Jackman Humanities Institute Six-Month Research Leaves
2011-2012

Research leaves are granted by the Jackman Humanities Institute as a continuation of the Chancellor Jackman Research Fellowships in the Humanities Program. Holders of this fellowship receive a six-month leave from the normal teaching and administrative duties of their department in order to undertake research (including travel) on the project proposed in their application, and are chosen for demonstrated excellence of scholarship.

Joshua Pilzer

Songs and Music of Korean Victims of the Atomic Bomb
I will conduct a six-month ethnographic study of song and music in the lives of Korean survivors of the atomic bombing of Japan and their families, focused on the district of Hapcheon in Southeastern Korea, where most Korean survivors were repatriated. The study will produce a book, part of a series of monographs on survivors’ music, which I began with Hearts of Pine: Songs of Three Korean Survivors of The “Comfort Women” System (Oxford University Press, in press [2011]).

A discourse of “silence” surrounds victims of the atomic bomb, especially the tens of thousands of marginalized Korean victims of which the international community is largely unaware. This discourse, mostly produced by others, is intended to express something about victims’ wartime experiences and the various kinds of discrimination and repression that survivors and their children have endured in the postwar. On getting to know survivors, however, we find that it has only a limited, if important, explanatory value. Throughout the postwar, survivors and their families have been writing their histories and sustaining their social lives through manifold expressive forms, including song and music. In a postcolonial South Korea that discouraged them from speaking out about their experiences, survivors and their families made particular recourse to the relative opacity of song, which allowed them to express themselves clearly without risking further exposure. I will document this heretofore unrecorded expressive universe, creating an archive of sound and video recordings that will become an important historical document in itself and the analytical corpus for my book; and I will cultivate the personal relationships that will form the foundations of the project over the coming five years or so as I write the book.

Joshua D. Pilzer (Ph.D. University of Chicago, 2006) is Assistant Professor of Ethnomusicology in the Faculty of Music (UTSG). His research focuses on the anthropology of music in modern Korea and Japan, and the relationships between music, violence, survival, memory, traumatic experience, marginalization, socialization, public culture, mass media, social practice and identity. He is particularly interested in the ethnography of the “everyday.” He has recently completed a book manuscript, based on his doctoral dissertation, about singing in the lives of Korean survivors of the Japanese “comfort women” system. It discusses three women’s uses of music as an expressive form and a practice of identity vis-à-vis other forms of expression such as everyday speech and public testimony, and will be published in 2011 with Oxford University Press. He is currently planning to conduct an ethnography of music and song among Korean survivors of the atomic bombing of Japan, part of a larger survivors’ music project which he began with his dissertation. He is also planning a monograph on participatory song culture and South Korean modernity. He has published articles in Ethnomusicology, The Courtesan's Arts: Cross-Cultural Perspectives (New York: Oxford University Press, 2006), Dongyang Umak Yeonggu (East Asian Music Research) and elsewhere.
Eva-Lynn Jagoe

Too Much: The Time of Reading, the Time of Psychoanalysis

Too Much is a short book on length. In it I discuss the politics and pleasures of certain long and slow forms of literature, film, and psychoanalysis that seem to run counter to the models of efficiency and brevity that define our society. In a personal and contemplative style, I write about the discomfort that such texts and practices elicit, arguing that they are anxiety-producing because they are perceived as too much: they take too long, they are too introspective, self-absorbed, and perhaps irrelevant. I trace the historical and political trajectory of our culture of efficiency and its fear of excess, and I argue that texts such as Marcel Proust’s In Search of Lost Time, James Joyce’s Ulysses, the films of Chantal Akerman, Lucrecia Martel, or Chris Marker, and the process of psychoanalysis, engage in a temporality and introspection that allow us to imagine a different, slower mode of being in the world.

Eva-Lynn Jagoe is an Associate Professor in the Department of Spanish and Portuguese who is cross-appointed to the Centre for Comparative Literature (both UTSG). Her research throughout the years has moved constantly and systematically between the nineteenth century and the present, between Europe and Latin America, between literature, film, and theory. She covers this spatial, temporal, and generic expanse because of a recurring concern that has shaped her writing and thinking: how experience—sensory, intimate, ephemeral—is represented in language and in image, and how changing technologies allow for and shape ideological constructions. This phenomenological approach allows her to write about and explain larger political, cultural, and historical movements in ways that remind her readers and students of the subjective human attributes of belonging and feeling that are constitutive of those movements. Her first book, The End of the World as They Knew It maps the shifting constructions of the space of the South in Argentine discourses of identity, nation, and self-fashioning. Since then, she has published articles on Argentine culture by writing on contemporary literature, film, and visual art. She has presented versions of Too Much as a keynote speaker at the Comparative Literature Students’s “Explosive Past, Radiant Future” conference, and at the University of Buenos Aires and Ryerson University.
Natalie Rothman

**The Dragoman Renaissance:**
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**Diplomatic Interpreters and the Making of the Levant**

Current debates about relations of “East” and “West” rest on a long historiography that has framed such distinctions as historically natural—as if such “civilizations” were ontologically *a priori* to the articulation of their difference. Instead, this project seeks to situate the emergence of a civilizational discourse about “East” and “West” in the broader domain of late-Renaissance Mediterranean diplomacy and Italianate elite culture. To this end, it focuses on the cadre of dragomans, or diplomatic interpreters, who mediated relations between the Ottoman Empire and Venice in the sixteenth and seventeenth centuries. By analyzing their practices of knowledge-production in relation to dragomans’ structural position as “in-between” several Ottoman and Venetian milieus, the project explores how early modern diplomatic institutions shaped notions of radical difference, and underscores what anthropologists Dennis Tedlock and Bruce Mannheim call the “dialogic emergence of culture” through social interactions. Building on methodological and conceptual developments in history, anthropology, translation studies, and postcolonial theory, it offers an empirically-grounded, critical intervention in the literature on cultural mediation, which has focused primarily on colonial encounters in Europe’s overseas empires. In contrast, this project highlights the longer trajectories and Mediterranean roots of practices of ethnolinguistic and religious boundary-making. By so doing, it aims to provide a fine-grained periodization of changes in European understandings of Ottoman society, politics, history, and religion, and to resituate Istanbul and its attendant, trans-imperial networks of kinship and patronage at the heart of an emergent early modern Republic of Letters.

E. Natalie Rothman is an Assistant Professor of Humanities at the University of Toronto Scarborough, specializing in the history of the Mediterranean in the early modern period. Her interests include the history of cultural mediation, the genealogies of Orientalism, and the relationship between translation and empire. Rothman was trained as an historical anthropologist, first at Tel Aviv University (M.A. in Culture Research, 1999) and then at the University of Michigan (Ph.D. in Anthropology and History, 2006). She is the author of several peer-reviewed articles, which have appeared in *Mediterranean Historical Review*, *Comparative Studies in Society and History*, and elsewhere. Her forthcoming book, *Trans-Imperial Subjects: Boundary Markers of the Early Modern Mediterranean* (Cornell University Press, 2011) explores how diplomatic interpreters, converts, and commercial brokers mediated and helped define political, linguistic, and religious boundaries between the Venetian and Ottoman empires in the sixteenth and seventeenth centuries. She continues to examine the intersecting histories of early modern trans-imperial subjects in her new project, *The Dragoman Renaissance: Diplomatic Interpreters and the Making of the Levant*, which was funded by a Standard Research Grant from the Social Sciences and Humanities Research Council of Canada and a Mellon Postdoctoral Research Fellowship at the Newberry Library in Chicago.