Texas Tech University’s Interdisciplinary Comparative Literature Program welcomes you to its 46th Annual Symposium entitled “Representing Reality in Text and Image: Clichés, Stereotypes, and Caricatures.”

Text and image have traditionally been the dominant concepts for understanding and questioning our relationship with reality. They also constitute the fundamental building blocks of literature, cinema, photography, and digital media. From theories on mimesis (Aristotle, Quintilian, Lukács, Ricoeur) to more recent reflections on simultaneous media-based realities (Benjamin, Barthes, Baudrillard, Lyotard), we have come to see reality as primarily constructed and mediated through the interplay of text and image. Artistic representations of reality and the illusion of transparency that they perpetuate lead us to question whether we inhabit a parallel world of our own creation. This conference focuses on artistic representations of reality and their consequences, in particular the construction of clichés, stereotypes, and caricatures.

Papers presented at this conference address some of the following topics:

- Forms of Mis-representation such as: icons and iconography, painting, photography, film, genre fiction, stereotypes and humor, “deforming” genres (e.g., blazon, caricatures, parody, satire) and pop culture media (e.g., internet, comics, television, advertisements)
- Cultural and Social Representations including: nation and nationalism, minority cultures, gender and sexuality, clichés and stereotypes in travel literature and the encounter with the other, stereotypical role models in text and film
- Functions of Clichés, Stereotypes, and Caricatures such as: commenting and undermining familiar social, political, and cultural images, providing social critique, subverting or reinforcing power relations, propaganda, examining binaries (e.g., fact and fiction, original and reproduction, reality and the imaginary), criticizing literary and/or cinematographic conventions, breaking down the fourth wall (i.e., actors, authors addressing the audience), questioning authenticity and reality

**Conference Co-Directors: Christopher Bains and Anita McChesney**

The Texas Tech Interdisciplinary Comparative Literature Program and the conference organizers thank the following for funding this conference:

- College of Arts and Sciences
- College of Visual and Performing Arts
- Comparative Literature Program
- Cross-Cultural Academic Advancement Center
- Department of Classical and Modern Languages and Literatures
- Office of the Dean of Arts and Sciences
- Office of the Provost
- Office of the Vice President for Research
- School of Art – Art History Area
- School of Art – Landmark Arts
- School of Art – Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts
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We would like to thank the following people for their significant contributions to the organization of the symposium:

- Joe Arredondo, Director of Landmark Arts, School of Art
- Bruce Clark, Chair, Department of English
- Erin Collopy, Interim Chair, Department of Classical and Modern Languages and Literatures
- Comparative Literature Committee: John Beusterien (PROGRAM DIRECTOR), Christopher Bains, Kanika Batra, Curtis Bauer, Anita McChesney
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**Comparative Literature Program**

The Program in Comparative Literature at Texas Tech University has had a long history and a rich tradition. Starting in the late 1960s, with a few faculty members from different humanities disciplines meeting and exchanging their interests in comparative literature and interdisciplinary studies, the program has grown and evolved into one that encompasses both undergraduate minors and graduate specializations, supports the study of literatures and cultures from multiple traditions, as well as organizes an annual symposium attracting scholars from across the region, the nation, and the globe.

In what has increasingly been called an age of globalization, the program will continue to play its role of leadership at Texas Tech in facilitating intellectual exchanges across disciplines, cultivating a community of scholars with diverse interests and backgrounds, and advocating for cultural interaction across national boundaries.

**WELCOME REMARKS**

Daniel W. Coburn | Lawrence, KS | Mourning, Mom as Martyr, and Mom Cooling Off in Pool (from the Next of Kin series)
SESSION 1A | Clichés of Power and Ethnicity (ESCONDIDO THEATER)

Hafid Gafaiti | Texas Tech University
Stereotyping the Subaltern in France: From the Indigène to the Immigré

Jerome Royer | Texas Tech University
Jacques Prévert’s Caricaturing Representations of the Establishment in Poetry and Cinema

Matt Rushton | Carleton University
Conspicuous Absence: Photography and Biography in Le Clezio’s L’Africain

Paul Guajardo | University of Houston
Rich and Famous: Photographic Representations of Mexico’s Elite

SESSION 1B | Female Stereotypes and Clichés across Genres (LUBBOCK)

Naomi Beeman | Park University
Gender Stereotypes, Clichés, and Cultural Production in Elfriede Jelinek’s Die Klavierspielerin

Victoria Surluga | Texas Tech University
Constructing the Italian American Woman: Anna Magnani’s American Films

Ibou Tall | Texas Tech University
Misogyny or Realism in Richard Wright’s Portrait of the African-American Woman?: Native Son and Black Boy, the Case Study

Guelilia Teferra | Texas Tech University
Portrayal of Women in Medieval Literature

Ann Daghistany Ransdell | Texas Tech University
The Picara: Stereotype Escape Artist

Kenneth Calhoon | Head, Department of Comparative Literature; Professor, Comparative Literature and German; University of Oregon

About Face: Erich Auerbach and the Physiognomy of Character

The platform of my presentation is a canonical work of literary criticism whose title would seem to haunt the conception of this conference, namely Erich Auerbach’s Mimesis: The Representation of Reality in Western Literature (1946). Of particular interest is Auerbach’s understanding of milieu, a biological term that was first used sociologically in the Avant-propos to Balzac’s Comédie humaine. Balzac’s title, through its contrastive echo with Dante’s La Divina commedia, lends an infernal cast to those milieux that, by Auerbach’s account, exceed the material surroundings from which Balzac’s characters are sprung; they also “often acquire for him a sort of second significance which … can best be defined by the adjective demonic.” Caricature is the necessary expression of character formed by an irresistible reality. Bestial physiognomies are precipitated out of the often musky atmosphere that human dwellings seem literally to exhale. Kafka’s Gregor Samsa may, as centipede, embody in the extreme this same complementary relation between person and milieu. Instead of The Metamorphosis, however, this paper will examine Kafka’s “The Sudden Walk,” the first sentence of which measures an accumulation of the escape velocity necessary for the subject to break out of his routine and rise, fully drawn, to his true stature. The crescendo of this sentence (the first of only two) is driven by a succession of conditional clauses that enumerate the habits to be shed, while also framing the syntactical shift that enables what for Auerbach is the key capacity of realism—to dramatize an inner event. “You have to change your life”: the admonitory coda to Rilke’s “Archaic Torso of Apollo” could well serve as Emma Bovary’s epitaph, though Rilke’s sonnet (the starting point for this paper), in conditioning this “inner about-face” (Auerbach) on the truncation of classical form, provides an unlikely vantage point from which to re-consider Auerbach’s seminal study.
FRIDAY, APRIL 11

12:15-1:45 p.m. | Lunch Break

SESSION 2A | The Body as Performance (ESCONDIDO THEATER)
Elizabeth Sharp; Genevieve Durham DeCesaro | Texas Tech University
Women's Stories on Stage: Re and (Mis) Presentations in a Dance/Social Science Transdisciplinary Project

Elizabeth Parks | Texas Tech University
The Problem of Embodiment: Text, Image and the Actor in the work of Michael Checkhov and Arthur Lessac

Evan Levine | Texas Tech University
The Hipponactean Body and Abjection

SESSION 3A | Traumatized Images and Social Critique (ESCONDIDO THEATER)
Karlos Hill | Texas Tech University
If We Must Die: Representations of the Lynched Black Body in African American Literature

Abel Rios | Texas Tech University
Reconstructing the Image of Resisters in the Vietnam War

Jennifer S. Pride | Florida State University
The Traumatic Function of Caricature in Haussmannized Paris

SESSION 2B | Representing Violence and Reinstating Human Rights (LUBBOCK)
Crystal Schmalzried | Texas Tech University
The Terrorist Cliché: A Study of Culture Defining Culture

Zakiyyah Khan | Texas Tech University
Representations of Communal India in Roja and Bombay

Rebecca Howell | Texas Tech University
Interrogation/Imagination: Making Art after Abu Ghraib

Kerry Manzo | Texas Tech University
Repression and Displacement in Novels of the Biafran War

SESSION 3B | Images of Reality and Social Criticism in Don Quixote (LUBBOCK)
Juan Morilla; Dora Aranda | Texas Tech University
Don Quixote's and Sancho Panza's (Im)Possible Non-fictional Existence: The Early 17th Century Readers' Reactions

Alberto Pérez Martínez; Gloria Magnolia Jurado | Texas Tech University
Reflections of Social Criticism in Three Gastronomical Illustrations in the Quixote of Cervantes

Monica Fernandez; Irina Mozuliova | Texas Tech University
Don Quixote, Madness, and Political Caricature

Sarah Wilson | Austin, TX | Patsy, Jaymie and Jaime, and Queen Brittany (from the Blind Prom series)
FRIDAY, APRIL 11

SESSION 4A | 4:45 - 6 p.m.
Realisms: Theory and Practice (ESCONDIDO THEATER)

Mary Mullen | Texas Tech University
Writing Reality in Ireland

Bettina Christner | Texas Tech University
Progressive "Ostalgie" in Jenny Erpenbeck’s Dinge, die verschwinden.
Challenging Stereotypes with new Social Myths

Shreepad Joglekar | Kansas State University
Attempted Meanings
Art Exhibition related to this presentation on view in the Folio Gallery in the School of Art

SESSION 4B | 4:45 - 6 p.m.
Redrawing Characters in Modern Adaptations of Don Quixote (LUBBOCK)

Julio Cesar Perez; Edlyn Romero | Texas Tech University
Dialogue and functional differences in the use of humor in the dialogue between Don Quijote de la Mancha and Quijote Z

John Baron; Janie Covarrubias | Texas Tech University
Sanco Panza as a Barometer of National Stereotype in Man of La Mancha (1972) and Don Quijote cabalga de Neuvo (1973)

Ruben Varona and Leah Michele Thorne | Texas Tech University
Sheriff Woody Panza: The Common Man Lets Go of Gravity

6 - 7 p.m. | Keynote 2 (ESCONDIDO THEATER)

ABIGAIL SOLOMON-GODEAU | Professor Emeritus, Department of the History of Art and Architecture, University of California, Santa Barbara
Adultery and the Limits of Representation: Félix Vallotton’s Intimités

The imagery of adultery, the evil twin of marriage, has a venerable pictorial legacy ranging from Greek vases through Victorian painting and beyond. Its pictorial sources span the mythic and the modern from epics and legends, biblical narrative, literature and poetry and – in its modern incarnations – the expanding mass culture of the eighteenth and nineteenth centuries. Despite changing conceptions of marriage, as with all manifestations of sexual desire, the subject of adultery remained perennially a source of continuous if often prurient fascination.

In France, the (re)legalization of divorce in 1884 corresponded to profound changes in the situation of women, not only legally, but also, in the increasing presence of women in the salaried work force (including access to professional formation) and in the challenge posed by feminist politics. It is within this socio-cultural, economic, and political context that I consider the imagery of adultery (paralleling its literary manifestations) in the paintings and prints of the Swiss-born artist Félix Vallotton depicting adulterous relations in his series entitled Intimités. Among other issues, the paper focuses on how and why the imagery of adultery is incarnated by the figure of eroticized femininity, contradicting the documented reality of sexual practices in the Third Republic.

7 - 9 p.m. | Reception for Exhibition (TEXAS TECH SCHOOL OF ART)

LINE UP: Pattern - Type - Taxonomy
LINE UP has been organized in concert with the 46th Annual Comparative Literature Symposium, Representing Reality in Text and Image: Clichés, Stereotypes, and Caricatures. Presented are portrait photographs by seven artists working in the United States. The co-curators of the exhibition do not address specific conference themes; rather, the exhibition provides a stew of contemporary photographic images that point to the artists’ individual taxonomic practices while also allowing ample opportunity for viewers to develop their own personal stereotypes, clichés or caricatures. As co-curator Peter Briggs states in his exhibition essay, “It is a participatory exhibition.”
SESSION 1A | Iconographic Manipulations and Appropriations of Nation (ESCONDIDO THEATER)

Mary Downing | University of Tennessee
Isolation Nation: Representations of America in the photographs of Rémi Noël, Pascal Aimar, Yves Marchand and Romain Meffre

Alecia Davis | Texas Tech University
Québécois Responses to Policies of the Office Québécois de la langue française

Jennifer Hoyer | University of Arkansas
Writing Time and Space Asunder: German Poets Dismantling Reality

Joe Price | Texas Tech University
Images and Stereotypes of Cultures among L2 Language Learners

SESSION 1B | Clichés of Alterity (LUBBOCK)

Tony Qualin | Texas Tech University
No Bears in Russia: Russian stereotypes about foreign perceptions of Russia

Roger McNamara | Texas Tech University
The Success and Failure of Postmodern Parody in Challenging Stereotypes in I. Alan Sealy’s The Trotter-Nama

Yuan Shu | Texas Tech University
Scientists, Spies, or High-Tech Coolies

Sushil K. Oswal | University of Washington at Tacoma
Sara Suleri’s Caricatures of Dadi in Meatless Days: The Perspective of Disability Studies

SESSION 2A | Icons, Tropes and Cultural Signification (ESCONDIDO THEATER)

Maria-Dolores Garcia-Borron | Independent Linguist, Barcelona, Spain
Servants in Eastern and Western Literature. Some Notes for a Comparative Study

John Beusterien | Texas Tech University
The Armadillo as Caricature: A Comic Icon of America and a Bastard Horse

Erin Collopy | Texas Tech University
The Image of the Vampire in Contemporary East European Culture

James Whitlark | Texas Tech University
Clichés, Stereotypes, and Caricatures of Beowulf

SESSION 2B | Interpreting Religious Images and Icons (LUBBOCK)

Charles Grair | Texas Tech University
Images of Norse Gods in Contemporary Asatru and in Popular Culture

Patricia Saldarriaga | Middlebury College
The Virgin of Guadalupe in Contemporary Mexico: From Images to Stereotypes

Karlissa Black | Texas Tech University
Socercery, Sacrifices, and Cannibalism: Dispelling Haitian Voodoo Myths

SATURDAY, APRIL 12

Evan Baden | Chicago, IL | Grace and Josh, Lauren, and Lexi (from the Technically Intimate series)
ALEXANDRA K. WETTLAUFER  |  Professor, Department of French and Italian, University of Texas at Austin

“Moyens bâtards’ and Monkey Business: Visual/Verbal Hybridity and the Aesthetics of Modernity in J. J. Grandville’s Caricature”

In Quelques caricaturistes français (1857), Baudelaire criticized Grandville as “un esprit maladivement littéraire, toujours en quête de moyens bâtards pour faire entrer sa pensée dans le domaine des arts plastiques” (a mind that is unhealthily literary, always in search for bastard means to introduce his thoughts into the plastic arts) (OC 2: 558). This talk will consider these “moyens bâtards” not as a sign of Grandville’s failure as a caricaturist, but rather as a key to his personal theories of caricature, politics, and modernity. Focusing on the artist’s theories of metaphor and metamorphosis, I first analyze Grandville’s role as “author” of Les Métamorphoses du jour (1829), Scènes de la vie privée et publique des animaux (1842), and Un Autre Monde (1844), where text is subordinated to image while Grandville’s method, as auteur, borrows liberally from the literary arsenal, incorporating metonymy, synecdoche, puns, and wordplay into his visual scenes. In the second part of the talk, I will examine Grandville’s dialectic formulation of the caricaturist’s social and artistic identity through the figure of the singe-peintre (monkey artist). Central to Grandville’s aesthetic is the idea of transformation and hybrid form: humanized animals, plants, constellations, and commodities are represented in images that must be “read”—translated, interpreted—in terms of their verbal associations, thus in a hybrid form of their own that highlights the gaps and fissures between language and visual representation. By literalizing metaphor’s metamorphic capacity, translating wordplay into concrete representation, Grandville renders visible the discourses of representation, not only in Benjamin’s sense of allegory and commodification, but also in the more prosaic relationship between word and image. For Grandville, modernity was found in the crossing of boundaries of form and his relentless pursuit of a hybrid genre through visual/verbal metamorphoses reflected the equally inexorable transformations of the experience of daily life in the July Monarchy.
The polycentric and many-stranded web of Western culture exhibits a broad spectrum of representations addressing the question whether "reality" is inside or outside us or neither. At one extreme, we find conviction in the world's materiality and, at another, in its utter nothingness. I will quickly turn from "positive" currents of belief in order to examine the always present "negative" currents (apocalyptic fears, Gnostic hysteria, awareness of the dangers of human imagination) and will highlight visionary aspects of literary and artistic expression. My main starting point will be Goethe’s Gesamtkunstwerk Faust (part one, 1808 and part two, 1832) which borrows from many media and from a wealth of earlier authors (e.g., Homer, Dante, Shakespeare, Calderón, Milton) and, simultaneously, restores ancient and early-modern mythological figures (e.g., Helena, Mephistopheles, Faust) to prominence. Goethe’s bold use of new constructs such as the phantasmagoria, related to magic lantern shows, anticipates cinematic techniques. The fact that Goethe elaborates a post-Christian mythic vision does not prevent him from appreciating Christian symbolism from an anthropological vantage, much as the poetic anthropologists and the great novelists of the early twentieth century will do. In effect, Goethe liberates paradigms and archetypes as poetic truth transcending prior religious and philosophic quarrels. In covering more than three millennia, Faust rescues the human enterprise as a developmental saga.

But the convergence of several forces in the very same revolutionary age helped promote a powerful "tantric" counter-response. Western individualism was peaking as the new subjectivist philosophy of Kant arrived on the scene in the 1780s, almost simultaneously with the eruption of the French Revolution and its quick degeneration into the historical nightmare of the Terror and world war. The surge of materialist doctrines and atheism in the Enlightenment devolved into a threat to Romantic hopes; Romantics also were pressed to accommodate new ideas in evolutionary geology and biology, and there were disturbing possibilities, as in Byron’s provocative play Cain (1819). We see the impact of social crisis in the brooding of visual artists like Breughel and Hogarth whom the novelist Bonaventura cited in 1804 in the Nightwatches. Bonaventura examines ancient and early modern protagonists (Oedipus, Hamlet, Don Juan, Faust) as markers in an unstoppable process of disillusionment, whose world-historical axial point appeared in Shakespeare. All the specters of the human mind emerge in the visionary Gothic spaces of this novel, and the shattered self of the narrator finally plunges into the abyss, into a negative nirvana. Bonaventura erases both the triumphalist selfishness of De Sade’s “friends of crime” and, by anticipation, Max Stirner’s heroic transitory selfhood, the noble anarchic model.

The contest between tantric agony and hopeful yearning for older Western verities is present in early cinema. D.W. Griffith’s epic film Intolerance (1913) offers us a meaningful correlation of four historical moments, including America on the eve of World War I. Architecture and artworks of the depicted stages of history are essential to Griffith’s Gesamtkunstwerk which ends in an astounding Baroque epiphany. In contrast, Robert Wiene’s Expressionist film The Cabinet of Dr. Caligari (1919), summoning the deep fear of entrapment in the human mind as a nightmare, speaks to the tantric strain in Western wartime audiences. In The Magic Mountain (1924) Thomas Mann grasped how movies revealed the deep impulses in the human world and he employed cinematic means of narration opportunely, as had Joyce in the completed Ulysses (1922).

For the past several centuries, Western thinkers and artists have wrestled anew with how to understand a body-mind spectrum. Lessing tried to sort out distinctions between language arts and plastic or visual arts, but could not help noting special cases such as the “grotesque” which resisted any easy integration into a “positive” Enlightenment scheme. The Romantic atheist Schopenhauer advanced a different hierarchization of all the arts, from heavily somatic media to virtually liberated language, with tragedy at the pinnacle. He correlated all of these instances both to cosmological realities and to music as a copy of the Will, reflecting the laws of nature. The Will’s equivalent, the unconscious, directs the human species. In the early twentieth century, Susan Langer returned to the question of how various visual arts relate to language with its special discursive power. One of her major insights was to recognize the ritualistic function of art, as did early theoreticians of film. Many newer anarcho-nihilist creations, which have proliferated in the crises of the warring age of the twentieth century, may be tacitly “tantric” as a kind of negative rite or sacrament. An anti-tantric instinct, a fear of a mass societal death-wish, of attraction to the abyss, is prominent in the works of Mann. We may suspect Joyce of creating sacramental encounters even in the most material representation of his fictive Dublin. Both authors sought to understand the phenomena of spiritualism and of nihilism, coincident with the new surge of post-Romantic psychologies (Freudian, Jungian), and of philosophies of history such as Nietzsche’s, as elements of the psycho-history of their own cultural world. The student of comparative religions, Eric Voegelin, has proposed an alternate, post-Nietzschean explanation of this same epoch.

7 - 9 p.m. | Closing Banquet | The Overton Hotel, 3121 Fourth Street