 SA 3:15-4:45 p.m. Mason Hall 19

Place and Community-based Language Pedagogies

Presiding Officer: César Lopez, Scripps College

1) Connecting to Place through Language: Engaged Humanities and Ecological Sustainability. Gisela Hoecherl-Alden, University of Maine.

In view of the worldwide ecological crisis language and a growing disconnection from nature, educators must adjust their pedagogical practices. This paper illustrates how a German curriculum can contribute towards a community-based engaged humanities' education, which fosters connectivity between the global and the local as well as environmental consciousness.

2) Language Pedagogy in a Local-Global Context, Ethel Jorge. Pitzer College.

Pitzer College has implemented a Spanish language major that emphasizes a community-based language and culture learning approach linked to issues of social responsibility in Local/global contexts. The program emphasizes the role of local knowledge in language education and its interplay with emigration, Diasporas and multilingual, multi-ethnic contemporary urban conglomerates.

3) Gaining Language Proficiency and Local Citizenship: Place-based EFL Pedagogy and Curriculum, Carol Brandt. Pitzer College.

Imagine Claremont, California studied through a place-based pedagogy for students of English as a Foreign Language with an emphasis on ethnographic fieldwork and community internships. This paper draws examples of making the global-local connection through a community-based EFL curriculum for students from a women's college in Japan at Pitzer College.

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

9-1 SA 5:00-6:30 p.m. Mason Hall 1

Germanics (II) Visual Narratives

Presiding Officer: Anke Biendarra, University of California, Irvine

1) The Dissolution of Gender Roles: Woman as Castrative Threat in Schnitzler's Reigen and Gustav Klimt's Judith I. S. Kye Terrasi, University of California, Los Angeles.

In this paper, I intend to examine the way in which Arthur Schnitzler and Gustav Klimt subvert traditional gender roles through the drastic and often violent way in which male dominance is

undercut by the female figures in the dramatic work *Reigen* and the portrait Judith I.

2) Dialectical Aesthetics in Gerhard Richter's *October 18, 1977*. Ulrich Bach, Texas State University.

I argue that through Richter's artistic enhancements, the horrendous police photographs of members of the Red Army Faction awaken in their very smudginess a new possibility of mourning. In this respect, Richter made painfully apparent the long lost moment in which a vexatious veracity lingers.

3) Identity and Melodrama: Being German in Socialist Realist Cinema. Constantin Parvulescu, Washington University.

This paper focuses on the performance of German identity in the socialist-realist cinema of the former GDR. I study the way in which national identity is constructed via a paradoxical relationship of both exclusion and inclusion of the other.

9-2 SA 5:00-6:30 p.m. Mason Hall 2
Fictions of Honor and Violence in the Old South
 Presiding Officer: William Etter, Irvine Valley College.

1) Lynching and Southern Manhood: How Huck Finn caught The "Sir Walter Disease" and how the Doctors Missed it. Blake Wilder, North Carolina State University.

Witnessing a nascent lynching culture during the 1876-1879 hiatus from *Huckleberry Finn*, Twain conceived of the "Sir Walter Disease," a diseased condition of romanticization. Reading this Southern love of "bogus decorations" allows us to diagnose this social disease through the concluding third and the novel's critical discourse.

2) Conceptualizing Psychological Choice in Charles Chesnutt's *The Marrow of Tradition*: The Fight to Sustain a Superhuman Race. Jasmine L. Leigh, Morgan State University.

In *The Marrow of Tradition*, many of the characters' choices lead back to idealistic views of white privilege. This paper evaluates the personality development of white supremacism, in relationship to blacks, as a means of suggesting that the white race has an unconscious desire to be superhuman.

3) "And by Quentin Compson": The Psychic Inheritance of Historical Violence in Faulkner's *Absalom, Absalom!* Tracy L. Bealer, University of South Carolina.

Quentin Compson's sensuous receptivity to the time, place, and bodily apprehension of historically distant characters in *Absalom, Absalom!* enables him to tell the most politically sensitive account of the Sutpens' downfall. However, this bodily openness makes Quentin vulnerable to psychically incorporating historical traumas in a way that distorts his subjectivity.

4) Honor, Violence, and Pain in the Cass Mastern Episode of Warren's *All the King's Men*. Bert Emerson, Claremont Graduate University.

While concrete acts of violence serve as signifiers for abstract notions of honor, a third element, pain, complicates Jack Burden's reluctant attempts to make meaning of representations of the past, for pain is a psychological and physiological phenomenon that is unmediated and pre-linguistic, and thus anterior to any referential.

9-3 SA 5:00-6:30 p.m. Mason Hall 3

Linguistics

Presiding Officer: Kendra Douglas, Western Washington University

1) Implications of Representations of Casual Conversation in Language Textbooks. Naoko Takemaru, University of Nevada.

It is often pointed out that the discrepancies between naturally occurring conversation and dialogues that appear in language textbooks have significant pedagogical implications. This study examines the extent to which teaching materials reflect actual spoken language by focusing on sentence-final particles, one of the gender-specific features of the Japanese language.

2) Suppletive patterns in Ibero- and Rhaeto-Romance verbs. Matthew Juge, Texas State University, San Marcos.

Comparative diachronic data from the Iberian Romance and Rhaeto-Romance languages reveal patterns of semantic and morphological change in the development of suppletion in different parts of the verbal system and lexicon. Despite these family-internal differences, certain recurring patterns contribute to our understanding of suppletion as a cross-linguistic phenomenon.

9-4 SA 5:00-6:30 p.m. Mason Hall 6

Women in Literature

Presiding Officer: Sandra Kingery, Lycoming College

1) The Epistolary Genre and Maraini's *Dolce per sé*. JoAnn Cannon, University of California, Davis.

Maraini's novel derives its structure from the conventions of the epistolary genre. The choice of a female child as addressee, however, upsets generic expectations. This choice allows the narrator to assume the role of mentor. The narrator uses the epistolary exchange to examine the roles imposed upon women by patriarchal society.

2) Sane Acts within Insanity: A Look at Charlotte Perkins Gilman's "The Yellow Wallpaper" and Virginia Woolf's *Mrs. Dalloway*. Brandi Martínez, University of Nevada, Reno.

Charlotte Perkins Gilman and Virginia Woolf both depict characters who suffer from mental breakdowns. Their depiction of mental illness and treatment suggests an authorial frustration with their respective treatment for their own mental illnesses; each author uses her characters as a means to overcome silencing that mental illness subjects upon a patient.

3) Hemans's Response to the Go-It-Alone Romantic. Kathleen Lundeen, Western Washington University

Though immensely popular as a poet, Felicia Hemans described herself as living in a "void" of intellectual loneliness. In "Mozart's Requiem" and "Properzia Rossi" she counters the uni-verse of her contemporaries (who romanticize the stand-alone ego) by advancing a metaphysics of multiplicity, a philosophy that rejects death as the ultimate boundary of identity.

9-5 SA 5:00-6:30 p.m. Mason Hall 20

Violence and Representation: Modern Asian Literatures and Film

Presiding Officer: Fulvio Orsitto, University of Connecticut

1) Self-Mutilation, Fratricide, and Human Flesh Market: Reading Yu Hua's Poetics of Violence. Jing Jiang, Reed College.

Through a reading of works by Yu Hua, this paper investigates violence as a founding, yet unstable trope in modern Chinese literature, arguing that violence, originally seen as an accident of colonialism, and therefore capable of being cured or undone, has become naturalized and psychologized in the contemporary period, and therefore inescapable.

2) The Violent Third Act in the Films of Edward Yang. Sean Allan, National Taiwan University.

It's usually through an act of violence in the third act that director Edward Yang is able to focus the disparate observations of urban experience and Taiwanese identity. This paper goes beyond Jameson's reading of *The Terrorizers* and considers all of Yang's work as well as reactions to his death.

3) Unearthing the Violence of Representation in Lan Cao's *Monkey Bridge*. Lise-Hélène Smith, California State Polytechnic University, Pomona.

Unlike early Vietnamese American novels which were concerned with keeping the past alive alongside the present to prevent the disappearance of traditions, *Monkey Bridge* stages a mother's sacrificial death and uncovering of her violent past the better to break free from its chains and ensure the survival of her offspring.

9-6 SA 5:00-6:30 p.m. Mason Hall 11

Folklore and Mythology

Presiding Officer: Heide Witthöft, Indiana University of Pennsylvania

1) The Amazons in the Era of Reason, Enlightenment, and Freemasonry. Sufen Sophia Lai, Grand Valley State University.

The paper investigates how the rationalist philosophers and writers, such as Spinoza, Hobbes, and Voltaire employed the Amazonian myth to justify the reason and civility of patriarchy, and how the Amazon myth was incorporated into the initiation rituals of the French Freemasonry.

2) Queen of Heaven. Logan Greene, Eastern Washington University.

When Europe put away the sacred stories of Ishtar, Isis, and Persephone as “mythology” and adopted a religion without a goddess, we lost a vision of divinity as feminine, of the feminine as divine. This presentation explores our legacy of the divine feminine from the ancient world.

3) Judging Beauty: Lohengrin, Psyche, and Alternative Leadership in Du Bois's "Of the Coming of John." Erika R. Williams, Emerson College

In reinterpreting the myths of Lohengrin and Cupid and Psyche, Du Bois's "Of the Coming of John" centers its egalitarian argument around a male leader, whose beauty must be judged by a woman. By offering an aesthetical allegory for political progress, Du Bois emphasizes the value of black and female agency.

9-7 SA 5:00-6:30 p.m. Mason Hall 19

Cinéma Francophone

Presiding Officer: Marie-Magdeleine Chirol, Whittier College

1) Femmes et violences dans le film tunisien "Miel et cendres." Ahmed Bouguarche, California State University, Northridge.

Trois tunisiennes qui auraient pu être de n'importe quel pays maghrébin se croisent dans le malheur. Chacune a une vie différente des autres mais elles ont en commun la violence du harem (interdit en arabe) fait partie de la mentalité patriarcale. Cette violence se manifeste à différents niveaux.

2) A Dislocated Algeria Mapped onto French Consciousness: A Comparison of Jean-Luc Godard's *Le Petit Soldat* (1960) and Claire Denis' *Beau Travail* (1998). Daphne Potts, University of California, Davis.

Examining the ways in which national spaces are used connectively and comparatively in Jean-Luc Godard's *Le Petit Soldat* and Claire Denis' *Beau Travail* in order to highlight issues surrounding Algeria (the War and immigration respectively) and bring them into French consciousness.

3) Josephine Baker, une femme en Résistance. Monique Saigal, Pomona College

Que sait-on vraiment de Joséphine Baker? Le film d'Yves Riou et Philippe Pouchain nous révèle un aspect moins connu de l'artiste des années folles? Pourquoi a-t-elle quitté son pays natal? Comment a-t-elle prouvé son amour pour la France? C'est ce que nous essaierons d'expliquer dans notre propos.

9-8 SA 5:00-6:30 p.m. Mason Hall 22

Ancient-Modern Literary Relations

Presiding Officer: Nandan Choksi, American InterContinental University, South Florida

1) "Beowulfs and Batmans": Gilgamesh and Odysseus Heroes. Deke Parsons, Claremont Graduate University, Claremont.

In this presentation I argue that heroes from different eras, cultures, and media can be usefully compared by examining the pattern of behavior of each hero within that hero's story. A survey of heroes shows that each hero can be classified into one of two types.

2) Linguistic Disinterment in Thomas Browne's *Hydriotaphia*. Brian Cooper Ballentine, Brown University.

Are etymologies forms of historical discourse? If a writer borrows language, does he also borrow the history of that language? This paper investigates how the early modern philosopher Thomas Browne uses linguistic borrowing to insist on England's proximity to and participation in Greek and Roman histories.

Announcement



Pacific Coast Philology is now accepting submissions for the 2009 journal as well as for the Special Issue devoted to "Violence and Representation." Please send all submissions and queries to: Lorely French and Pauline Beard, PCP Co-Editors / Pacific University / 2043 College Way / Forest Grove, OR 97116: frenchl@pacific.edu ; beardpl@pacific.edu

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