

The Institute for World Literature Copenhagen, Denmark

July 3rd—July 26th, 2017



Colloquium Group:
Politics, Poetics and World Literature 4

I. Overview:



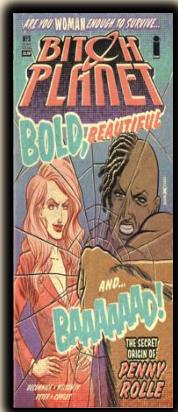
The Colloquium Group Politics, Poetics and World Literature 4 featured the work of the following eleven scholars: Bernadette Borkham, Eric Chen, Francisco Faura Sánchez, Ethan Madarieta, Jeffery Niedermaier, Michelle Orsi, Nicoletta Papadopoulou, Liz Schoppelrei, Marilee Shaw and Diana Silveira Leite. The aforementioned scholars represent an international body of academics at varying degrees of completion of graduate degrees, in varying fields of study. The affinity linking the scholarship from these diverse backgrounds for this Colloquium was Politics and Poetics in the Literatures and *World Literatures* of each scholars' specialty. Our discussions were divided into four content based themes pre-determined through commonalities present in submitted abstracts. Session Themes were provided to meta-cognitively highlight the thematic relationships extant in works that may, at titular glance, appeared to be hardly containing commonality. Further, the intent in provision of Session titles surpassed organizational purposes and intended to offer support in future conference panel planning should the vibrant and active discussions that occurred lead to future collaboration at ACLA or other such venues.

The following sessions were conducted as follows: each presenter had an allotted presentation time of twenty minutes. After presenting their research, presenters were then given twenty minutes to field questions, take suggestions and engage with their peers on the topic of their research. The twenty-minute session of questions was monitored by the Colloquium chair, however full control of the discussion was managed by the presenter. In order to allow presenters an ownership of their work, and promote a more interactive and productive venue for discussion, hierachal procedures of management—aside from time management—were avoided by the chair.

II. Weekly Session(s)—Highlights

Session One: Politics and Poetics of Community: (Re)membering, Consumption and Conquest

Our first session, aside from general introductions of all members of the group—including a rundown of overall research focuses—featured the work of Liz Schoppelrei of Pennsylvania State University, Ethan Madarieta of University of Illinois at Urbana-Champaign, and Francisco Manuel Faura Sánchez of University of Barcelona. These papers were organized in a session that called attention the commonalities suggested between these works in the form of social and community remembering across World Literature.



In their paper “Who is a Part of the Global South?: Fatphobia, *Bitch Planet*, and Moves Toward Recognition” Liz Schoppelrei discussed the consumption of bodies and by bodies countering social constructions of sizeism in order to point out the inherent oppression faced by bodies in the global south, a practice steeped in notions of biopower and implicit/explicit censorship. Focusing on the graphic literature in the *Bitch Planet* series, Schoppelrei exposed the controlling and colonial implications of the biopolitical state. *Bitch Planet* a speculative fiction piece, exhibits a social regime of containment and control through policing bodies, the narrative and graphic elements serve to highlight the resistance of such sizeism and standards of

‘producing’ both bodies and community, through its main character’s final triumph in being unassimilable and deconstructing the enforced standards of embodiment through being determined to be already the “ideal version” of herself. This piece exposes the hegemonic notions that pathologize the body of and for consumption, and the social consumption of ideas of containment by bodies. Ultimately, Schoppelrei challenges discursive practices and theoretical framing that are complicit in biopolitical regulation of bodies through the pathologization. Whether *Bitch Planet* depicts a utopic or dystopic pattern of assemblage, Schoppelrei exposes counter-narratives that exist as resistance to the ways of regulating, speaking and theorizing bodies by the global north.



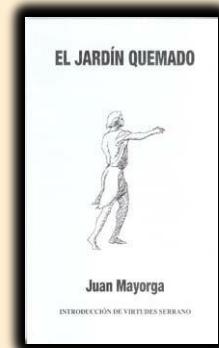
In his paper “Text, Body, Landscape: Raúl Zurita’s Practice for Paradise and a New Signification of Suffering”, Ethan Madarieta explored the conceptual elements of corporeality, terrestriality and textuality in the resistance works of Chilean poet and artist/activist Raúl Zurita. Invoking Anzaldúa’s “making face,” Madarieta explores the self-injurious aspects of Zurita’s work as well as very corporeal presence as resistance. With the lacerating burn of suffering, a transformation of the stigmatization



of suffering occurs, and Zurita's inscription, scarification, is allegorically transposed in his artworks, where marking space with textual phrases can be understood as an extension of the symbolic referent that marks his own face. Zurita's work creates community through exposing suffering, provokes creation, and

exposes the biopolitics of ownership of space. Zurita's work, Madrieta articulates, operates in a space of inversion. Through artistic activism, Zurita's sky writing poems, challenge an expansion of space and community. Through looking 'up' the landscape is expanded; textuality and participation is occurring between the earth and the heavens in the no-place of the sky. There is a utopic longing in the sky. "La Vida Nueva" here individuals can look up, ascribe their own identities in a 'collective' space. These poems, and the activism of providing access to such 'literature' resists capitalistic regimes, and aims at a collective inspiration of hope for the suffering. Madrieta's explorations of Zurieta, highlighted the visuality of the poem, both the imagery of corporeal suffering through laceration and the textual process of inscription being then palimpsests "overseen" providing a materiality of poetry as the action and activism of literature.

In his paper, "The Problem of Historical Memory in Juan Mayorga's 'El jardín quemado'" Francisco Manuel Faura Sánchez explored the philosophical views of language, arguing the social problems of memory are focal to the production of accessible and simplistic works. Using Juan Mayorga's drama "El jardín quemado" (The burned garden), Faura Sánchez articulated that literature becomes a point of historicization and (re)memory in the face of the mandate to forget. The dramatic works to remember the fallen and those who lived in the Second Spanish Republic. In a community and social environment that desires to recover the past, but faces removal of monuments, and fear to remember through imposition of exile. Literature becomes a narrative in tension with recorded history, or that which is allowed to be historicized. Through attempts to recover, and remember this paper exposed the tensions that are inherent in the production of history, questioning globalization and its implications on identity when memory and forgetting are part of the historical tensions in opposition to the recoveries of the exiled that literature, here, attempts to make. Ultimately a discourse on silence occurs, community in (re)memory is developed in tension with history through literature and creative imaginings of the past(s).



The papers in this session together provoked and understanding of the ways in which World Literature(s) are an activism for their communities, global audiences and provoke theoretical disruption of hegemonic narratives canonized as truths of *Other* locations and communities.

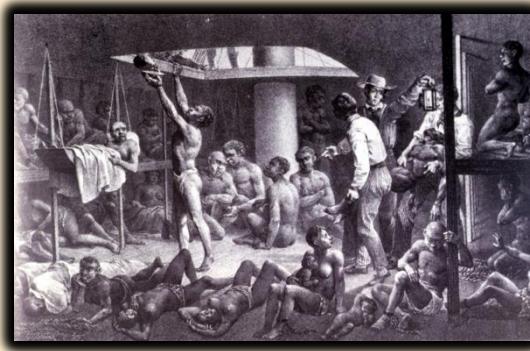
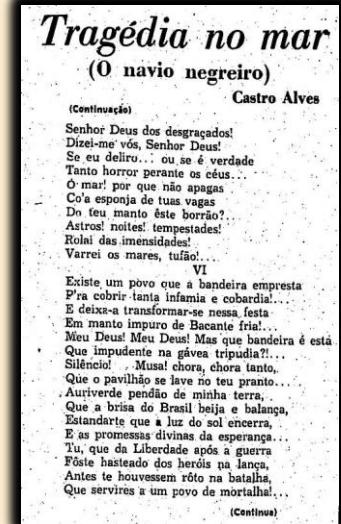
Session Two: (Re)purposing Engagements: The New Contoured Through Lenses of the ‘Old’—World Literature as Political and Poetic Framing

The papers of our second session featured the work of Diana Silveira Leite of University of Texas at Austin, Michelle Orsi of University of Houston, and Eric-Min Chen of Hangzhou Normal University. These papers were presented under the unifying theme of revisiting and comparative engagements. The methodological approach of reading literary works through and against former works, finding parallels, inspirations and allusions within in order to theorize the influence World Literature and of literature in the World.

In her paper entitled “Romantic Epigraphs: Castro Alves’ Abolitionist Poetry and the Invocation of Lord Byron” Diana Silveira Leite explored the importance of the cult of Byron to Latin poetry and abolitionist movements. Silveria Leite argued that Byron’s characters including Don Juan and Childe Harold were inspirations for Castro Alves

abolitionist work,
in them he found
symbols of liberty.
Through an

exploration of the absorption of European ideals in the Brazilian Romanticism works, tales of transfer and travel were popularized as was Byronic influence. Castro Alves laments the fall of antiquity, an aesthetic that transformed Alves into the ‘Byron of the Tropics’. His work held a Patriotic idealism and although contested, Silveira Leite argues, influenced a political effect two decades prior to abolition. For Silveira Leite, although 19th century Brazilian poets remain largely peripherial to anglocentric academic, through understanding of the inspirations of European icons, such as Bryon, these works become far more exemplary of how World Literature functions to bring center works unexamined. The antropofagia here highlights the homage paid to European icons, literature and cultural influences, but no doubt Alves’ work remains distinctly Brazilian.



In her paper, “The Nature of Reality: *Westworld*, Borges and Neobaroque Illusionism,” Michelle Orsi examined the influences of Neobaroque illusionism, the work of Jorge Luis Borges on the HBO television series *Westworld*, with a focal entry point of determining “what is the nature of our reality?” Understanding the show’s narrative arc to employ pseudo human subjects, and scenarios of entertainment as worlds, within which such ‘subjects’ are bound, Orsi highlights there is still an employment of visual perception and spatiality, dreams are as reality—every detail has meaning and there is no escape from reality, in this series, and theoretically with the neobaroque illusionism employed. Here the real world, and the real world of the series, blurs the line between two worlds, the reality of all human



perception becomes questionable through the inability of dream and reality to be fully, and with finality, separable. Orsi's engagement emphasized the relationality to Borges' articulations on time as an artificial construct. The infinite possibility of the world in *Westworld* means that all spaces are full, and the question of infinity, and immortality questions the nature of reality. With infinity consequence is muted revealing the reality of human nature, with unlimited choices and possibilities a cyclical and repetitive reality occurs. For Orsi Borges' circular time is highlighted in the series, aside from allusion and well placed Easter eggs, there is a realization that the concept of reality is suspect. Everything is dreamlike and when anything can happen, the same things keep happening. The fluidity of time in this television series serves to provoke a questioning of the nature of reality relative to the neobaroque and its presences in the Latin American fiction of Borges explored by Orsi.

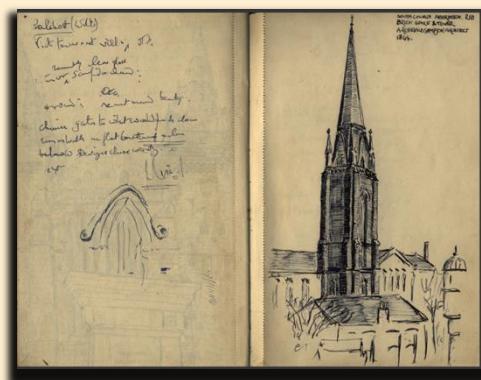


Concluding this session, Eric-Min Chen presented his paper, "The Church as Community in John Betjeman's Writings." Here the church is explored for its community making possibility. Through the work of John Betjeman, Chen explored the architecture of church as building, not as a museum



of show pieces and places, but as a living thing, articulating "awareness that churches, religious cultures' beauty can lead to religion". Betjeman's writings

expressed a certain nostalgia, presenting the church as a symbol of continuity against the complexity of the modern world, sadly for Betjeman lost as a center of community it had once been. The church as building becomes community and continuity as articulated by Chen, the activism of Betjeman in preservation efforts acknowledge the Church as building, community and continuity to be a world. Betjeman's writings effectively for Chen become allegorically the activism of 'translation' of the symbol of church as space, to literature. Concluding that to preserve for Betjeman was not just in text, and literature, but also in the world through the space and place of the church.

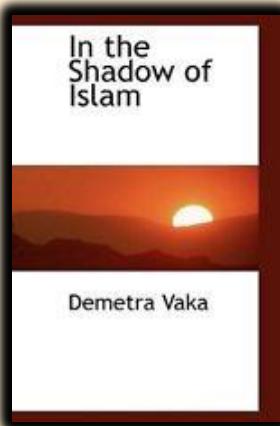


The work presented in this session offered a forum to discuss the allusions held in Litearture and the approach of World Literature in understanding the interconnected reality of the World and Literature. Space transversed, ideas of community are re-made when an understanding of the external influences each work incorporates for entertainment and activist purposes. These papers highlighted the gaps an approach of World Literature can suture.

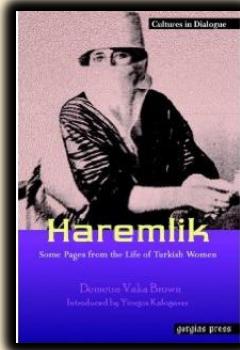
Session Three: (Dis)location and Identity: Writing Against Western Hegemony and Making "Home" Transnationally

Our Third session featured the work of Nikoletta Papadopoulou of University of Cyprus, and Marilee Shaw of University of California, Merced. These papers were organized into this session for their commonalities in approaching identities that are (dis)located through their participation in transnational geographies. The works explored by these presenters explore the ways in which ‘home’ is made against narratives and discourses perpetuated by western hegemony.

In her paper, “A United States of Turkey”: Home and Exile in Demetra Vaka Brown’s *Haremlik* and *In the Shadow of Islam*” Nikoletta Papadopoulou examined Demetra Vaka Brown’s employment of images of the Muslim Orient for an America’s transatlantic readership, specifically in her ethnographic account *Haremlik* (1909) and her novel *In the Shadow of Islam* (1911). These texts tended to reproduce standardized orientalist tropes as a subversive tactic of exposing American Ideologies of the Muslim Orient concerning issues of gender, sexuality and culture. Papadopoulou acknowledges that Vaka Brown idealizes European life but she does not stop there, she also exposes it as a prison. These texts present a wavering between east and west, but remain unwilling to accept the forced western



modernization of her subject. Vaka Brown’s reputation includes harsh criticism for ‘inflaming western ideas of the orient’ however, she presents America as a model for ‘imitation’ through the promotion of the desire for a “United States of Turkey”. What Vaka Brown does, is offer a preservation of multiculturalism in ottoman empire as opposed to a presentation of the Muslim orient as non-modern in order to challenge binaries of orient/occident. Papadopoulou recuperates Vaka Brown through exposing her work for its resistance to hegemonic practices, and its acknowledgment of spaces of hybridity as already extant. Ultimately, Vaka Brown’s work exposes a modernization of the Muslim Orient already happening without the West working or intervening, as such Vaka Brown subverts the Occidental gaze.



In “Subversive Cosmopolitanism: Sexuality and Death as Queer Ontopoetics in Henry James’ *The Wings of The Dove*” Marilee Shaw presented a paper that explored the theoretical approaches of Queer Theory and Cosmopolitanism for their similarities and dissimilarities in deconstructing world literature. The attempt of this paper was to read the solipsism of Milly Theale in Henry James’ *The Wings of the Dove* as a passivity that can be active. Through expanding theoretical terminology and copulating theoretical apparatuses, Shaw understood this interrogation and discursive formulation as offering a way to resist a collapse and erasure of queer deviance caused by the ease of universalization, and also resists making the cosmopolitan theoretical apparatus elusive through its relativity to queer. Then freedom of a subject is understood to participate in location and dislocation, mobility and immobility, so that “Will” of these characters links their potentiality and actuality to the narrative outcome, as such a geopolitical inference can be made. For Milly, her will is all powerful, and sacrificial, her immobility, and restriction results in her final act of harmonizing, teaching the value of people over the value of money, the queer dislocation causes a cosmopolitan relocation. Ontologically, then Milly’s ontocide is a CosmoQueer catalyst that in its



own unfreedom, locates others on the periphery unable to be liberated through normative participation. Biopower, is the regime that survives, and a necropolitical discourse continues to counter its existence, when we read Milly as a CosmoQueer, that is through giving up the inheritance, Densher participates in a sacrifice and ontocide. He and Kate can never be—together.

Although taking different texts and theoretical apparatus as their starting points the presenters of this session provided an interesting understanding of the ways in which seemingly Westernized literatures can hold ideologies counter-hegemonically, and subversively suggest a deconstructive and disruptive re-visitation of World Literature to expose the politics of erasure that can be effected and made to affect change.

Session Four: Questioning Aesthetic Framing: Pedagogies Through Attention to ‘Art and Society’

The papers of our final session featured the work of Jeffery Niedermaier of Yale University, and Bernadette Borkam of University of Luxembourg. These papers were placed in this session to provide an exploration of Aesthetic framing in World Literature. Through examining artistic expression as influenced by socio-cultural elements, as well as geo-political engagement and exchange, these papers offer insights into the development of literature and literary works through their *worldedness*.

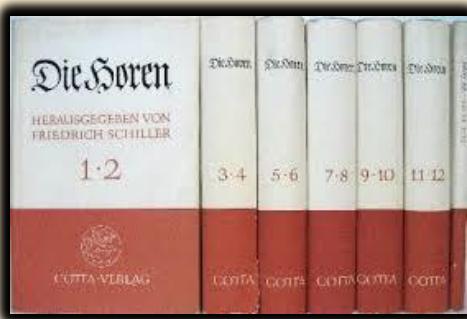
In “Va, Can, *on* Can, Va’ no ‘*Liuro do Royei*’ Sino-Japanese Poetics and Pedagogy,” Jeffery Niedermaier explored the interaction between the Portuguese Jesuit and Japanese though the 1600 printing of *Collegio* in Amakusa, Japan. The manuscript reflects a cosmopolitan dream of exchange and multilingualism in the Ibero-Japanese engagement. Niedermaier articulates that early Japanese maps reflected a literary reality not a geographic reality, the way space was imagined reflected the poetic imaginary, with a decentered synoptic plain. The imperialist imposition resulted in a new synoptic worldview, a semiotic ellipsis. *Wakan rōeishū* (*The Collection of Japanese and Chinese Poems to Sing*), an early- eleventh-century bilingual anthology containing poetry in both Chinese and Japanese. Given its central place in Japanese literary culture and pedagogy since its compilation, it comes as no surprise that the anthology would be offered as part of a curriculum in an upstart Catholic school that faced local competition for pupils’ hearts,

minds, and souls. The Amakusa text is cosmopolitan threshold where two-worlds (time/space) meet/converge. It reflects the transformation of the Japanese educational text by printers editing the classic anthology resulting in a new ‘mission’ of the text. The text is inverse and reciprocal, legible in two directions, a baroque appeal to the European. The result is a reading of the Chinese in Japanese characters. The new networks created here resisted imperialist ideologies and offered an



indeterminate hybrid dream, requiring exchange of multilingualism to navigate the poetic space. The text became a living language of adaptation, to read is not static, but active and changing evolving, reflecting the shared dream of a dynamic cosmopolis.

The final paper “Aesthetic Education as a Program of the Early German Novella by the Example of Goethe's *Unterhaltungen deutscher Ausgewanderten* [Conversations of German Emigrants]” by



Bernadette Borkam promised to explore “how the novella implies and represents an educational function in its whole composition. Concerning this matter, the question is to what extent can this didactic function reveal itself beyond the literary effect, whereas it questions self-reflectively the function of art and literature in society.” Borkam writes, that educational programs are developed in desire to combat fixed thought patterns and incorporate aesthetic stylistic devices. Arguing the Art becomes the aesthetic tool of education Borkam visits the history of the novella,

arguing that Goethe's *Conversations* move from light entertainment to the formation of a literary educational concept. Synonymous with the individual and the Enlightenment of the Renaissance, the Novella is used by Goethe to highlight crisis that creates a new social grouping, create moments of self-knowledge, bringing the protagonist to the overcoming of individual needs and thus resolving conflict. The emancipation of man was the desired effect Schiller sought, and Goethe's work although incorporating conflict, avoids politicization of contemporary events to provide Schiller's vision of a utopian political program of aesthetic education, and promote the idea of freedom. In *Die Horen* Schiller with Goethe's help desired to devote its content to the “cheerful and passionless conversation, moving away from the current course of the world, to reunite the politically divided under the banner of truth and beauty.” As such entertainment was the primary purpose of Goethe's *Conversations*, an effort at an aesthetic education to promote freedom, sans political referent of the then world events, i.e., French revolution. (**NB. summary gleaned from written paper as Presentation was not possible-due to extenuating circumstances.)

The final session concluded with active discussion of Jeffery's paper. As was the case of every delightful session with this group, full participation and inquisitive discourse was had. Every member of this group found entry into the diverse specialties held by the scholars of the group, no paper went unengaged with. This was not merely attributed to active and respectful participation, which was very much the case, but was also due to the desire to understand how their own works and insights could participate and benefit the collaborative whole. Organizing each session with the meta-cognitive callout to commonalities and themes may have also aided in finding thematic, theoretical and literary relevance to each members' own specialties and research, which was the intention of so providing these prompting session titles. Overall, this was a rewarding and inspiring experience.

— Marilee Durel Shaw
University of California, Merced
September 2017

III. Colloquium Group: *Politics, Poetics and World Literature 4* **Presentation Schedule:**

Tuesday July 4th: Politics and Poetics of Community: (Re)membering, Consumption and Conquest

1. Liz Schoppelrei. Pennsylvania State University: "Who is a Part of the Global South?: Fatphobia, *Bitch Planet*, and Moves Toward Recognition"
2. Ethan Madarieta. University of Illinois at Urbana-Champaign: "Text, Body, Landscape: Raúl Zurita's Practice for Paradise and a New Signification of Suffering"
3. Francisco Manuel Faura Sánchez. University of Barcelona: "The Problem of Historical Memory in Juan Mayorga's 'El jardín quemado'"

Tuesday July 11th: (Re)Purposing Engagements: The New Contoured Through Lenses of the 'Old'-World Literature as Political and Poetic Framing.

1. Diana Silveira Leite. University of Texas at Austin: "Romantic Epigraphs: Castro Alves' Abolitionist Poetry and the Invocation of Lord Byron"
2. Michelle Orsi. University of Houston: "The Nature of Reality: *Westworld*, Borges and Neobaroque Illusionism"
3. Eric-Min Chen. Hangzhou Normal University: "The Church as Community in John Betjeman's Writings"

Tuesday July 18th: (Dis)Location and Identity: Writing against Western Hegemony and Making "Home" Transnationally.

1. Nikoletta Papadopoulou. University of Cyprus: "'A United States of Turkey': Home and Exile in Demetra Vaka Brown's *Haremlik* and *In the Shadow of Islam*"
2. Marilee Shaw. University of California, Merced: "Subversive Cosmopolitanism: Sexuality and Death as Queer Ontopoetics in Henry James' *The Wings of The Dove*"

Monday July 24th: Questioning Aesthetic Framing: Pedagogies Through Attention to 'Art and Society'

1. Jeffery Niedermaier. Yale University: "'Va, Can, ou Can, Va' no 'Liuro do Royei' Sino-Japanese Poetics and Pedagogy"
2. Bernadette Borkam. University of Luxembourg: "Aesthetic Education as a Program of the Early German Novella by the Example of Goethe's *Unterhaltungen deutscher Ausgewanderten* [Conversations of German Emigrants]"

IV. Abstracts –Listed Alphabetically by Author

Bernadette Borkam. University of Luxembourg

“Aesthetic Education as a Program of the Early German Novella by the Example of Goethe's *Unterhaltungen deutscher Ausgewanderten* [Conversations of German Emigrants]”

When Schiller asks Goethe in a letter to participate in his journal project *Die Horen* [The Horae], he hopes for a contribution from the famous author, which should be primarily entertaining and fading out the contemporary political events. But Goethe's narrative does not correspond to the proposed concept and policy of the accompanying program: Rather, Goethe takes up Schiller's *Einladung zur Mitarbeit* [the invitation to potential contributors] and, in the context of the French Revolution, let the appearing figures in an implicit and explicit manner discuss about the function of "good tone" or rather the relationship between art and society. According to the canonized view, Goethe's *Conversations* are regarded as the cornerstone in the history of the German novella. Considering the Roman novella tradition, Goethe combines on the one hand the formal and on the other hand also the conception content of it in his novella. A total of seven stories are systematically interconnected by a narrative framework. Just as in the novella collections of Boccaccio and Cervantes, the single stories share something new and temporary – also referred as “the happening of a startling occurrence”¹. The content is always influenced by current events, but it stands at the same time exemplarily for itself. In my understanding, the novella implies and represents an educational function in its whole composition. Concerning this matter, the question is to what extent can this didactic function reveal itself beyond the literary effect, whereas it questions self-reflectively the function of art and literature in society. Following these considerations in my paper, I will have a close look at the aesthetic educational idea discussed in Goethe's *Conversations*, always keeping in mind the aesthetic program of Schiller, to which Goethe is evidently referring. In addition, I will deal with the questions how the novella as a genre serves as a medium itself for such an aesthetic discussion, and which of its special characteristics became part of Goethe's educational discourse.

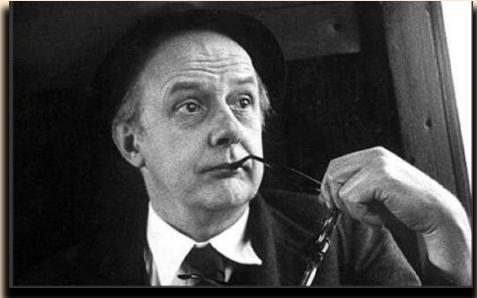


¹ In a conversation with Johann Peter Eckermann on January 29, 1827, Goethe defines the novella as “eine sich ereignende unerhörte Begebenheit” [the happening of a startling occurrence] and thereby separates the concept of the novella from other narrative forms. Eckermann, Johann Peter: *Gespräche mit Goethe in den letzten Jahren seines Lebens 1823- 1832*. Frankfurt a.M.: Deutscher Klassiker Verlag, 1994. Print. P.221.)

Eric Chen. Hangzhou Normal University, China

“The Church as Community in John Betjeman's Writings”

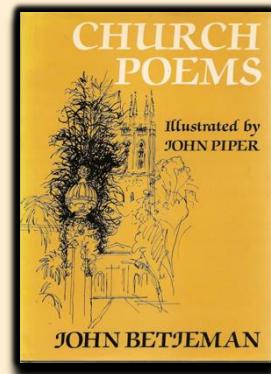
“It was through looking at churches that I came to believe in the reason why churches were built” (*Trains and Buttered Toast* 236) – British poet laureate Sir John Betjeman (1906-1984) was known for his enthusiasm for “church crawling,” and churches were always an important part of his vision of



England. His writings about churches (poems and essays), as an appreciation of the beauty of the building and an embodiment of communal nostalgia, “celebrate the social and cultural significance of the Church of England [and] reveal the intersection of architecture and faith, of aesthetics and the spirit” (Gardner 8). To Betjeman, the church was a community of believers whose shared faith was embodied in its fabric and whose shared sentiment was presented through the act of hymn

singing. Are churches simply “sights” to visit (noteworthy for their architectural qualities and sense of the past), or are they still genuine sites of spiritual resonance in the midst of an increasingly secular society? John Betjeman addresses this highly relevant question in his poetry both for the public and for himself.

(Selected Betjeman's drawings of churches retrieved from the John Betjeman Archive at UVic will be presented during the talk.)



Francisco Manuel Faura Sánchez. University of Barcelona

“The problem of historical memory in Juan Mayorga’s ‘*El jardín quemado*’”

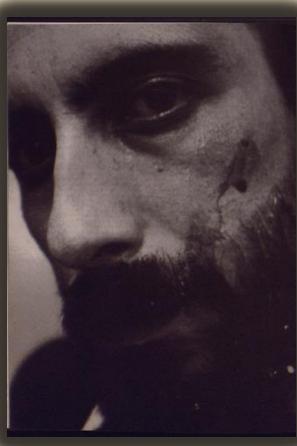
This paper examines the problem of exile in General Franco's time after the Spanish Civil War, and how this is a problem in the actual age. Juan Mayorga in his drama “*El jardín quemado*” (The burned garden) narrates, through his characters, how the problem that started at the beginning of the last century continues to affect Spanish citizens today. The economic crisis, cuts in health and education, and the prohibition of remembering fallen Republicans in the Civil War have led to contemporary Spaniards continuing to wonder whether the disasters of the dictatorial era continue to unfold today. The dramatic piece tries to remember the fallen and those who lived in the Second Spanish Republic. This brings tensions between the victors and the losers of the War. My attempt in this paper is to make an approach to the problems of remembering the times before the dictatorship in Spain using as a paratext the work of the Madrid playwright.



Ethan Madarieta. University of Illinois at Urbana-Champaign.

“Text, Body, Landscape: Raúl Zurita’s Practice for Paradise and a New Signification of Suffering”

This paper examines the poetic corporal, terrestrial, and virtual (memorial and imaginary) works of Chilean poet and art activist Raúl Zurita as his “práctica para el Paraíso” (practice for Paradise) which strives toward a collectively made “new signification”¹ of suffering (Zurita 14). In this paper

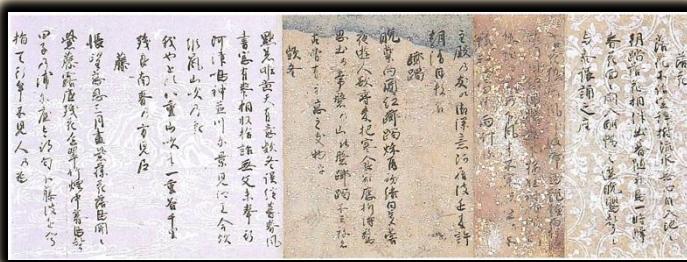


Zurita's Paradise is conceived of as a utopia. Zurita's utopian impulse is significant given that he was detained, tortured, and lived in Chile throughout the entirety of its nearly seventeen-year dictatorship. Zurita's practice is to create a new signification of not only his and Chile's suffering, but of all suffering. This paper offers brief analyses of Zurita's poetry, the self-inflicted burning of his cheek in 1975, his sky writing of the poem "LA VIDA NUEVA" over Queens, New York on June 2, 1982, and the 1993 monumental excavation of "ni pena, ni miedo" in the Atacama Desert as examples of his practice for Paradise. I argue that by his practice of the virtual and actual (imagined and real) transformation of his body and the landscape Raúl Zurita materially and discursively resignifies suffering, and in so doing offers both the potential for Paradise and ultimately the possibility of a post-memorial practice for Paradise.

(¹ "Entiendo entonces la obra del paraíso como una práctica que desde el dolor, es decir, transforme la experiencia del dolor en la construcción colectiva de un nuevo significado" (Zurita 14).)

Jeffrey Niedermaier. Yale University.

"*Va, Can, ou Can, Va*" no "*Liuro do Royei*" Sino-Japanese Poetics and Pedagogy in the Ibero-Asian "Global Baroque"



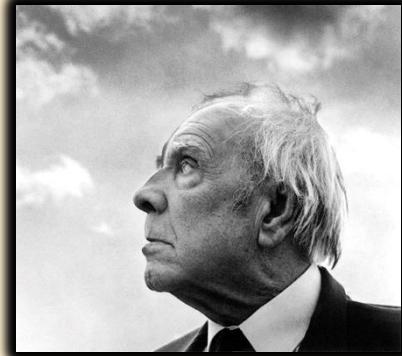
pedagogy since its compilation, it comes as no surprise that the anthology would be offered as part of a curriculum in an upstart Catholic school that faced local competition for pupils' hearts, minds, and souls. But the printers transformed the classical anthology by reediting it, supplementing it, and altering its paratextual apparatus in curious ways. Furthermore, the instructors at the *collegio* deployed *The Collection* in their curricula of study for both Japanese pupils and non-Japanese Jesuits in a way that changed its educational purpose and trajectory. This makes the Amakusa edition of *The Collection* not only a hallmark of classical Japanese literature but an emblem of a dream that appeared all but inevitable to those few Portuguese and Japanese who were dreaming it: the dream of a future cosmopolis characterized by dynamic multilingual exchange (as opposed to mere static, multilingual coexistence). Considering the Amakusa *Collection* and its paratexts alongside the other items of the Jesuit curriculum and other products of the Ibero-Japanese exchange, I argue that the repurposed old anthology charts the contours of a new poetic world.

This paper reflects on the printing in 1600 at the Portuguese Jesuit *collegio* in Amakusa, Japan of a typeset edition of the *Wakan rōeishū* (*The Collection of Japanese and Chinese Poems to Sing*), an early- eleventh-century bilingual anthology containing poetry in both Chinese and Japanese. Given its central place in Japanese literary culture and

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“The Nature of Reality: Westworld, Borges and Neobaroque Illusionism”

Westworld, a television series on HBO, uses elements of Neobaroque illusionism that are commonly seen in the work of Jorge Luis Borges to ask the essential question: What is the nature of our reality? Although Borges disavows the Baroque, the rhetorical structures found in his writings are unquestionably Neobaroque in nature. Lois Parkinson Zamora, in her book *The Inordinate Eye: New World Baroque and Latin American Fiction*, declares that the “‘Neobaroque’ points to (a) self-conscious combination of resistance and recuperation,” that “Baroque forms are ironically reconfigured and thus recover continuities buried beneath a ruptured history.” (Zamora p. xix) Zamora argues that these reconfigurations and continuities can be seen in many Latin American fictions, including the work of Jorge Luis Borges. According to Zamora, although Borges denies his use of the Baroque, it is important to note that his work is Neobaroque in its “conscious engagement of Baroque structures of visual perception and spatial extension; the mirror, the labyrinth, the dream, the tromp l’ oil, and the mise en abîme (which all) serve his greatest theme, the illusory nature of all knowledge.” (Zamora p. xviii) In this paper, I will argue that these “Borgesian” Baroque structures, as Zamora describes in her book *The Inordinate Eye*, are intrinsic to the new HBO television series, *Westworld*.



Nikoletta Papadopoulou. University of Cyprus

“A United States of Turkey”: Home and Exile in Demetra Vaka Brown’s *Haremlik* and *In the Shadow of Islam*”

This paper explores how images of America’s transatlantic relations with the Muslim Orient were employed and transfigured in the narratives of Demetra Vaka Brown (1877-1946) and more



specifically in her ethnographic account *Haremlik* (1909) and her novel *In the Shadow of Islam* (1911). As a Greek-American author who was born in Istanbul and moved to the United States in order to avoid a forced marriage, Vaka Brown addressed American readerly expectations by employing conventional Orientalist tropes such as descriptions of the East as the space of exoticism, sexuality and despotism. Furthermore, her narratives can be seen as adhering to a dominant, hegemonic ideology, as in the case of her novel *In the Shadow of Islam*, where one of the leaders of the Young Turk Revolution calls for “a United States of Turkey,” superimposing conventional Western conceptions of progress onto the Eastern landscape. At the same time however, this paper wishes to explore how Vaka Brown, an immigrant author who had chosen self-exile

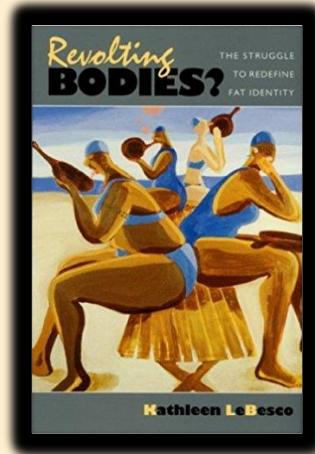
and who belonged to an ethnic and gendered minority, constructed images of Constantinople as both a homeland and a space of nostalgia to which she could not return. As issues related to identity and belonging are contested and reconstructed within the Orientalist landscape, Vaka Brown’s writings address different and often competing notions of “home” while they simultaneously reveal

the subject's own internal conflict of occupying a liminal position between Orient and Occident and the possibility – or impossibility – of constructing a new

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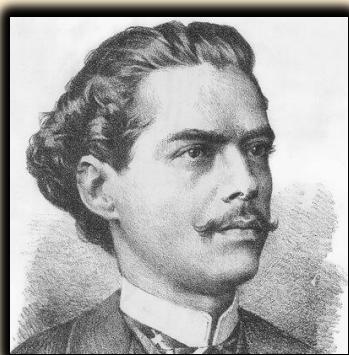
“Who is a part of the global South?: Fatphobia, *Bitch Planet*, and Moves toward Recognition”

In the discourse surrounding the global South and global North, authors often invoke metaphors of size to discuss differences in consumption between the spheres. Authors like Dayo Olopade and Nate Laurell talk of “fat” and “lean” economies; Eric Sheppard and Richa Nagar speak of the “obesity” rates in the North as a “testimony to overconsumption” found not only in the people, but also within the economies and the overarching societies. However, the metaphor for consumption patterns too quickly slips into blatant fatphobia—a fatphobia that appears not to consider the ways in which sizeism works as a systemic oppression like many of the other systemic oppressions global South theory relies upon. In order to counter such sizeism within global South discourse, I offer up a reading of Kelly Sue DeConnick and Valentine De Landro’s *Bitch Planet*. Specifically, I focus in on the character of Penny Rolle and her existence before her sentencing to *Bitch Planet*. Employing Foucault’s notion of biopower and Butler’s implicit/explicit censorship, I argue that fat people cannot be framed as primarily belonging to the realm of the North or as an opposite to global South populations but comprise an overlooked part of the global South. This recognition can inform greater South-South solidarity and resistance as well as demonstrate the need for better ways of talking about consumption within global South scholarship.



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“Romantic Epigraphs: Castro Alves’ Abolitionist Poetry and the Invocation of Lord Byron”



Since its inception, Brazil’s Romantic movement felt a heavy Byronic influence. From the second generation of Brazilian romanticism forward, however, “Byronism” became a recognizable sub-movement, characterized by the impact of George Gordon, Lord Byron’s works on Brazilian poets, evident in the prevalence of citation, imitation and homages to Byron. Afterward, this sub-movement inspired the abolitionist poets of the third generation, styled the “Geração Condoreira”. *Espumas Flutuantes*, the anthology of Antônio Frederico de Castro Alves, Brazil’s greatest romantic poet, includes several references to Byron’s work, including translations of “Lines Inscribed Upon A Cup Formed From A Skull” and “Darkness.” Many of Castro Alves’ poems either epigraph Byron’s works or borrow his characters,

and the English poet himself becomes a character in Castro Alves’ “O derradeiro amor de Byron” and “O último amor de Byron.” In the former, Castro Alves infers Byron’s love for Greek liberty surpasses his love for any of his female liaisons. The title of this poem, which can be translated as “Byron’s Ultimate Love”, not only reveals Byron’s (perceived) passion for liberty, but exposes that this passion was the aspect of the Byronic personae which most attracted Castro Alves.

In this paper, I will argue that Castro Alves fashioned Byron (and his characters, especially Don Juan and Childe Harold) into a symbol of liberty, which he could coopt as a mythical or archetypical figure. This symbol was created from a collage of excepts from Byron’s oeuvre and a partial knowledge of his biography. In this context, Byron’s verses on Greek liberty were borrowed for the cause of Brazilian abolitionism. I will explore three of Castro Alves’ poems and how they employ this Byronic symbol and Byronic imagery to promote abolitionist and republican discourse: “O Navio Negreiro: Tragédia no Mar,” “O derradeiro amor de Byron,” and “A Maciel Pinheiro.” In the latter — an ode to a notable Brazilian who interrupted his law studies at the prestigious University of Recife to fight in the Paraguay War — Castro Alves writes that “a new Greece wants a new Byron.” In this context, the new Greece is Brazil and the new Byron, Maciel Pinheiro. Lastly, I will also investigate the purposeful distortion of the Byronic personae for its incorporation into Castro Alves’ gallant, revolutionary discourse.

Marilee Shaw. University of California-Merced.

“Subversive Cosmopolitanism: Sexuality and Death as Queer Ontopoetics In Henry James’ *The Wings of The Dove*”

This Paper proposes an expansion of theoretical terminology to both separate and promote discursive exchange between Queer theory and Cosmopolitanism. Through an examination of Henry James’ *The Wings of The Dove*, I delineate the boundaries separating cosmopolitanism and Queer theory, a seemingly paradoxical endeavor. Through literary study I articulate the CosmoQueer that results from American engagement with and in Europe. In TWOD Milly Theale becomes complexly related to freedom through her own erasure. Complicating this ‘death’ is the deconstructive queer feminist lens I apply, which allows agency in ‘suicide’. I further argue representations of American freedom of mobility in Europe is a dislocation and disorientation of identity that can only be recuperated in applying imperial scripts; questioning the validity of nation-state sovereignty and the freedom of ‘sacrifice’ as a cosmopolitical effort. Through denying Milly’s the interpretation of la Petite Mort her death is queered rather than sexualized, as a result active passivity that contrasts Milly’s passive action, instead showing an anxious life that is self-centered and dislocated from the social as a whole. My goal is to examine literary representations of identity and the queer Cosmologies that can be found when pitting imperialist ideologies against cosmopolitanism. This interrogation and discursive formulation offers a way to resist a collapse and erasure of queer deviance caused by the ease of universalization, and also resists making the cosmopolitan theoretical apparatus elusive through its relativity to queer theory in this application.

