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AURA-TING THE NATION: THE PAST AS PARADOX IN JAPANESE ENKA SONG

In his often quoted essay, "The Work of Art in the Age of Mechanical Reproduction," Benjamin outlines his theorizations regarding the 'aura' of traditional art works that he feels is under threat of decay in the modern era of mass production. The 'aura' may be interpreted as a withered quality that Benjamin projects on to past cultural objects. In the context of this paper I have chosen to coin the subsidiary terms, 'aurate' and 'auration', to indicate the processual acts of 'past projection' occurring within cultural media. While an auration can occur within the imagination of an individual observer/critic who projects a vision of an imagined past onto a work of art, it can also be a phenomenon occurring within the work of art itself. In the case of Japanese enka song, for instance, we find an entire contemporary musico-poetic form that revolves around the evocation of, and the longing for, an imagined past.

It is often said that *enka* is 'the essence of Japan', and yet seldom is this emphatic statement placed under critical scrutiny. It is my position that *enka* is an art form that serves to aurate the Japanese nation into existence within the cultural imaginary of the Japanese people. As an auration, *enka* necessarily evokes a vision of a shared Japanese past as an answer to present ontological deficiencies and uncertainties – for example, the sense of social unrest felt due to the intensive westernization of Japanese culture. In the context of *enka*, the auration of the past is thus inextricably linked to a longing for unified, homogenous, national, 'Japanese' culture. The projection of essential 'Japaneseness' within the genre of *enka* is, however, a somewhat confusing process, for the genre of *enka* is itself a hybrid musical style containing both western and Japanese elements. Through a close examination of representational *enka* songs, I hope to disentangle some of the complex, and often paradoxical processes that are inherent in this musical and poetic form.

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HAMLET AND POSSIBLE-WORLDS THEORY IN LARS WALKER'S BLOOD AND JUDGEMENT

At first glance, Lars Walker's 2003 novel *Blood and Judgment* appears to be 'merely' a postmodernist rewrite of Shakespeare's *Hamlet*, an expansion of the play's fictional world – as well as that of its main source, Saxo Grammaticus' *Historiae Danicae*, not to mention four hundred years' worth of critical speculation – in the form of a popular fantasy. However, its exploration of two worlds seen from the perspective of a third, that of the novel itself, goes beyond the usual interfictionality present in postmodern rewrites to incorporate many of the principles of possible-worlds theory. Walker uses the interconnection of possible/fictional worlds to explore – and provide wry comment on – many of the questions that scholars have had about Shakespeare's play, and to demonstrate "the power of great literature" (Walker 289) to create its own worlds, not just in the minds of its readers, but elsewhere in the universe as well. Reading Walker's novel and its source texts from the perspective of possible-world theories such as David Lewis' modal realism and Lubomir Dolezel's theories of transduction and intertextuality provides a greater appreciation of Walker's use of many conventional plot elements of possible-worlds fantasy, such as alternate possible universes and switching minds and bodies, in a transformation of the source texts and the novel itself into a clever mixture of fantasy, literary criticism, and scientific/philosophical speculation – in an analogy to the ways in which Shakespeare transformed Saxo Grammaticus' semi-legendary historical narrative into a masterpiece of English literature.

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LITERARY AWARENESS IN AN ELEMENTARY SCHOOL: THE INFLUENCE OF SOCIAL CONTEXTS

Recent surveys (INAF, 2005; PISA, 2000, 2003 & 2006) reveal that there is a reading crisis in Brazil. A large number of Brazilians are functionally illiterate and, for this reason, are not able to construct meaning from literary texts. Studies developed by REDES (Fausto, 2006; Mendes & Almeida, 2006) show that students do not consider reading a pleasant experience any longer in their transition from the sixth and seventh grades to the eighth and ninth grades. The present research suggests possible ways to change this setting by means of Literary Awareness. To this purpose, workshops were offered to two groups of six graders from different social backgrounds. The meetings were attended by one hundred students from a private school, as well as by seventy-seven students from a public one. Both groups took part in twelve meetings which were aimed at sensitizing students to the manipulation of verbal art. The purpose of the workshops consisted in allowing students to respond affectively to textual patterns and teach them how to produce substantiated interpretations by observing these stylistic patterns rather than by merely paraphrasing the content of a given text. In order to know students' evaluation of the workshop, they were asked to fill out a questionnaire which contained questions regarding appreciation, interest and level of difficulty. They also answered questions concerning what they learned and what they liked the most. Besides providing readers with an understanding of their role in the construction of meaning, this study aimed at verifying whether Literary Awareness workshop were actually effective in terms of bringing pleasure back to reading.

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THE REDES PROJECT

In this presentation we will introduce REDES (Research and Development in Empirical Studies, www.redes.de), which is an international project born of the cooperation between three staff members of the universities of Munich (Germany), Utrecht (Netherlands), and the Federal University of Rio de Janeiro (Brazil). The project was launched on September 10th, 2002 during the visit of Prof. Willie van Peer and Dr. Frank Hakemulder at the Federal University of Rio de Janeiro. REDES means 'networks' in Portuguese (but it also means 'hammocks!'). REDES aims at promoting the scientific study of culture from a multi-cultural perspective.

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THE ARCHEOLOGY OF IGNORANCE

In 1961, Tibet scholar D.L. Snellgrove was given a gift of a silver bowl which had long been an heirloom of a certain aristocratic Tibetan family. The bowl, long afterwards held by Oxford's Ashmolean museum, was later identified as a Greco-Bactrian work indebted to the Hellenistic style of the Seleucid kingdom. More interestingly, the particular motif depicted on the bowl apparently represents a scene from *Iliad* book 2 (ll. 303-30), in which the length of the war is prefigured by an omen of a snake eating a mother bird and her brood. While other relics depicting myths associated with the Trojan cycle have been found farther east (primarily at the terminus of the Silk Road near Xian, China), this bowl represents the easternmost known travel of specifically Homeric narrative before the age of modern colonization.

Interpretation of this displacement of Mediterranean textuality into Himalayan bowl-dom would perhaps itself require epic form, if the full history of such a displacement were in any way recoverable. As it is not, hermeneutical accountability toward the object may perhaps be exhausted by theoretical contemplation of the multiplicity of this displacement, the striking spatiality

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of which may obscure an equally befuddling temporal mismatch. As in any journey, this text's place may be inextricable from its time, and the longevity of a quasi-colonialist Hellenistic culture in parts of west-central Asia seems to relate to why this particular snippet of Homer congealed into an elite heirloom in Lhasa.

There are many suggestive theoretical problems which could arise from the comparison of unrelated cultural regions in the premodern period, not least the questionable validity of either using or avoiding postcolonial modes of analysis with premodern texts. However, while such issues need to be addressed, the problem of time for comparatists ought not be limited to a reading of the importance of perceived time in the formation of the text/bowl; nor can it be contained by noting the disparate historicities of primary text (or art object) and contemporary hermeneut, and the (im)possibility of recovering one age of cultural crossings through the accumulated layers of several others. Rather, the Snellgrove bowl, by implicating in compact form so broad a swath of space and time, forces the comparatist to shuttle between these mutually-exclusive orders of experience in order to imagine even the ground upon which interpretation could begin. And in this shuttling, it is only prudent to ask: is literary history possible for those of us determined to compare cultures with only exceptional interrelation; and if not, with what ought it to be replaced?

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SURREALISM'S ANGLO-AMERICAN AFTERLIFE: THE HERBERT READ AND HENRY MILLER NETWORK

My presentation traces the unrecognized counter-narrative to Surrealism and its acknowledged English offspring. I begin with Henry Miller and Herbert Read's unpublished correspondence surrounding the London International Surrealist Exhibition of 1936. Their correspondence charts an anarcho-individualist opposition to the socialism and dialectical materialism of the French Surrealists. Histories of English Surrealism record it as a short-lived phenomenon rising rapidly from the Exhibition and vanishing nearly as quickly. Contrastingly, the Read-Miller letters trace the changing political aims of English Surrealists while maintaining its aesthetics and techniques, which led to a reconstruction of the English Surrealists in a loose network centered on the Anglo-American Villa Seurat authors in Paris. I approach Miller and Read as authors, critics, and readers in their letters. In doing so, I retrace their 'lost' literary network, which links several avant garde authors under a common Surrealist aesthetic impulse: David Gascoyne, Alex Comfort, Lawrence Durrell, Elizabeth Smart, Robert Duncan, Dylan Thomas, George Seferis, and Anais Nin. This paper derives from a scholarly edition and study of the Miller-Read letters being published this Fall, as well as archival materials held at the University of Alberta, the University of Victoria, and UCLA.

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INTERSECTIONS: AFRICAN-AMERICAN SPIRITUALS THROUGH A MUSICO-LITERARY LENS

In the colonial and antebellum periods, the intersection of African oral traditions and a foundational Western religious narrative resulted in the creation of African-American spirituals. In my paper, I will examine of spirituals to evaluate how "musico-literary" texts are read in comparative literary studies (Lovell xiii).

Spirituals are songs that mix media by "blending melody or poetry or melody and narrative" (Godlovitch 12). Unlike classical forms of vocal music such as opera, spirituals have traditionally received little attention due to their status as folk songs (Epstein, *Sinful* 100). My paper will

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demonstrate how the study of folk songs can reveal important methodologies for reading musico-literary texts.

I will begin by applying a definition of folk songs adopted by the International Folk Music Council to selected spirituals, followed by a discussion of the technical devices that facilitate oral transmission. I will then explore the problematic transcription process in which orally transmitted texts were transposed into the printed forms that are used by contemporary scholars and performers. Since they were transcribed predominantly by Caucasians who were schooled in the Western musical tradition, many important elements of spirituals were lost forever when they were written down. To illustrate this point, I will compare two representative versions of the spiritual "Go Down, Moses," one from J.B.T. Marsh's *The Story of the Jubilee Singers* (1881) and one from the second volume of Henry Thacker Burleigh's *The Celebrated Negro Spirituals* (1919). I will conclude with a performance of "Go Down, Moses," to emphasize the importance of addressing both the music and literary elements of vocal music when it is studied in an academic context.

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TWO DISQUIETUDES: TENSION AND TEARS

The consequences of trauma often include a profound layering of experience. At one level, triggered by specific reminders, vivid re-experiencing of the traumatic engagement in flashbacks and nightmares presents a deeply disturbed sense of self situated in and challenged by crisis. On a second level, a present that combines anxious vigilance and depressive anhedonia provides a continuing sense of self that lacks revitalizing purpose. And, on a third level, memories of a pre-traumatic and conventionally lively past present a now inaccessible self that has been tarnished and betrayed. In their encounters with literature, readers who report recent trauma often echo these layers of experience in descriptions of their reading experience. In contrast, readers who report recent loss, even traumatic loss, similarly echo these layers of experience but in a manner that allows revitalization of the present through identification with a tarnished but not irrecoverable past. In this paper, I will discuss the interplay between the tense vigilance of trauma and the painful sadness of loss among readers who manage to find aesthetic alternatives to the desert in the desert.

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EXILE AND LANGUAGE IDENTITY: THE FICTION OF NANCY HUSTON

This paper will present an examination of conceptions of linguistic identity as presented in Nancy Huston's *Losing North*, in which Huston theorizes her experience existing in a state of in-betweenness – the result of an adulthood living in Paris and a childhood in Canada and the North-Eastern United States, a purely English speaking world. Her conception of 'belonging' is inextricable linked to the sensory and tactile memories created via childhood experience that indelibly forms the way in which language holds meaning. She writes of her hyper-awareness of the French language, and the betrayal foreigners face daily when communicating in a tongue that is not theirs by birth. This tenuous situation of operating in a foreign language on a day-to-day basis contrasts sharply with Huston's subsequent focus on her disconnect from her native tongue, and the loss of personal history and memory that such a disconnect represents. I will argue that the emphasis on orientation/disorientation in *Losing North* reveals the highly constructed and relative nature of meaning within language – which in turn emphasizes the instability that the narrated identity (in this case, specifically that related in *Losing North*) becomes confronted with when, in order to relate itself, it must undergo a process of translation and reinterpretation.

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HIDDEN TRUTH IN MO YAN'S *BIG BREASTS & WIDE HIPS*

After Mao died in September 1976, a series of reforms and movements were initiated in China. At the Third Plenary Session of the Eleventh Party Congress held in December 1978, Deng Xiaoping announced the plan for the Four Modernizations and clearly called upon the intellectuals to liberate their thought and not to fear a return to repressive politics. It seems that after so many years' totalitarian policy, the right time came for the Chinese intellectuals to write their inner feelings and to play the roles of political, moral and ideological arbiters. Yet, the Democracy Wall event in the following year 1979 and the subsequent "Anti-Spiritual Pollution Campaign" and "Anti-Bourgeois Liberalism" told them that literature could never escape the fate of serving politics. The alternative change of warm and cold literary weathers was an indication of how the intellectuals were utilized to serve the interest group and how difficult for the new regime to find a balance between the "reform and opening" and a political/ideological centralization. After hearing or experiencing so many political movements, Chinese veteran writers had already figured out a roundabout route to establish their reputation while to meet the commercialization of book market —they either write "politically innocuous material such as travelogues, sketches of unusual people, or stories of peculiar coincidence". The family saga became the most favorite literary genre. Through chronicling the lives and doings of a family or a number of related or interconnected families over a period of time, an overall picture of a particular society and epoch is formed. By doing so, the novel plays a function of interpreting history from a non-bureaucratic point of view.

In the 1980s and 1990s, a tide of family sagas emerged in China. They were either prize winners or best sellers, among which Mo Yan's *Big Breasts & Wide Hips* was the most controversial and transcendental one. Covering a history of 100 years, from the Boxer Rebellion of 1900 to the post-Mao years, through the fall of the Qing dynasty in 1911 and the early years of Sun Yat Sen's Republic, the Japanese invasion in the 1930s, two civil wars from 1927-1937 and 1945-1949, and the Cultural Revolution, this novel tells a story of how three generations of Shangguan family struggled, perished and survived in the waves of war, famine, and Communist enforcement. Big breasts and wide hips stir sensuality but also transmit a sublimed motif: matriarchy and life power. By using the literary apparatus of fragmented scenes, violent language, multi-narrative angles, reverse of time order, stream of consciousness, madness, and erotic descriptions, mother worship, sacred femininity, castration of masculinity, primitive desire, social corruption, and political tyranny was depicted. In a way that is not demanding but entertaining, *Big Breasts & Wide Hips* creates a popular myth that distills the traditional aesthetic norms and political ideology, setting readers to rethink and redefine literature's role in society, politics, and culture.

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CONTINGENCIES OF COMPARISON AND THE IMPOSSIBLE COORDINATES OF A WORLD LITERATURE SYSTEM: GOETHE AND CARLYLE

In the 1970ies and 80ies some of the most important representatives and founding scholars of *comparative literature* have often enough referred to Goethe's concept of *world literature* in order to define the core subject of their discipline. In how far *world literature* is still relevant for comparative literature's self-image becomes clear when we consider more recent studies such as David Damrosch's *What is World Literature* [2003]. Nevertheless, the recurring references to the concept of *world literature* involve some rather serious methodological and theoretical problems. On the one hand, transdisciplinary references to Goethe's key concept by *postcolonial*, or more recently, *transnational literary studies* threaten to replace the disciplinary identity of comparative literature. Furthermore, *world literature* confronts us with conceptual difficulties. What is possibly meant by

the term? Is it just the ›best literature‹ of the world, but then we should ask ourselves: Who has the institutional power and the authoritative right to define what the best literature of the world is? Or does *world literature* just mean ›all the literature of the world‹? But who wants to be so pretentious as to assume that any person living could possibly ever come to terms with such a vast field of study!

In order to illuminate some of these problems I would like to suggest a historical approach. As I will argue, Goethe's invention of the term in 1827 can be seen as a paradigm change in the more narrow sense of the *sociology of science*, for it has led to a new demarcation of the coordinates of intercultural comparison that made the concomitant emergence of the discipline of comparative literature possible in the first place. Acquiring an insight into the historical *apriori* of world literature can thus help us to decide if the term is still an appropriate instrument for handling the challenges of our own historical situation. In the second part of my paper, I will focus on Thomas Carlyle's *Sartor Resartus*. Carlyle was one of the most important if not the major correspondent of the elder Goethe, and he provided the latter with many occasions to further develop the concept. The other reason for drawing on Carlyle is that *Sartor Resartus* and, more specifically, the field of study represented by its protagonist Professor Teufelsdröckh, can be considered a *paradigmatic* instance of world literature. By discussing Carlyle's one and only fictional work I hope to clarify some of the problems connected with the institutionalization of a discipline that can be ironically compared with the discipline represented by the Professor. For as we will see, the research object of Teufelsdröckh's ›science of Things in general‹ is as vague a research object as any true and genuine comparatist can ever dare to dream of.

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THE APOLOGY OF POPULAR FICTION: EMPIRICAL STUDIES OF LITERATURE AND THE CANON OF REQUIRED READING

Readers who do not follow the cultural patterns of literary behavior, who do not read books recognized as "important", "crucial", or "fundamental" feel uneasy and want to excuse themselves. In my studies readers made a significant distinction between literature they read „for pleasure” and literature they found time-consuming, hard and unpleasant. The latter category consisted mostly of the works ascribed to the cultural canon of required reading.

Reading the works considered „memorable” for a community plays a crucial role in the course of education. Through reading such works people acquire cultural competence, they internalize patterns of behavior that are highly valued in the society. The importance of the canon of reading is well recognized by governments which use it as a transmitter for particular ideologies.

However, perceiving literature exclusively as a means of conveying values is a serious misunderstanding. As Paul Hernadi points out, apart from the social function, literature serves also as a tool which expands “the cognitive, emotive, and volitional horizons of human awareness” (2002:21). Drawing on the results of my study I would like to stress the importance of reading as a daily-life activity, which serves diverse purposes such as: cognitive tuning, “loosing touch with reality”, stopgap activity. In my paper I suggest changing the approach towards the booklists by taking into account the individual dimensions of reading.

Hence, I argue that popular literature (romances, thrillers...) is underestimated and we should not overlook its importance for readers' performance in daily life. I reckon that empirical study of literature may play an important role in education by drawing up the new concept of the canon of required reading.

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MANU SMIRITI AND WOMEN IN SOUTH AND EAST ASIA

Manu, the first man in Hindu mythology, propounds woman's status as follows: "Her father protects (her) in childhood, her husband protects (her) in youth, and her sons protect (her) in old age; a woman is never fit for independence" (Chapter IX: 3, *Manu Smiriti*). *Manu Smiriti* is one of the manuals on the religious and moral law of early Brahmanism, the precursor of Hinduism. Manu is blamed by Indian women for having codified the subjection of their sex to men with the aid of divine authority. In fact, Manu's exhortation for woman's restraint has not been applied exclusively in India. *Manu Smiriti* was later absorbed in the Buddhist scriptures and transferred to East Asia, such as China, Annam (Vietnam), Korea and Japan, more than a thousand years ago. Turned into a traditional and structural catchphrase ---*The Three-Fold Obedience*---the woman's obedience to three men, her father, husband and son, Manu's word has been widely disseminated and deeply embedded in those areas. *The Three-Fold Obedience* has been quoted to teach women their gender inferiority and dissuade them from challenging and threatening male supremacy up to now. Nevertheless, entrenched by ancient Chinese culture for a long time, most East Asians came to believe that the catchphrase was a Confucian construct. No comparative research has been attempted yet to examine Manu's word has been interpreted and has shaped femininity in India and East Asia. This essay is a brief study of *Manu Smiriti* and women depicted in Indian, Chinese and Japanese literature.

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RESISTING INTERPRETATION OF TARKOVSKY'S FILMS

As one of Tarkovsky's correspondents put it after watching *Mirror*, "The film is about me" (*Sculpting in Time*, 11). How is such an experience possible? I begin with my own first responses to Tarkovsky's films over 25 years ago (especially *Solaris* and *Mirror*) and consider the kind of impact they have made on me. I then use this evidence to locate some parallels in the research involving empirical studies of literary reading (based on psychology, neuropsychology, and some aspects of literary analysis) and question to what extent we can draw on findings in this area to understand such personal responses to the films. As a part of this discussion I note that Tarkovsky discourages interpretation of his films, a position I have also advocated when considering literary reading: artistic works are to be experienced not interpreted. Where, then, is meaning to be located? "Our knowledge is like sweat, or fumes, it's a function of the organism inseparable from existence," Tarkovsky said (*Diaries*, 284). Such a remark suggests that the physicality of the experience of his movies, their sensory and emotional impact, is where we should focus; this is what Tarkovsky's style as a director uniquely provides. As a part of this exploration I consider two other distinctive aspects of Tarkovsky's art: his emphasis on non-linear time and the experience of what Bergson called *durée*; and how his representations of nature evoke an animate dimension, suggesting a continuity with human feelings and motives - also shown by Romantic writers such as Wordsworth or Shelley in depicting the sublime and picturesque.

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WRITERS, READERS, TEXTS: PSYCHOLOGICAL INVESTIGATIONS

A theory of writing literary fiction should help us to read. A theory of reading literary fiction should help us to write. Rather immodestly I offer a conjoined theory of writing-and-reading fictional texts. With more modesty, I can say that the writing part of the theory derives from Linda Flower and John Hayes, from writers interviewed for *Paris Review*, from Jane Austen, and from Gustave Flaubert. The reading part derives from Anton Chekhov, Marcel Proust, and Virginia Woolf. The central idea is that a writer must offer the reader cues to start up a mental simulation of characters in a story world. I offer some empirical studies that bear on the theory, and concentrate on the question of how texts enter the minds of readers in such a way as to sustain the simulation, bring the world of a story alive, and move readers emotionally.

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BAD PORTRAIT, GOOD (?) MONOLOGUE: A QUESTIONABLE TRANSCENDENCE OF MEDIOCRITY IN ROBERT BROWNING'S "ANDREA DEL SARTO"

Monologue is a good genre for dramatizing the insight that in representing the other the artist may unethically express only his own desire. In Robert Browning's "My Last Duchess," a Duke has his purportedly unfaithful wife murdered and replaced by her portrait, access to which he controls by opening and shutting a curtain. While "Andrea del Sarto" isn't so spectacularly violent—Andrea's wife Lucrezia agreeing after negotiations to sit quietly for a portrait—it dramatizes the same insight. The ethical critique of Andrea is indirect, though, passing through an aesthetic critique of his perfect grasp.

By contrast, the reaches of Michelangelo and Raphael are said to exceed their grasps, with positive ethical implications. These geniuses, Andrea implies, commit no violence because they recognize an inappropriable otherness in their subjects—or in one of their subjects, anyway, e.g., Mary. With this qualification, Andrea does violence to Lucrezia, unjustly blaming her graspableness for his mediocrity.

Browning seems to grasp this ethical implication, allowing Andrea to redeem himself eventually by recognizing that the reasons for his mediocrity aren't so simple. Indeed, Andrea's monologue ends without a clear answer. And because Lucrezia serves as the enigmatic, metaphorical face of this unattainable truth, Andrea's monologue upon her, unlike his portraits, meets the criterion of genius. Lucrezia is vindicated, and the domain of great art expands to include domestic subjects—a Browning goal.

But Browning seems blind to the ethical import of the distinction he makes within the domestic sphere between the aesthetic value of what Andrea negotiates with Lucrezia and what she more preciously withholds. If grasping is one form of violence, locating subjects beyond one's reach to better capitalize on their mystery is another.

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SEAMUS HEANEY'S REINTERPRETATION OF THE PASTORAL ECLOGUE

My research centres on the use of classical poetic traditions in contemporary poetry. I am particularly interested in Seamus Heaney's use of the pastoral eclogue in the tradition of Virgil and Theocritus. Virgil's *Eclogues*, published in the 1st century BCE, meditate on the nature of poetry and the function of the poet. Written during a long period of civil conflict, the poems reflect on the power of poetry amidst social disruption and the collapse of ancient intuitions (the Roman Republic). Seamus Heaney, in such poems as *Bann Valley Eclogue* and *Glanmore Eclogue*, engages in a dialogue with Virgil in order to find ethical and political connections between Virgil's

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Italy and the recent troubles in North Ireland. Heaney transforms Virgil's Latin idiom into an Irish dialect, and reforms the pastoral eclogue to suit a 21st century poetics. He then takes his place in the long tradition of reading and reinterpreting Virgil alongside other major poets such as Dante, Milton, and Shelley. It is therefore my intention to discuss how Heaney's poems open the possibilities of translation and interpretation between ancient and modern poetic and political spheres.

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POLITICAL UNCONSCIOUSNESS: READING YAN GELING'S *THE NINTH WIDOW*

The appearance of Yan Geling's *The Ninth Widow* aroused a big wave of critique in 2006 China. While some commend it as one of the most important publications, some criticize its value system. In this paper, I would like to explore the historical narratives demonstrated in this novel. It seems to me that most historical events in contemporary China have been formalized or fixed by historical narratives. Based on these narratives, the revolution is absolutely correct and should be contributed whole-heartedly. Whereas in *The Ninth Widow*, all these established ideas become uncertain and request further examination.

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“THERE, BUT FOR ... GO I:” COMPASSION AND DISGUST AS MARKERS OF CULTURAL DIFFERENCES IN READING VIOLENCE

In *Upheavals of Thought: The Intelligence of Emotions*, Martha C. Nussbaum develops a theory of the emotions as judgments of value and argues that certain works of literary art may be morally refining, whereas others may elicit destructive behaviors. She focuses particularly on the importance of compassion in moral development and disgust as its impediment. A preliminary empirical study of cultural differences in the responses to violence in literary texts corroborates Nussbaum's claims. Brazilians, Germans, and US-Americans read three excerpts from Latin American literary texts containing graphic descriptions of violence and answered questions assessing their emotional and judgmental reactions. Results showed significant differences between participating cultures as well as between different text passages.

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VODICKA'S THEORY OF LITERARY HISTORY

The contribution of Prague School to literary theory is often overlooked partially because the concrete investigations into literary structures and into the historical and sociological context done by the Prague Structuralists are concentrated on Czech and Slovak literatures and their contexts. Structuralist methodology however remains relevant and is embedded in literary criticism even at the beginning of the 21st century. The contribution to structuralism by Felix Vodika is his investigation of literary and social norms that motivate reception of individual works in a given historical period. His theory balances concrete socio-historical context with what is specifically literary and aesthetic. Vodika casts doubt, in Jurij Striedter's words, "upon the one-sided readings that in their moment of timeliness attain the status of dogma." While Vodika's theories are vulnerable to some problems, especially in how they handle diachrony, they are relevant not only for thinking about the study of literature and literary history but also for thinking about inter- and multi-disciplinarity within comparative literature. This paper seeks to reflect upon the field of literary studies and its project through assessment of Vodika's contribution to the theory of literary history and the larger project of (Prague) Structuralism.

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THE STUDY OF THE HUMANITIES AND ITS DISCONTENTS

In 1930 Sigmund Freud published his classic study *Das Unbehagen in der Kultur*, translated in the same year into English as *Civilization and Its Discontents*. In it, Freud argued in favour of “the irremediable antagonism between the demands of instinct and the restrictions of civilization” (Dickson 1985: 246).

Despite decades of empirical work in the study of literature, carried out in a variety of countries (Canada, Germany, Hungary, Israel, the Netherlands, the United Kingdom, the United States, to name only a few), despite the existence of good introductory textbooks (Hakemulder 2000; Bortolussi & Dixon 2003; Miall 2006; van Peer, Hakemulder & Zyngier 2007), and despite the pool of highly promising junior scholars on this domain, the Humanities continue to display a considerable discomfort – if not downright hostile attitude – toward empirical studies in their field. This, I will argue, is a truly *instinctive* reaction of scholars who have been trained in the traditional methods of the Humanities. It represents the ‘gut’ reaction of students of art history, literature, or theatre studies, to any effort of their discipline, to become more ‘scientific’.

Yet there exists a small, though not insignificant group of students (with their own institutionalized organizations) that has tried to implement precisely that: C.P. Snow’s ‘Third Culture’ in the domain of the Humanities. Within this group, the insight developed that in order to augment our self-understanding as human beings, we must go beyond our instinctive reactions – and establish a truly self-critical attitude toward our cherished ideas of the Humanities. One could call this ‘restrained’ response one dictated by *civilization* rather than instinct.

The present paper will explore the sources of the antagonism between these two currents in the Humanities. I will argue, *contra* Freud, that from a rational point of view, there need not be any antagonism between them. The consequences of such a view are wide-ranging, for they imply a new view on the study of the Humanities, one in which the traditional antagonistic approaches can happily work together to achieve a deeper understanding of how culture ultimately shapes human beings.

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PANEL ON FOREGROUNDING THEORY

Ever since the theory on ‘foregrounding’ was first developed by the Russian Formalists and later refined by the members of the Prague Linguistic Circle, the theory has attracted the attention of scholars in literary theory and comparative literature in the West – if not worldwide. Since the seminal publication of van Peer’s *Stylistics and Psychology: Investigations of Foregrounding* (London: Croom Helm, 1986) the study of foregrounding has taken on an empirical slant: the original assumptions of its theoreticians have been put to rigorous tests. The results have been highly interesting: many of the original conjectures of the Formalists and Structuralists have been confirmed in highly controlled reading experiments. As is stated in the introduction to the issue, the theory has been the subject of such experiments with over 2,000 participants, something which no other literary theory can claim. The results have not only corroborated the basic insights of the theory, they have also shed light on a wide range of issues which had not been conceptualized initially, thus propelling the theory further.

A recent issue of the journal *Language and Literature* (published by Sage international), edited by van Peer contains contributions by several scholars who will be present at the international Coordinates of Comparison conference in August 2007: Fialho, Miall, Sopcak, van Peer, Zyngier. We propose to discuss the further development of the theory with the audience, next to pragmatic issues, as how to disseminate the results of this research further in the Humanities, where there

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still is a heavy anti-empirical slant. Copies of the issue of *Language and Literature* will be provided for participants.

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INVESTIGATION AND ANALYSIS IN CROSS-MEDIA RECEPTION: SCHUBERT, GOETHE, AND OTHERS

Is there ever a simple, happy medium where two media coexist and interact equally? If one assumes that there is indeed a mental space where media converge and are understood simultaneously, what problems arise if and when one medium overrides the meaning of the other? It is difficult to distinguish with precision what individuals respond to in the reception of media presented simultaneously. The relationship between music and text when used together is a complex one which I aim to investigate and analyze in this paper. Using the poet-composer combinations of Schubert and Goethe, and Britten and Donne, I will analyze in a traditional hermeneutical sense the interaction between text and music. Historical and musicological analysis of "An Schwager Kronos" (Goethe/Schubert) and "Oh Might Those Sighs and Teares" (Donne/Britten) will act as examples of the complexities of music-text combination. In addition to this, I have conducted studies in Edmonton and Munich which highlight the following: distinctions between how individuals interpret and respond to music and text on an emotional level; cultural differences which affect judgments surrounding the reception of media; potential for growth in this area of empirical studies. After a brief overview of the studies, I will focus on how changes in pedagogical approaches in public education might make students more willing to explore and enjoy areas of media that might otherwise be categorized by them as obligatory.

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EPISTEME AND PARADIGM: TWO WAYS OF LOOKING AT COMPARATIVE STUDIES

This paper discusses the theoretical implications of the related notions of "episteme" and "paradigm" for a philosophy of translation and comparison and for cross-cultural theory in general. Michel Foucault evokes "episteme" to talk about "the fundamental codes of a culture" and "the pure experience of order and of its modes of being." Episteme in this sense is different from "paradigm" as defined by Thomas Kuhn. A paradigm seems to determine *particular* theories, whereas an episteme is the condition of possibility of having any theories at all, of having particular *kinds* of theory. As Vincent Descombes has argued, there is the aspect of "a social constraint" in paradigm shifts which "lead in the direction of what is expected, a direction determined by current models of intelligibility." In the light of this distinction between episteme and paradigm, translation and comparison may be seen to tell us more about the operations of thinking in relation to the so-called "primary order." Translation is what brings the untranslatable into being. What is translatable and untranslatable can only be recognized after translation. What exists before the imposition of a certain logical schema can only exist after the fact; that is, order in its primary state is accessible and conceivable only through interlinguistic and intercultural experiments in translation and comparison. Comparison brings the incomparable into being. What is comparable and incomparable can only be recognized in and after the act of comparison. Episteme and paradigm are the two primary ways of thinking about order and the incomparable.

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FICTIVE NARRATIVE BY A RELIABLE NARRATOR: H. F. IN DANIEL DEFOE'S *A JOURNAL OF THE PLAGUE YEAR*

In order to warn his contemporaries of the possible reoccurrence of the bubonic plague of 1665, and also in response to the pestilence pervaded in Marseilles in the early 1720s, Daniel Defoe (1660-1731) expresses his concern toward the society through the voice of H.F. in *A Journal of the Plague Year* (1722). The story of London in 1665 conveys miserable circumstances and alienated human relationship. As an observer and also a survivor of the plague, H.F. attempts to examine this calamity and keep a complete record.

It seems Defoe intends to take H.F.'s experiences in the plague to warn his contemporaries of the potential hazard and tries to propose effective measures if the plague does occur again. In the novel, Defoe tends to establish a verisimilar world interwoven with historical events and also to cross the boundaries between the author/narrator and the reader. In this paper, I'd like to discuss H.F.'s position in the *Journal* based on Wayne C. Booth's theory of the dramatized narrator to present how this main and only character manipulates his "telling" to construct a conversation with his reader. In addition, Defoe's juxtaposition of and oscillation between truth and fiction will be another focus as to further investigate the interrelationship between the historical retrospect and the fictive narrative in the *Journal*.

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LITERARINESS THROUGH THE COMPUTER: AN AUTOMATED INDEX

What makes a work canonical? Literary theory has been providing inconclusive answers since at least the turn of last century. The Russian Formalists, for instance, coined the notion of literariness based on innovation and on the unexpected ways of using language (Shklovsky, 1917), and how they impact the reader. Such concept goes counter the notion of formulaicity (Wray, 2002), which is based on the expected and repeated uses of language. Grounded on the notion that literary texts rely on foregrounding and novelty, the present study resorts to Corpus Linguistics to investigate literariness in an automated way. To this purpose, it proposes an 'index of literariness', which takes into account the following variables: standardized type/token ratio of words, relative frequency of lexical bundles (Biber et al., 2004) and type/token ratio of lexical bundles. The final index, which varies from 0 to 5, indicates how canonical and non-canonical literary works vary in terms of lexical choice and combination. The results show that the index provides evidence for the intuitions of literary specialists and their consensual evaluations. However, some of the results obtained are quite surprising and challenge the canonicity of certain works. This paper argues for a more objective and systematized way of arriving at the evaluation of what counts as literature.

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LITERARY AWARENESS: A HISTORICAL PERSPECTIVE

Nearly 12 years after it was first conceived, the notion of Literary Awareness should be reappraised, especially as it has started to draw the attention of scholars from a variety of settings. Strangely enough, however, the area remained rather quiet for some time. This presentation offers a reappraisal of the concept by focusing on its historical development and by readdressing its main tenets. In short, Literary Awareness assumes that students can grow a perception of the linguistic patterns responsible for stylistic effects and thus develop ways to appreciate and discuss their reading experience from a more substantiated position. To this purpose, they are asked to

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participate in activities that help them recognise and create stylistic patterns, thus enabling them to act as readers, producers, mediators and critics. In this presentation, we discuss whether the effects of a programme in Literary Awareness can be accounted for from an empirical perspective and we look at some of the challenges that lie ahead.