

A detailed black and white engraving of a human skeleton. The skeleton is standing and leaning over a tombstone. Its right hand is raised to its mouth, and its left hand is resting on the tombstone. The tombstone is inscribed with the Latin phrase "VIVITVR IN GENIO, ERVNT." The skeleton's posture suggests a state of contemplation or distress.

What We Read

Materiality, Narrative, Text

The University of Texas at Austin
11 October 2013

What We Read

Materiality, Narrative, Text

An Interdisciplinary Conference at
The University of Texas at Austin

Organized by the Program in Comparative
Literature; held in tandem with the Tenth
Annual Graduate Comparative Literature
Conference

11 October 2013

All panels will be held in the
College of Liberal Arts Building

Registration and Breakfast: CLA 1.302 F

Panels A: CLA 1.302 A

Panels B: CLA 1.302 D

Panels C: CLA 1.302 E

Panel D: CLA 1.302 C

Plenary Address will be held in the
Legislative Room of the College of Liberal
Arts Building **CLA 0.126**
with a reception following.

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Schedule of Events

See page 2 for room assignments

9:30 am – 10:00am Registration, Breakfast
CLA 1.302 F

10:00 am – 11:30 am Panels A1, B1, C1

11:40 am – 1:00 pm Panels A2

1: 00 pm – 1:30 pm Lunch

1:30 pm – 3:00 pm Panels A3, B3, C3

3:15 pm – 4:45 pm Panels A4, B4, D4

5:30 pm – 7:00 pm

Plenary Address in CLA 0.126

Dr. N. Katherine Hayles

Introduced by Hannah Alpert-Abrams

Welcoming remarks by Dr. Elizabeth Richmond-Garza

Reception to follow the address in

CLA 1.302 F

[See map insert]

Acknowledgments

The Program and its Graduate Students would like to thank the following departments and programs for their generous support:

Dr. Douglas Biow

and the Center for European Studies

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and the Department of Middle Eastern
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and the Department of English

Dr. Thomas J. Garza

and the Texas Language Center

Dr. Lisa Moore

and the Center for Women's and Gender
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and the Department of Slavic and Eurasian
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Dr. Jill Robbins

and the Department of Spanish and
Portuguese

Deans of the College of Liberal Arts:

Dean of Liberal Arts Randy L. Diehl, Senior
Associate Dean Richard Flores,
and Associate Dean Esther Raizen

The Graduate Student Assembly

Special thanks to:

Dr. Elizabeth Richmond-Garza

Director, Program in Comparative Literature
Distinguished Teaching Associate Professor, English
Department

Dr. Lynn Wilkinson

Graduate Adviser, Comparative Literature
Associate Professor
Department of Germanic Studies, College of Liberal
Arts and the Center for Women's and Gender Studies

Judith H. Langlois

Vice Provost and Dean of Graduate Studies

Dean Randy Diehl, Senior Associate Dean

Richard Flores, Associate Dean Jamie

Southerland, Associate Dean Esther Raizen

And the College of Liberal Arts

William Fatzinger

Graduate Coordinator, Comparative Literature

Cory Hahn and Hannah Alpert-Abrams

Conference Organizers

A Welcome from the Program Director, Dr. Elizabeth Richmond-Garza

In his *Passagenwerk*, Walter Benjamin observes: “Where walls and doors are made of mirrors there is no telling outside from in, with all the equivocal illumination. Paris is a city of mirrors. ... Ambiguity of the arcades as an ambiguity of space.” Modernity is epitomized by these urban arcades, which combine transparency with its inverse, reflection, in a dazzlingly lit multimedia display. Filled with signs, displays, and glass, the arcade operates for its occupants as an always changing textual space where what we read can be erased, repeated, and expanded infinitely. Walls become texts, which multiply into an infinite *mise-en-abîme* where texts become space itself. Empathy allows each strolling *flâneur* to become other people as he moves. Texts, I might suggest, reprise Benjamin’s dandy of 1900, circulating like a “roving soul in search of a body.” With the entrance of any technology from Gutenberg to Zuckerberg, comes a remediation of the verbal, and often a supplementation of it, that is to say a supplementation of the human itself. The anxiety attendant upon material change is matched by the exuberance it simultaneously triggers in our collective cultural expression. The readable performs itself in many venues, many material costumes and in many times. Prismatically, the transnational, networked and varied papers which come together in this conference refract the nature and the implications of what we read. In the pages and hours that follow, a brightly lit display opens for any passerby who wants to step inside.

Dr. Elizabeth M. Richmond-Garza
Director, Program in Comparative
Literature Distinguished Teaching Associate
Professor, English Department

Panel Assignments and Details

9:30 am

Registration, Breakfast [CLA 1.302 F]

10:00 am – 11:20 am

Session 1 Panels

A1: Reading the Postmodern

Moderator: Dr. Katherine Arens

Brian Carroll (Department of English, UT Arlington)

“To ‘Make Them Real with His Magic Instrument’: Photographic Allusion and the Viewing of Magical Realism”

Chienyn Chi (Program in Comparative Literature, UT Austin)

“Ironic Nostalgia in Steven Chow’s *Kung Fu Hustle*”

Anne Stewart (Department of English, UT Austin)

“No, Not the Archive! Zombie Apocalypse and the Breakdown of the Symbolic Order”

Todd Womble (Department of English, UT Arlington)

“Postmodern Diegesis: Tricky Authors and Familiar Narrators”

B1: Reading Beckett's Media: Surface, Substance, Sound

Moderator: Dr. David D. Kornhaber

Jeffrey Boruszak (Department of English, UT Austin)

“Being, Remaining, and Recovering: The Iterative Ontology of Playback in *Krapp's Last Tape*”

Jesi Egan (Department of English, UT Austin)

“Imagine/Say: Performing the Imperative In Samuel Beckett's Late Prose”

Courtney Massie (Department of English, UT Austin)

“No Success Like Failure: *Endgame* and the Frustration of Sonata Form”

Elliott Turley (Department of English, UT Austin)

“Acts Without Words, Words Without Acts”

C1: Reading Trauma through Memory

Moderator: Dr. Gabriela Polit

Itay Eisinger (Department of Middle Eastern Studies, UT Austin)

“Dystopian Narratives in the Writings of the 1948 Arab-Israeli War Veterans”

Mike Flynn (Program in Comparative Literature, UT Austin)

“Modernism and Tomás González’ *La Luz Difícil*”

Lauren Shigeko Gaskill (Department of Spanish and Portuguese, UC Irvine)

“Narrating the Firing Squad: Metaphors of Sight and Light in Textual and Visual Representations”

Julianna Leachman (Program in Comparative Literature, UT Austin)

“The Word Became Filth: Platonov’s Happy Moscow”

11:40 am – 1:00 pm

Session 2 Panels

A2: Reading the Popular and/as Resistance

Moderator: Dr. Lynn Wilkinson

Sam Cannon (Department of Spanish and Portuguese, UT Austin)

“I am Aveline de Grandpré, I am an assassin, and I fight for liberation”:
Subverting Colonial Control and Playing
with Colonial Mimicry in *Assassin’s Creed
III: Liberation*’s System of Procedural
Rhetoric”

Nicholas Holterman (Department of French and Italian, UT Austin)

“‘Fey’ble: Queering Joseph Campbell’s
Monomyth as Found in Lionhead Studios’
Fable III”

Alejandro Omidasalar (Department of English, UT Austin)

“Breeders and Bleeders: The Queerness of
Blacula”

1:00 pm – 1:30 pm

Lunch

1:30 pm – 3:00 pm

Session 3 Panels

A3: Reading Gender in the Archives

Moderator: Dr. César A. Salgado

Ayşe Gursoy (School of Information, UT Austin)

[Untitled]

Roanne Kantor (Program in Comparative Literature, UT Austin)

“Chasing your (Josie) Bliss: The archival *afterlife* of Pablo Neruda’s Burmese mistress”

Destini N. Price (Program in Comparative Literature, UT Austin)

“Fama Novi Fontis: The Sexual Curiosity of Minerva in Ovid’s *Metamorphoses* V”

Cindy L. Taylor (School of Information, UT Austin)

“‘Unsolved Problems’: Virginia Woolf and Archives of the Mind, from Early Fiction to *A Room of One’s Own*”

B3: Reading Across Media

Moderator: Dr. Jason Borge

Jake Cowan (Department of Rhetoric and Writing, UT Austin)

“Text as Texts: Translating and Trimming *Ulysses* into Twitterature”

Gretchen Kasting (Department of English, UT Austin)

“Nightmare Dork University: A Case Study of the Alternate Universe in Fan-Created Works”

Michelle Quinones (Department of Modern Languages and Literatures, University of Central Florida)

“Memory, Dystopia and The Art of Ghosts in Silvina Ocampo’s *Cornelia frente al espejo* and its filmic adaptation”

Lily Zhu (Department of English, UT Austin)

“From Monkey King to Monkey Clown”

C3: Reading Space & Place

Moderator: Dr. Karen Grumberg

*Rachael Mariboho (Department of English,
UT Arlington)*

“Writing the World: Meta-fictional Magic in
Haruki Murakami’s 1Q84 and Tea Obreht’s
The Tiger’s Wife”

*Sarah Lube Roe (Department of French and
Italian, UT Austin)*

“Theatricality and Framing: The Pavilion in
Madame de Lafayette’s *Princesse de
Clèves*”

*Jenn Shapland (Department of English, UT
Austin)*

“Paper-thin Walls: Neighboring, Materiality,
& the Apartment Building in *Building
Stories* and *NW*”

3:15 pm – 4:45 pm

Session 4 Panels

A4: Reading Words

Moderator: Dr. Naomi Lindstrom

*Daniel Carter (School of Information, UT
Austin)*

“LANGUAGE Poetry and Fugu Fish:
Redesigning Textual Studies through
Bioinformatics”

*Jonathan Fleck (Program in Comparative
Literature, UT Austin)*

“‘Na Minha Fala:’ Transcription,
Translation, and Appropriated Language
in *Macunaíma*”

*Kaitlin Shirley (Program in Comparative
Literature, UT Austin)*

“Ellipses and the failed confession in *Notes
From Underground*”

*Clay Templeton and Rachel Simons (School
of Information, UT Austin)*

“Automating Ontography”

B4: Re-reading the Colony

Moderator: Dr. Omoniyi Afolabi

*Dusty Hixenbaugh (Program in
Comparative Literature, UT Austin)*

“Lew Wallace’s *The Fair God* (1873): Or,
Guatimozin: Last of the Warrior-Librarians”

*Daniela MacGregor Sevilla (Department of
Spanish and Portuguese, UT Austin)*

“Coloniality and Legibility of the Nation:
Mexico’s Education Project in the Pages of
El Maestro Rural”

*Jocelyn A. Wright (Department of French
and Italian, UT Austin)*

“Rapping to Remember: Médine’s Musical
Critique of Colonization”

*Nat Zingg (Program in Comparative
Literature, UT Austin)*

“Archival fever at the 30th anniversary of
Guevara’s death in Ana Menéndez’s *Loving
Che*”

D4: Reading Underground

Moderator: Dr. Gretchen Murphy

*Rebecca Lippman (Department of
Comparative Literature, UCLA)*

“A Mysterious Peacock Lands in São Paulo”

*Rae Wyse (Program in Comparative
Literature, UT Austin)*

“Who reads, writes and gets published in
Chile?: How Ergo Sum’s *Libros Objetos*
Have Contested the Dynamics of Chilean
Literary Production”

Nicholas Tschida-Reuter (Indiana University)

“Merengue and Bachata: The Official and Hidden Transcripts of the Dominican Soundscape”

5:30 pm – 7:00 pm

Plenary Address by:

Dr. N Katherine Hayles (Duke University)

Introduced by Hannah Alpert-Abrams

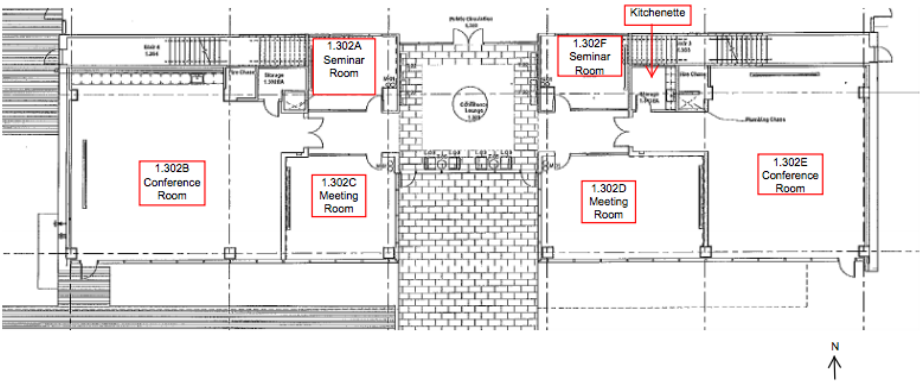
Words of Welcome by Dr. Elizabeth Richmond-Garza

7:00 pm

Reception

Glickman Conference Center patio and CLA 1.302F

Glickman Conference Center Map



Index of Participants

B1 Jeffrey Boruszak
A2 Sam Cannon
A1 Brian Carroll
A4 Daniel Carter
A1 Chienyn Chi
B3 Jake Cowan
B1 Jesi Egan
C1 Itay Eisinger
A4 Jonathan Fleck
C1 Mike Flynn
C1 Lauren Gaskill
A3 Ayse Gursoy
B4 Dusty Hixenbaugh
A2 Nicholas Holterman
B3 Gretchen Kasting
C1 Julianna Leachman
D4 Rebecca Lippman
C3 Rachael Mariboho
B1 Courtney Massie
A2 Alejandro Omidasalar
A3 Destini Price
B3 Michelle Quinones
C3 Sarah Lube Roe
B4 Daniela Sevilla
C3 Jenn Shapland
A4 Kaitlin Shirley
A4 Rachel Simons
A1 Anne Stewart
A3 Cindy Taylor
A4 Clay Templeton
D4 Nicholas Tschida-Reuter
B1 Elliot Turley
A1 Todd Womble
B4 Jocelyn Wright
D4 Rae Wyse
B4 Nat Zingg

Moderators:

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Dr. Gretchen Murphy

Dr. Gabriela Polit

Dr. César A. Salgado

Dr. Lynn Wilkinson

Plenary Address by Dr. N. Katherine Hayles



“The Book and the Document: Materiality and Deformation”

N. Katherine Hayles is Professor of Literature and Director of Graduate Studies at Duke University. She teaches and writes on the relations of literature, science and technology in the 20th and 21st centuries. Her book "How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics" won the Rene Wellek Prize for the Best Book in Literary Theory for 1998-99, and her book Writing Machines won the Suzanne Langer Award for Outstanding Scholarship. Her most recent book is How We Think: Digital Media and Contemporary Technogenesis.

