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THE MALAY MANTERA: THE INTEGRATION OF MEDICINE AND LITERATURE*

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Introduction

This paper examines the Malay *manteras* to show the relationship between medicine and literature. The Malay *manteras* have two related functions: medical and literary. The medical function of the Malay *manteras* posits the context of traditional medicine and the literary function, in the context of language use. The language of the *mantera* is a special language that is condensed to invoke magic and spiritual power such that the *manteras* can make suggestions and functions as efficacious medicine.

Man-tra

The word *mantera* originates from the Sanskrit word *man-tra* while in English a *mantera* is defined as charm, spell and incantation. *Mantra* means "pious thought, prayer, hymn; Vedic hymn, sacred text; mythical verse, incantation, spell;.." (Macdonell, 1971: 217). In the Hindu tradition, a *mantra* is a poetic verse, usually in two lines, that is composed to attain divine power. A *mantra* is a combination of sounds and words that contain spiritual potentialities. The sound waves that are produced through repetitions of the words produce spiritual potentialities in the human body. It is achieved by activating the power that exists in the centre of the human body. The most famous *mantra* is the *Gayatri Mantra* which is known as the mother of the Vedas. When the *mantra* is chanted at sunrise or sunset the reciter will be blessed with good health, prosperity, peace and improved family relationships (Selva: 2004). In other words, a *mantra* refers to poetic verse that is magical in characteristic and has spiritual function. The spiritual function exists because *mantra* is closely related to the worship of God for the enhancement of individual spiritual potentialities. Below is an example of such *mantra*:

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*Om bhoor-bhuvah-svah,
Tat savitur varenyam,
Bhargo devasya dheemahi,
Dhiyo yo nah prachodayaat.*

Om! (O God!) Thou art the giver of life
The remover of pain and sorrows, the provider of happiness;
O Creator of the Universe, May we receive thy supreme,
sin-destroying light;
May Thou guide our intellect in the right direction.

(Selva, 2004)

The Malay Manteras

“The Malays” refers to an ethnic group living in the Malay Peninsula (Malaysia) and comprises such states as Perlis, Kedah, Pulau Pinang, Perak, Selangor, Negeri Sembilan, Melaka, Johor, Pahang, Terengganu and Kelantan. Other than Malay *manteras* in the Peninsula, there are many other *manteras* in South East Asia such as the Javanese *manteras*, the Riau *manteras* and the Minangkabau *manteras*. The origin of the word *mantera* itself carries different historical, cultural and geographical connotations. If (the Hindu) *mantra* refers to mystical poetic verses that lead to the worship of God, the Malay *mantera* is not associated with such worships although words like *dewa* (Hindu god) is used. With the influence of Islam in the Malay society, words such as *Allah* dan *Muhammad* have replaced the word *dewa*. Nevertheless, the existence of the words *Allah* and *Muhammad* in some *manteras* does not mean the worship of God; instead it shows acceptance of the existence of a more omnipotent and eternal power whom man supplicates to. However, there is a relationship between *mantera* and *mantra* as both refer to specific utterances that contain magical power but with different meanings and usage.

The term *mantera* in the Malay community is not well-known as there are other terms used such as *jampi* and *serapah*. According to *Kamus Dewan* (1994: 514), *jampi* is another term for *mantera* which refers to the specific verse that is recited to invoke magic (such as in alleviating sickness). The action of using *mantera* or *jampi* is known as *menyerapah* i.e., using *jampi* and *mantera* (to expel ghosts and others) (*Kamus Dewan*: 1256-1257). There are books in Malay society that contain *manteras* such as *Taj-ul-Muluk* and *Kitab Mujarrabat Melayu*.

In the historical context, *manteras* have existed in, and been used by, the Malay society since ancient times. During those times, the animistic practice was very dominant. The Malay society believed that *semangat* (spirit) exists in every living and dead objects. They were able to communicate with the spirit through the recitation of *manteras*. According to Winstedt, the animistic period had been influenced by the Babylonian traditions such as beliefs in spirits and sacrificial offerings for the purpose of *penyemahan* (propitiatory) (1982: 8-9). Later, with the advent of the Hindu influence that carried with it *mantras* with utterances related to Hindu deities such as

Siva, words like "Om" which were accepted as possessing magic or power, appeared. The influence of the Islamic religion brought with it a new dimension to the Malay *manteras*. Thus, words such as *Allah* dan *Muhammad* became a must for the recitations of *manteras*. Some scholars regard the two periods, i.e., Hindu and Islamic periods as very pertinent to shaping the patterns of thoughts behind the Malay *manteras*:

From the civilizations of India which had influenced the Malays for over a thousand years, from the 1st century A.D. to about the 12th century A.D. the Malays must have learnt not only about certain efficacious medical material (perhaps the use of henna and betel leaves), but also the mystical powers of the deities like "Betar Guru", "Seri Rama" or "Laksamana", whose names are often invoked in the incantations (mentera, jampi or serapah) of the bomoh. And from the Islamic civilization (but not necessarily Islam as a religion) the Malays gathered further medical knowledge: the use of certain material medica, the hot and cold syndrome, humoral pathology (the harmonious balance of earth, water, fire and wind), magical formulae and incantations, and verses from the Quran for the cure of certain specific diseases (Mohd Taib Osman, 1988: 151).

Nevertheless, the animistic period is also important. All three periods have influenced the development of the *manteras* and can be tied to one tenet, i.e., beliefs in the spiritual or mystical powers that brought good and bad to human beings and that some individuals could communicate with the spiritual powers, through *manteras*. Some believe that these individuals were special persons and they have special positions in Malay traditional society. Such persons are known by various terms such as *pawang*, *bomoh* (*bomor*), *dukun* and *bidan*.

The Bomoh Institution

The *bomoh* or *pawang* is a person who uses *manteras* for various functions such as for medical purposes. When they recite the *manteras*, each utterance has to be accompanied by specific individual rituals such as *asap dupa* (incense burning), sitting cross-legged, hands movements, facial expressions and others. Some of the *manteras* are recited loudly while others are whispered (Herman J. Waluyo: 1991: 6). In the Malay society, the terms *pawang* and *bomoh* are used interchangeably. The *pawang* (shaman) is usually someone who can communicate with the spirits world and performs rituals when clearing new jungle areas and expelling spirits that haunt certain areas. A *bomoh* will often refer to the person who is able to cure sickness. However, there are *pawang*s who also perform the works of *bomoh*s. Thus the two terms are used interchangeably (Mohd Taib. Osman: 149). The importance of *bomoh* or *pawang* in the Malay society is attested by Skeat (1984: 57) in the following quotation:

"...the Pawang is a person of very real significance. In all agricultural operations, such as sowing, reaping, irrigation works, and the clearing of jungle for planting, in fishing at sea, in prospecting for minerals, and in cases of sickness, his assistance invoked."

In other words, in the agricultural community such as the traditional Malay society, the role of the *bomoh* is not confined to medicine but also in the agricultural, fishing and mining economies. The widespread role of the *bomoh* reflects a Malay society's belief in life that is based on the close relationship between man and nature. An element that binds the two is the spirit. The element enables communication to take place and the communication is initiated by the *pawang*.

How to become a *pawang* or a *bomoh*? The *bomoh* is supposedly a man of knowledge. The magical knowledge is obtained through various ways. However, there are basically two ways in which the knowledge is obtained, i.e. through formal training and *menuntut* (meditating and learning exercise). Through formal training a person must be a disciple of a well-known *bomoh*. Through meditation training, a person can become a *bomoh* through various rituals such as praying, fasting, reading the Quran, meditating (isolating oneself from other people and ordinary activities in a specific place) and other rituals until he finds enlightenment either through a dream or through other psychological states (spell of temporary madness). There are *bomohs* who are given spirit helpers (a spirit helper is often called a familiar) that are often inherited. Spirit helpers are believed to be capable of enhancing the *bomoh's* magical knowledge or, in improving his ability to communicate with the spirit beings or in receiving guidance (Endicott 1970: 15 and 16). The special position of the *bomoh* is summarized by Mohd. Taib Osman (1988: 156) in the following quotation:

The bomoh is actually a conglomerate of a shaman, a herbalist, a diviner, a curer and psychiatrist. As a shaman he communicates with the spirit world; as herbalist he has knowledge of the materia medica; as a diviner he not only diagnoses the cause of illness but is also able to foretell the future course of events (e.g. in matters of marriage, divorce and reconciliation); as a curer he cures the sick; and as a psychiatrist he overcomes one's emotional disorder.

Other than reciting relevant *manteras*, the *bomoh* also performs certain rituals. Skeat (1984:409) has divided the rituals into four types:

Most of the more important rites by the Malay medicine-men (Bomor) may be divided into two well-defined parts. Commencing with a ceremonial "inspection" (the counterpart of our modern "diagnosis"), the Bomor proceeds to carry out a therapeutic ceremony, the nature of which is decided by the result of "inspection."

The *bomoh* performs a two-part ritual, commencing with a ceremony to diagnose a patient's sickness either by inquiring or reciting relevant *manteras*, followed by ceremonies such as burning the *kemenyan* (incense) to read the divine signs (divination). The two methods are usually performed together. The *bomoh* then treats the patient with suitable ceremonies from the most simple to the most complex which can take from a few moments to a few days. Skeat (1984: 410) has divided further the therapeutic method into several ceremonies such as the *semahan* (propitiatory), i.e., propitiating evil spirits by expelling them into the jungle or disposing them in rivers or the sea; the neutralisatory method, i.e., by destroying the evil principles; the expulsory method by sucking or destroying the evil principles; the revivificatory method, i.e., by calling the patient's spirit. Various items are used by the *bomoh* to cure patients such as incense, betel leaf, onion, egg, rice, turmeric, cloth and others.

In other words, the *bomoh* as an institution stands on a basic premise that is the belief in the spirits or mystic powers that can be invoked for help. Today, *bomohs* of various backgrounds are still present. There are *bomohs* who have high academic qualifications and also *bomohs* from the professional groups. Most of the contemporary *manteras* contain Islamic influences.

Mantera: Medicine and Literature

i) Mantera and Medicine

Manteras in the context of medicine can be divided into two groups. First, *manteras* that are composed for good purposes. The *manteras* in this group function as antidotes of sickness. Second, *manteras* that are composed for the purposes that are less than good/honourable. The *manteras* in this group afflict sickness.

A. Mantera for good purposes

Manteras as magical utterances are composed in the form of poems for essential medical purposes in the traditional Malay society. In fact, to this day, *manteras* are used to cure diseases which modern medicine is incapable of curing. In olden times, before the existence of modern medicine, the traditional Malay society had to rely on *pawangs* or *bomohs* to cure diseases. According to Haron Daud (2001: 101), diseases that can be cured by a *bomoh* with the use of *manteras* can be grouped into several categories:

- i) ordinary diseases.
- ii) dangerous diseases.
- iii) diseases related to the nervous system and fractures.
- iv) sickness caused by spirits.
- v) *angin* diseases.
- vi) gynaecological diseases.

i) Ordinary Diseases

Ordinary diseases refer to non-fatal diseases, contracted by most people and are easily cured. Some of the diseases are migraine, toothache, stomach upset, and skin diseases. Here is an example of a *mantera* that is used to stop toothache which is believed to have been caused by tooth maggots.

Mantera Mengubat Sakit Gigi

Andang-andang besi
patah gigi jadi wati
aku tuju ulat mati
mati ulat mati
turun sekalian bisa
naik sekalian tawar
bukan aku punya tawar
tawar Allah tawar Muhammad
tawar baginda Rasulullah
berkat doa La ilaha illa 'Ilah.

(Haron Daud: 2001:101)

Mantera to Stop Toothache

Iron masts
broke my tooth turns to (the) universe
I (cast) a spell on tooth maggot
And die maggot die
expel all poison
effect all cures
not my cure
the cure of Allah and Muhammad
the cure of Rasulullah (the Prophet of Allah)
blessed by the prayer La ilaha illa 'Ilah (there is no God but Allah)

(Haron Daud: 2001: 101)

The toothache *mantera* shows a traditional Malay society which believed in the probable existence of tooth maggots (which today is known as bacteria) that might be the cause of toothaches. It is believed that the maggots can be extirpated with the recitation of this *mantera*. The influence of Islam is manifested in the closing *mantera* which addresses omnipotent power, that is Allah, who is invoked for help or blessing.

ii) Dangerous diseases

What is meant by dangerous diseases are diseases which can cause death if not treated immediately. A dangerous disease that can be cured using *mantera* is typhoid.

Mantera Mengubati Penyakit Taun

Hei taun
aku tahu asalmu
kamu jadi daripada Nabi Yob
asal kamu dari air balik ke air
asal kamu dari angin balik ke angin
asal kamu dari api balik ke api
asal kamu dari laut balik ke laut
asal kamu dari pusat Tasik Pauh Janggi
balik kamu ke pusat Tasik Pauh Janggi
kamu kena beralih
pada waktu ini pada ketika ini
kalau kamu tidak beralih
pada waktu ini pada ketika ini
aku sumpah dengan asal usul kajianmu

(Haron Daud, 2001: 105-106)

Mantera To Overcome Typhoid

Hey typhoid
I know your stock
ye are from Prophet Job
ye are from water and to water ye return
ye are from wind and to wind ye return
ye are from fire and to fire ye return
ye are from sea and to sea ye return
ye are from the centre of Lake Pauh Janggi
and to the centre of Lake Pauh Janggi ye return
ye should depart
at this time and this hour
if ye fail to depart
at this time and this hour
I shall invoke the curse of your ancestors

(Haron Daud, 2001: 105-106)

iii) Diseases related to the nervous system

One of the diseases associated with the nervous system is low back pain. This is a *mantera* that can be used to cure low back pain:

Mantera Memulihkan Sakit Pinggang

Bismilah 'Ilahi 'I-Rahmani 'I-Rahim
Hei besi kalin besi malila
besi kalin besi tembaga
besi melilit pinggang aku
aku tidur engkau jaga
engkau pelihara pinggang aku
Hei sembelit mula jadi
daripada besi khursani
nyahlah engkau terbang ke laut subhanallah
kalau engkau tidak nyah
derhakalah engkau kepada Allah
derhakalah engkau kepada Muhammad
berkata kata
La ilaha illa 'Ilaah, Muhammadar Rasulullah.

(Haron Daud, 2001: 111)

Mantera To Cure Low Back Pain

In the Name of Allah, the Most Merciful, the Most Compassionate
Hey kalin iron, kalila iron
kalin iron, copper iron
iron that encircles my waist
I sleep ye awake
ye protect my waist
Hey constipation
of khursani iron
perish ye fly into the sea of Allah
if ye do not hasten
ungrateful are ye to Allah
ungrateful are ye to Muhammad
with the utterance
There is no God but Allah and Muhammad is his Messenger.

(Haron Daud, 2001: 111)

The above *mantera* shows the influence of Islam. There are words like *Allah* dan *Muhammad* that are used as magic words.

iv) Sickness caused by spirits

The traditional Malay society believed in the existence of spirits such as ghosts and djinn. The spirits caused problems in a number of ways such as *keteguran*, possession and witchcraft. *Keteguran* means a ghost or a spirit that haunts a certain place (*penunggu*) has entered the body of a weak person and subsequently the person became possessed by the spirit who later followed him/her home. Consequently, the possessed person would be delirious. A *mantera* that was used to revive the patient is as follows:

Mantera Ulit Mayang

Aku tahu asal usulmu
Seri Bersila nama asalmu
Seri Berdiri nama batangmu
Seri Hidup asal usulmu
Seri Menempak nama daunmu
Seri Guntur nama bungamu
Seri Gintir nama buahmu
aku tahu asal usulmu.

.....

Ulit mayang diulit
ulit dengan jalajemala
ulit mayang diulit
ulit dengan tuan puteri
kutahu asal usulmu
yang laut pulang ke laut
yang darat pulang ke darat
nasi berwarna hamba sembahkan.

Umbut mayang diumbut
umbut dengan jalajemala
pulih mayang kupulih
pulih balik sedia kala.

(Haron Daud, 2001: 113-115)

Ulit Mayang Mantera

I know your origin
Seri Bersila is your original name
Seri Berdiri is the name of your trunk
Seri Hidup is your origin

Seri Menempak is the name of your leaves
Seri Guntur is the name of your flowers
Seri Gintir is the name of your fruits
I know your origin.

.....

serenade, (the) palm blossom is serenaded
serenade with a net
serenade (the) palm blossom is serenaded
serenade with a princess
I know your origin
from the ocean back to the ocean
from the land back to the land
coloured rice I present

collect the shoot of palm
collect with a net
revive my palm blossom revive
revive as before

(Haron Daud, 2001: 113-115)

The *Ulit Mayang mantera* is a famous *mantera*. Through the *mantera*, it is believed that the patient's will power will be revived.

v) Midwifery

A midwife is a woman who helps in child delivery. The traditional midwife or the village midwife is not only a skilled person but also uses *manteras* during the course of her work. The traditional midwife is almost a *pawang* or a *bomoh*. The traditional midwife recites *manteras* on a woman right from the start of her pregnancy until the birth of the baby. The midwife is able to determine the age of the foetus of a pregnant woman and whether it is in the right position. The midwife also prepares *air selusuh* (lubricating liquid) to ease delivery. The midwife is able to help if the woman suffers problems such as excessive bleeding (postpartum haemorrhage). In addition, the midwife helps in taking care of the newborn baby. The commitment of the traditional midwife towards the new mother and child extends to 40 days. The midwife's every action is accompanied by recitations of *manteras* such as the *mantera* to stop bleeding during delivery.

Mantera Menahan Darah

Bismi'llah 'l-Rahman 'l-Rahim
Apa kena sidang luka?
Dipatuk janda luka

Dipatuk oleh enggang merah,
 mata terjumpa telinga kering
 keringlah engkau darah
 sembuhlah engkau daging
 Hei jin, polong, pontianak
 engkau datang dari gunung guntung
 pulanglah engkau ke gunung guntung
 engkau datang dari paya lebar
 pulanglah engkau ke paya lebar
 engkau datang dari perigi buta
 pulanglah engkau ke perigi butajilau engkau tidak pulang
 engkau ditimpa pisau raut
 jikalau engkau tidak pulang,
 engkau ditimpa Kaabahtullah
 berkat doa
 La ilaha illa 'Ilah, Muhammadar Rasulluh

(Haron Daud, 2001: 138-139)

Mantera to stop bleeding

In the name of Allah, the most Merciful, the Most Compassionate
 Why do ye bleed?
 Pecked by a mourning widow,
 Pecked by a red hornbill,
 eyes found ears
 do stop bleeding o blood
 do recover o flesh
 Hey djinni, *polong*, *pontianak*
 ye came from mount guntung
 return to the mountains
 ye came from the wide swamp
 return to the wide swamp
 ye came from the dry well
 return to the dry well
 should ye fail to return
 ye shall be slashed by a knife
 should ye fail to return
 ye shall be crushed by Kaabahtullah
 with the prayer
 There is no God but Allah and Muhammad His Messenger.

(Haron Daud, 2001: 138-139)

The above *mantera* evidently shows the old traditional Malay society's belief that bleeding is caused by spirits such as *pelesit* (a familiar that takes the shape of a house-cricket) and *polong* (a familiar that feeds on blood). Through recitations of the *mantera*, it is hoped that the spirit will quickly leave the woman.

Other than attending to the mother, the midwife also attends to the baby by bathing it daily. When the baby is a few days old, other ceremonies will take place. One of them is the *belah mulut bayi* (baby mouth parting) ceremony. It is a symbolic ceremony to sweeten the baby's lips so that when the child grows up, s/he will be liked by his/her peers because of his/her sweet words and nice manners. The *mantera* is as follows:

Mantera Membelah Mulut Bayi

Hei kanak-kanak!
Panjanglah usia kamu dalam dunia ini
dipelihara oleh Dewata Mulia Raya
biarlah tetap tutur katamu sebagai batu tajam seperti kapak.
suci bersih seperti emas sepuluh mutu
menggemarkan hati orang
sedap seperti sirih, masin seperti garam.

(Haron Daud, 2001: 139).

Mantera To Part a Baby's Lips

Hey child!
May ye have long life in this world
protected by God Mulia Raya
may your words be sharp as a stone that is sharp as an axe
pure as gold of ten qualities
pleases every heart
delicious as betel leaf, salty as salt.

(Haron Daud, 2001: 139).

The *mantera* evidently has Hindu influences but not to the extent of idolising the Hindu deity (*Dewata Mulia Raya*) as in the *mantra*. It is believed that the *mantera* will help a child grow up to be a good person, friendly, articulate and well-liked by his/her friends.

B. Mantera for Bad Purposes

Other than curing a sick person, a *mantera* can bring ill-effects to a person and make him sick. In this case, the *bomoh* will recite a particular *mantera* to harm a specific person. A *bomoh* does so on the request of a client. Such *manteras* are categorised under black magic. One of the *manteras* that is considered black magic is the *mantera* for extracting oil from the chin of a murdered person. In this instance the

chin of the corpse is lighted with fire until oil drips down from the chin. This is the *mantera* that is recited:

Mantera Mengambil Minyak Dag

Hei yang kelu jasadmu
yang kaku jiwamu
minta izin, aku seru rohmu
salbimu tak hancur
nak panggil semangatmu
merejab dalam minyak
minyak bernama hati berdarah
berkat feelmu jadilah
segala seruhmu ikut
segala tujumu jadi
senyawa feel
perasap aku akan rohmu
mu dengar kataku
jamu kemenyan makanlah khadam
berkat sidi pada nammu (Junus)
berkat sidi pada bapamu (Jusoh)
berkat sidi pada datukmu (Deroni)
berkat sidi pada ibumu (Jenab)
senyawa minyak feel.

(Haron Daud, 2001: 144-145)

Mantera To Extract Oil From Chin

Hey body that is mute
soul that is stiff
with your permission, I call your spirit
your coccyx is intact
wanting to call your energies
sprinkled in oil
oil called bleeding heart
blessed by your character
all your calls abided
all your spells successful
your character fertilized
I smoke your spirit
listen ye to my words
do eat the incense served, dear genie
blessed be the charm of your name (Junus)
blessed be the charm of your father (Jusoh)
blessed be the charm of your grandfather (Deroni)
blessed be the charm of your mother (Jenab)

fertilize, oil of character.

(Haron Daud, 2001: 144-145)

The oil from the chin is used for love charms. Such oil rubbed on anyone would fall madly in love with the person who did it. However, the condition can be cured with another *mantera*.

Below is a *mantera* relating to *santau* (poison) which will make the afflicted victim suffer greatly and sometimes may lead to death.

Mantera Membuat Santau Angin

Hei sang bayu angin datang dari langit
langit hitam tujuh lapis
bawalah barang pada si anu
tujuku tembus bukit yang tujuh
melangkau hati melangkau jasad
terkujur si anu seluruh badan
kaku seluruh anggota badan
hitam darah menitik ke bumi
ku seru dengan nama Katibin
jika tak kaku tubuh si anu
bisa menular ke dalam jantung
bisa menular ke dalam hati
berkat aku berilmu
berkat doa tok guru

(Haron Daud, 2001: 143-144)

Mantera To Concoct Santau

Hey breezes from the sky
dark skies of seven levels
bring this thing to that person
my spell penetrates seven hills
over crossing soul and body
destroy the whole body of that person
let his entire body be stiff
dark blood dripping to the earth
I call the name of Katibin if the person is not stiff of body
let poison spread to the heart
let poison spread to the liver
blessed by my knowledge
blessed by my teacher's prayer

(Haron Daud, 2001: 143-144)

Those afflicted with the *santau* that is sent through the air suffers from lingering body pains that cannot be cured by modern medicine. The *santau* slowly eats into the patient's body which may lead to haemoptysis and death.

Are the *manteras* discussed relevant and still practised today? There are some *manteras* which have been forgotten while some are still practised. According to Mohd. Taib Osman (1988: 157), although modern medicine has a place in the Malay society, *manteras* and the *bomoh* institution still exist. He observes:

The general world-view today is that both western medicine and traditional folk medicine are parallel medical systems working towards a common goal, that is to alleviate suffering and pain, but each has its own way of achieving results as each operates on its own premises and concepts. With the presence of modern medicine the bomoh may not be as highly regarded now as a curer of sickness, but as human suffering and pain can go beyond the sickness curable by modern medicine, the bomoh seems to be still in business.

The fact that *bomohs* are still needed, means *manteras* are still being used to cure or to afflict sickness.

ii) *Mantera* and Literature.

Manteras are closely related to the religious nature of man. Through *manteras*, man supplicates to God and when composing a *mantera*, he uses choiced words that contain spiritual powers which he believes will make his relationship with God easier. The special words are believed to convey magical or spiritual powers. There are several characteristics in choosing the words of a *mantera*:

- i) the choice of precise words.
- ii) sounds are repeated to enhance words suggestion.
- iii) frequent choice of uncommon words.
- iv) if recited loudly, *mantera* may invoke magical sound effects. The sound is amplified with rhythm and metrum that are usually understood by the *bomoh*.

(Herman J Waluyo, 1991: 8).

The *manteras* are magical utterances that are often recited in the form of poems. *Manteras* are a literary genre that have particular characteristics. One of the characteristics that is studied is the use of words.

Diction

The *manteras* are magical utterances. Therefore, in order to achieve the magical strength, the choice of diction or words is very important. The *mantera* is believed to be capable of penetrating the spiritual layer. Most of the words used reflect this belief. As such, there are words that refer to higher powers such as djinn, *dewa*, angel, God, and prophet. The higher powers are believed able to help achieve the functions of the *manteras* that are composed. Most of the *manteras* that have been illustrated in this paper depict words that refer to *Allah* and *Muhammad* as well as to other prophets which clearly indicates the influence of Islamic belief among the composers of *manteras*. Other than God, there are also words that refer to spirit beings such as spirit, djinn and ghosts like *polong* and *pontianak*. There are also words that refer to mysterious places like Lake Pauh Janggi, *tujuh petala bumi* (seven levels of the earth) and *tujuh petala langit* (seven levels of the heavens). There are words that refer to natural elements such as water, fire, earth and wind. There are also words referring to plants such as betel leaf and palm blossom. Names of minerals such as iron, copper and gold become the choice of *mantera* composers too.

Sound and rhythm

The *mantera* is a product of oral tradition and as an oral tradition, the play of sounds is pertinent to producing attractive music that is easy to recite even though with a quiet voice. The play of sounds can be seen in the verses of particular *manteras*. One of them is the sounds that are produced through the use of vowels like 'i' and 'a', which is known as assonance.

Hei besi kalin besi malila
Besi kalin besi tembaga
Besi melilit pinggangku.

(Mantera Memulihkan Sakit Pinggang)

Aku tahu asal usulmu
Seri Bersila nama asalmu
Seri Bersila nama bantangmu
Seri Hidup asal usulmu

(Mantera Ulit Mayang)

Other than assonance, the *mantera* is also rich in words that have consonants such as "g" and the sounds are produced through alliteration as illustrated in the following *mantera*:

.....

Engkau datang dari gunung guntung.
pulanglah engkau ke gunung guntup
engkau datang ke paya lebar.

pulanglah engkau ke paya lebar.
engkau datang dari perigi buta
pulanglah engkau ke perigi buta.

.....

(Mantera Menahan Darah)

The integration of alliteration and assonance which are recited by the *homoh* not only aesthetically harmonises the sound but also carries within it a suggestive power that is supernatural. The play of sounds is sharpened by the end rhymes which have similar as well as opposing sounds. There are pantun rhymes in the form of *abab* and *aaaa* rhymes like those of a poem. End rhymes which are almost similar can be seen in this verse:

Hei yang kelu jasadmu
yang kaku jiwamu
minta izin, aku seru rohmu
salbimu tak hancur
nak panggil semangatmu.

(Mantera Mengambil Minyak Dagu)

Similar end rhymes can be seen in the following *mantera*:

Aku tahu asal usulmu
Seri Bersila nama asalmu.
Seri Berdiri nama bantangmu
Seri Hidup asal usulmu
Seri Guntur nama bungamu
Seri Gintir nama buahmu
aku tahu asal usulmu.

(Mantera Ulit Mayang)

Language Style

This verse from the *Ulit Mayang mantera* also shows repetition at the beginning of the lines. The repetition can be seen alternately as well as as in continuous forms either at the beginning (anaphora) or at the end of the line (epiphora) as in the following verse:

.....

engkau datang dari gunung guntung
pulanglah engkau ke gunung guntung
engkau datang dari paya lebar

pulanglah engkau ke **paya lebar**
engkau datang dari **perigi buta**
pulanglah engkau ke **perigi buta**

.....

(Mantera Menahan Darah)

The above verse shows repetitions not only at the end but also at the beginning and the middle parts, which occurs in alternate lines. When recited, the repetitive words or phrases produce emphasis and also emit sounds and rhythms that become another suggestive power, possible of producing magical effects.

The use of simile also highlights the language style of the *mantera* which is aesthetically pleasing. The language style heightens the message that is communicated and also produces powerful speech. The use of simile can be seen in the following verse:

.....

Biarlah tetap tutur katamu **sebagai batu tajam seperti kapak**
Suci bersih **seperti emas sepuluh** mutu menggemarkan hati orang
Sedap **seperti sirih**, masin **seperti garam**.

(Mantera Membelah Mulut Bayi)

Other than the various styles discussed above, there are other ways in which language is used in the *manteras* but which cannot be covered in this brief paper. The variety of language use shows the beauty of *manteras* as a literary genre but more importantly the language acts as a power that augments magic power potentialities existing in the *manteras*. The integration of language and style of recitation as well as ritual ceremonies enables the *mantera* to feature as magical poems which can be used in the area of traditional Malay medicine.

As a conclusion, the comparison between the medical element and the language of the *manteras* reveal the speciality of *manteras*. In the context of medicine, as poems, the Malay *manteras* contain magical elements that can be divided into two groups, i.e., the *manteras* for positive effects and the *manteras* that are used for purposes which have negative effects. The Malay *manteras* can cure various ailments and also bring sickness. The strength of the language that underlines the thoughts which believe in the existence of the supernatural world has shaped the *manteras* into magical poems. The Malay *manteras* have a long history and received various influences but have existed until today although modern medicine has long been established in the Malay society. The *bomoh* institution has elevated the status of the *manteras* in the Malay traditional society and for the modern Malay society it provides an alternative for cures.

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15 Ogos 2004

Y. Bhg. Dato' Dawa @Dewa Bin Abdullah
Pengarah
Jabatan Pendidikan Pulau Pinang.
Faks: 04-2611726

Tuan

**MENJEMPUT GURU DAN PELAJAR MENYERTA MALAM
PENGUCAPAN PUISI MERDEKA 28 OGOS 2004**

Adalah dimaklumkan bahawa **Malam Pengucapan Puisi Merdeka 2004** akan diadakan di Dewan Milenium, Kepala Batas, Seberang Prai Utara. Majlis ini adalah anjuran bersama Persatuan Karyawan Pulau Pinang, KADUN Bertam, Dewan Bahasa dan Pustaka Wilayah Utara dan Jabatan Kebudayaan, Kesenian dan Warisan Pulau Pinang.

Antara tujuan diadakan majlis itu ialah untuk menghayati bulan kemerdekaan dengan kegiatan puisi. Kegiatan ini melibatkan pemimpin negeri dan pusat bersama masyarakat Pulau Pinang.

Antara tetamu khas yang akan mendeklamasikan puisi pada malam itu ialah TYT Tun Dato' Seri Utama (Dr.) Haji Abdul Rahman Bin Haji Abbas, Yang di-Pertua Negeri Pulau Pinang.

Melihat pentingnya agar majlis ini sangat besar ertinya kepada pemupukan semangat menghargai kemerdekaan maka ia perlu mendapat sambutan orang ramai. Golongan guru dan pelajar juga mengambil bahagian dalam majlis ini. Berikut kami lampirkan atur cara majlis itu.

Bagi memberi sokongan padu kepada program ini maka kami berpendapat golongan guru dan pelajar perlu menyokong program seperti ini


Sehubungan dengan itu kami memohon kerjasama Y. Bhg. Dato' untuk menjemput:

- i) guru-guru di Pulau Pinang
- ii) pelajar sekolah berasrama khususnya di Seberang Prai, Utara dan Selatan

untuk menyertai program ini sebagai tanda sokongan padu.

Perhatian Y. Bhg. Dato' kepada permohonan kami ini didahului dengan ucapan terima kasih.

Salam hormat


PROF. MADYA DR. SOHAIMI ABDUL AZIZ
Pengerusi bersama persidangan.
Faks: 04-6563707
Tel: 012-5396702

*Menjana Penulisan Bermutu
Memupuk Masyarakat Berilmu*

BRITISH COMPARATIVE
LITERATURE ASSOCIATION

TENTH INTERNATIONAL
CONFERENCE



Invention

Literature and Science

12-15 July 2004
University of Leeds

PROVISIONAL PROGRAMME

As at 9 May 2004

Go to: [Monday, 12 July] [Tuesday, 13 July] [Wednesday, 14 July] [Thursday, 15 July]

MONDAY, 12 JULY

12.00-2.00 REGISTRATION

2.00-3.15: WELCOME: Malcolm Bowie, President of the Association

PLENARY 1

- Steven Rose (Open University)

3.15-4.15 PARALLEL SESSIONS (A)

SESSION 1 (Science in the Ancient World)

- Estelle Strazdins (Melbourne): Transforming Fire: The Effect of Technology on Humanity in Hesiod's Prometheus Myth and the Watcher Myth of *I Enoch*
- Annabel Orchard (Melbourne): Smiths, Myths and Metaphors: The Motif of Immersion

SESSION 2 (Ecocriticism)

- Anthony Lioi (MIT): Inventing a Secular Enchantment: "Mysticism," Empiricism, and American Nature Writing
- Jane Walling (Durham): The Imagination of Plants: Botany in Rousseau, Goethe and Proust

SESSION 3 (Biological Life Cycles)

<http://www.bcla.org/invention/prog.htm>

28/05/2004

- Maricel Oró (Lleida): Female Ageing: Between Fiction and Real Life
- Rekha Murthy (MIT): Frankenstein and *Galatea 2.2*: Cautionary Tales for Men Considering (Pro)creation

SESSION 4 (Literary Treatments of Scientific Figures)

- Liana Ashenden (Cambridge: Wolfson): Games of Fact and Fiction in Matt Ridley's *Genome: The Autobiography of a Species in 23 Chapters* and Simon Mawer's *Mendel's Dwarf*
- Gregory Lynall (Birmingham): Tailor, Conjuror and Workman in the Mint: Swift's Caricatures of Newton

SESSION 5 (Public Health and Education)

- Clare Horrocks (Liverpool John Moores): Charles Kingsley and the "Science of Health"
- Daniela Janes (Toronto): Useful Knowledge/Light Reading: The Conflict Between Scientific and Literary Pursuits in the Toronto Mechanics' Institute

4.15-4.45 TEA/COFFEE

4.45-6.15 PARALLEL SESSIONS (B)

SESSION 1 (Physics and Literature I)

- Bernd Klähn (Bochum): How to Do Physics With Words: Isaac Newton's Contribution to Modern Narrativity
- Carolyn Brown (Greenwich): The Wonderworker: Between the Gutter and the Stars. Notes Towards a Quantum Textuality
- Catalina Florescu (Purdue): Art, Literature and the Möbius Principle: A Comparative Approach to Yasmina Reza's Works and Lucio Fontana's Artworks

SESSION 2 (The Novel and Systems)

- Antonio Sánchez (London: Goldsmiths): The Fractal Narrative of Mario Vargas Llosa
- Heather Fielding (Brown): Uncertain Objectivity: Literary Modernism and the Discourse of Information
- Milan Jaros (Newcastle): *Materia Poetica*: Models of Corporeality and Pataphysics in Literary Narratives

SESSION 3 (Translation)

- Jean Boase-Beier (East Anglia): Cognitive Stylistics and the Translation of Poetry: Bringing Together Science and Literature
- Federica Gusmeroli (Milan): *La coscienza di Zeno* in Translation
- Ken-fang Lee (Sussex): The Project of Modernity and Translation: Lu, Xun's Translation of *From the Earth to the Moon*

SESSION 4 (Literary Creativity and Multimedia)

- Rukmini Nair (Delhi): Imagination, Illusion and Identity: Contemporary Indian English Fiction and the New Technologies
- Jelle Dierickx (Ghent): The Hidden Sound(s) of 20th and 21st-Century Poetry
- Anna Schaffner (Edinburgh): On the Technological Enhancement of Avant-Garde Aesthetics in Digital Poetry

SESSION 5 (Frankenstein)

- Kate Drayton (East Anglia): Chained Tongues: Mary Shelley's *Frankenstein* and Approaches to Madness
- Karin Preuss (Hamburg): Mary Shelley's *Frankenstein* and its German Contexts

7.00-7.30 WINE RECEPTION (Devonshire Hall)

7.30 CONFERENCE DINNER (Devonshire Hall; bar open after dinner)

TUESDAY, 13 JULY

9.15-10.45 PARALLEL SESSIONS (C)

SESSION 1 (Popular Science I)

- Megan Stern (London Metropolitan): $E=MC^2$: The Cultural History of an Equation
- John Spencer (Liverpool): Popularizing Science, Abusing Philosophy: A Deeper Look at Dawkins and Capra
- Kate Price (Cambridge: Homerton): Popular Science and the Invention of Poetry

SESSION 2 (Magic, Religion and Science I)

- Sherryll Mleynek (Hawaii): The Anthropic Principle: Mythic, Mistaken, or Meaningful?
- Anna Philpott (London: Birkbeck): It's the Oldest Book in the World, and I Wrote It: Helena Blavatsky and the Invention of a New Mythology
- Jo Poppleton (East Anglia): A Lofty Vehicle: Natural Philosophy and the Book of Revelation in the Pindaric Ode

SESSION 3 ((Poetry and Science I)

- Christina Makris (Sussex): The Energy of Meaning: The Interface of Scientific Discourse, Experimental Poetry and Art in the Work of Madeline Gins
- Cristina Piñero Maese (Birmingham): *Material memoria*: How Poetry, as well as Science, can Illuminate the Darkness on the Other Face of the Moon
- Slavica Rankovic (Nottingham): The "Emergent Realism" and its "Distributed Author" in the Sagas of Icelanders and Serbian Epic Poetry

SESSION 4 (Science Fiction I)

- Nicholas Ruddick (Regina): The Intersection of Science and Desire in Prehistoric Science Fiction: The Case of L. P. Gratacap's *A Woman of the Ice Age* (1906)
- Elizabeth Throesch (Leeds): Transcendence via Mathematical Analogy: The Fourth Dimension as Mythologized Theory in Charles Howard Hinton's Early *Scientific Romances*
- Frédérique Ait-Touati (Paris): Kepler's Dream: The Invention of a Genre?

SESSION 5 (Goethe)

- Pierre Laszlo (Liège): Can Scientific Discoveries Originate in Literary Texts?
- Katherine Downey (Dallas): Embracing Ambivalence: The Alchemy of Goethe and Winterson
- Angela Borchert (Western Ontario): Intertwining Sociability and Philosophy of Nature: Goethe and the Fragment on Nature

10.45-11.00 TEA/COFFEE

11.00-12.00 PARALLEL SESSIONS (D)

SESSION 1 (Shifts in Scientific Ideology)

- Miriam Jones (New Brunswick): William Hunter and William Cummin: From "Child Murder" to "Infanticide"
- Bryce Christensen (Southern Utah): Between Times Square and the Frozen Void: The Problematics of a Social Constructivist Approach to Science

SESSION 2 (Magic, Religion and Science II)

- Marichka Masley (Kiev): Veda: The Value of a Scientific Approach in the Contemporary World
- Sohaimi Aziz (Malaysia): The Malay Mentara: The Integration of Medicine and Literature

SESSION 3 (Reception of Literature)

- Bent Sorensen (Aalborg): Physicians in the Field of Fiction
- Glyn Hambrook (Wolverhampton): "Plains-moi - sinon, je te maudis!": Baudelaire, Psychology and Literary Criticism in *Fin-de-Siècle* Spain

SESSION 4 (Colonial and Post-Colonial Writing)

- Joseph Okong'o (Moi): Scientific Discourse and the African World: A Study of Soyinka's Plays
- Simona Corso (Rome): Darting Fire and Speaking Thunder

SESSION 5 (William Blake)

- Sibylle Erle (Nottingham Trent): The Forces of Blood: A Shaping Factor in the Creation Myth of William Blake
- Alexandra Dumitrescu (Babes-Bolyai): Redeeming Feminine Archetypes in Alchemical and Blakean Texts and Images

12.00-1.00 PLENARY 2

1.00-2.00 LUNCH

2.00-3.30 PARALLEL SESSIONS (E)

SESSION 1 (Negotiating Gender)

- Jen Boyle (Hollins): Epicurean Cybernetics: The Embodiment of Perspective Observation in John Milton's *Paradise Lost* and Thomas Hobbes's *Leviathan*
- Andrew Mangham (Sheffield): Horrible Instincts: Victorian Ideas on Cannibalism and the Biological Development of Womanhood
- Teresa Louro (London: Birkbeck): Sexology and Transvestism: Krafft-Ebing's *Psychopathia Sexualis* (1886), Magnus Hirschfeld's *Transvestites: The Erotic Drive to Cross-Dress* (1910), Havelock Ellis's *Studies in the Psychology of Sex* (1897)

SESSION 2 (Popular Science II)

- Felix Sprang (Hamburg): "Trite and Fruitless Rhapsodies"? Popular Science Writing in Early Modern London
- Sam George (York): "Not Strictly Proper for a Female Pen": The Scientific Poem and the Sexuality of Plants
- Claire Brock (): Elizabeth Carter's Scientific Scepticism

SESSION 3 (Poetry and Science II)

- Rob Stanton (Oxford: Corpus Christi): "How many constants *should* there be?": Rae Armantrout's Quasi-Scientific Methodology
- Judith Hawley (London: Royal Holloway): Universal Knowledge and Universal Poems
- Rachel Hewitt (Oxford: Corpus Christi): "Dreaming O'er the Map of Things": William Wordsworth and the Irish Ordnance Survey

SESSION 4 (Science Fiction II: Inter-War Science Fiction)

- Amanda Mordavsky (Sheffield): Dabbling in the Supernatural: The Weird Side of Science
- Rick Hudson (Southampton): Flee From the Deadly Light: Science as the Locus of Horror in H. P. Lovecraft's Fiction
- Alvin Kibel (MIT): Technological Worlds: H. G. Wells and E. M. Forster

SESSION 5 (Literature as Laboratory)

- Stefka Ritchie (Birmingham): Science in Samuel Johnson's *Rasselas*: The Case of the Astronomer's Madness
 - Oksana Kirichkova (Calgary): Specificity of the Categories of Space and Time in Peter Ackroyd's *The House of Doctor Dee*
 - Florian Mussgnug (Pisa): Scientific Metaphors and Methodology in Experimental Literature
- 3.30-4.00 TEA/COFFEE
 - 4.00-5.00: PLENARY 3
 - 5.15-6.15 PARALLEL SESSIONS (F)

SESSION 1 (Technology and Literature I)

- Hongbing Zhang (Chicago): Women Not Supposed to Take the Steamship, or How Modern Transportation Encounters Its Ethical Limit in Wu Jianren's New Novels
- Soeren Hattesen Balle (Aalborg): Means of Transport: Automobiles and Other New Vehicles of Ecstasy in the Writings of William Carlos Williams

SESSION 2 (Catastrophe)

- Elspeth Tulloch (Québec): The Parched Pastoral and Agrarian Reform in Sharon Butala's *The Garden of Eden* and Bessie Head's *When Rain Clouds Gather*
- Carol O'Sullivan (East Anglia): Fictions of the Apocalypse: Science in the Disaster Narrative

SESSION 3 (Imaginary Creatures)

- Marie Addyman (Newcastle): *Verum factum*: Writing the Barnacle-Goose Tree
- Aude Campmas (Paris): The Giant Squid and the Abysses: Scientific Controversies Serving the Romanesque Imagination

SESSION 4 (Science Fiction III: Bodies and Science Fiction)

- Jutta Fortin (Vienna): Mechanization in the Fantastic: Hoffmann's *Der Sandmann* and Villiers de l'Isle-Adam's *L'Eve future*
- Claire Taylor (Leeds): Other Worlds, Other Bodies: Latin American Science Fiction

SESSION 5 (Wilkie Collins)

- Simon Marsden (Lancaster): Entangled Banks and Missing Branches: Problems of Relationship in Charles Darwin and Wilkie Collins
- Lucy Bending (Reading): Instant Decisions and Dull Brains: Perception, Deduction and Speed in the Late Nineteenth Century

7.30-8.45 DINNER (Devonshire Hall)

8.45-9.30 General Meeting

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WEDNESDAY, 14 JULY

9.15-10.45 PARALLEL SESSIONS (G)

SESSION 1 (Science and Nation-Building)

- Louise Lyle (Birmingham): Struggle for Frenchness in Selected Writings of Maurice Barrès
- Sylvia Rieger (Harvard): Dangerous Encounters: Interconnections of Science and Literature Between 1850 and 1910
- Michael Rand Hoare (London: Royal Holloway): A Comparative View of Science and Literature in European Perspective

SESSION 2 (Scientific Topoi and Narrative)

- Laura Baudot (Princeton): "Writing Upon Nothing": Jonathan Swift's *A Tale of a Tub* and Robert Boyle's Air-Pump
- Stephen Thomson (Reading): In the Family: Sleepwalking, Science and the Everyday
- Stephen Gennaro (York, Ontario): Endosymbiosis and Representations of Victorian Science in Sherlock Holmes

SESSION 3 (Scientific Approaches to Literary Creativity)

- Kent Hooper (Washington): The Role of Pure Chance: Introducing New Hypotheses in Interarts Discourse and in the Sciences
- Kenneth Holmqvist / Jaroslaw Pluciennik (Lund / Lodz): An Overview of the Science of Literary Creativity
- Camelia Eliás (Aalborg): Stumbling unto Grace: Invention and the Poetics of Imagination

SESSION 4 (Medicine and Literature I)

- Johana Porcu (Manchester): Medicine and Literature: Symptoms, Passions and Violence
- Aris Sarafianos (Manchester): Re-Inventing the Aesthetic of the Sublime Medicine: The Physiology of Contractility and the Making of Edmund Burke's *Philosophical Inquiry* on the Beautiful and the Sublime
- Maria Ferreira (Aveiro): Towards a Science of Perfect Reproduction? Visions of Eugenics in Contemporary Fiction

10.45-11.00 TEA/COFFEE

11.00-12.00 PARALLEL SESSIONS (H)

SESSION 1 (Physics and Literature II)

- Jerry Sokol (London: Goldsmiths): Simple Harmonic Motion: Mathematical Physics and Robert Frost's poem *The Axe-Helve*
- Anuj Parikh / Jordan Scott (Yale / Calgary): The Mathematical Limit as Uber-Rhizome: Interrogating Charles Olson's Use of Physics and Poetry

SESSION 2 (Magic, Religion and Science III)

- Arthur Bradley (Chester): Deus ex Machina: Towards a Philosophy of Religion and Technology
- Jeremy Stubbs (Manchester): Materialising Maidens: Spiritualism, Science and Fiction in the Heyday of Psychical Research

SESSION 3 (Models of Memory)

- Alice van der Klei (Montréal): Hypertext as the Language of Memory
- Elena Gualtieri (Sussex): Inventing New Images: Duras's *L'Amant* and Ondaatje's *In the Skin of a Lion*

SESSION 4 (Medicine and Literature II)

- Florence Vatan (Wisconsin): Flaubert's *Legend of St Julian the Hospitable*
- Alison Williams (Swansea): The Laughing Doctor: Medical Humour in the Works of François Rabelais

SESSION 5 (Psychology and Psychoanalysis I)

- Kalliopi Georgiadou (London: Goldsmiths): Alchemical Transformations of Desire
- Akemi Yaguchi (Cambridge): "The Impression She Made Was Overwhelming": Virginia Woolf and Her Heritage of Victorian Psychology

12.00-1.00 LUNCH

1.00 TRIP TO HAWORTH (Optional)

7.00 DINNER (Devonshire Hall)

8.00 DRYDEN TRANSLATION COMPETITION PRIZE (Devonshire Hall; bar open afterwards)

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THURSDAY, 15 JULY

9.15-10.45 PARALLEL SESSIONS (I)

SESSION 1 (Crossing Genres)

- Lucia Boldrini (London: Goldsmiths): Primo Levi's Obscure Writing?: *The Periodic Table*, "The Two Cultures" and "Commitment"
- Helga Lénárt-Cheng (Harvard): A Typical Individual? Scientific Autobiography, Statistics and Eugenics
- Christian Emden (Rice): Experiment: Aesthetics, Science and the Logic of Invention, 1700-1900

SESSION 2 (Literary Critiques of Scientific Progress)

- Orsetta Innocenti (Rome): The Genetic Uncanny Between Inheritance and Environment: Kurt Vonnegut and Michel Houellebecq
- David Cruz Acevedo (Córdoba): A Perfect Mechanism: Science and Reason as Dominating Structures in Pynchon
- Margaret Clarke (Portsmouth): Entropy and the Crisis of Utopias in Modern Brazilian Narrative

SESSION 3 (Poetry and Science III)

- Caroline De Mulder (Ghent): Leconte de Lisle's Polemical Use of Science
- Joseph Acquisto (Vermont): Testing the Limits: Music, Science, and Poetry in René Ghil
- Karen Leeder (Oxford: New College): Elective Affinities: Poetry and Science in the Work of Raoul Schrott and Lavinia Greenlaw

SESSION 4 (Medieval Cosmology)

- Todd Pettigrew (Cape Breton): Faustus Forever: Christopher Marlowe and Infinity
- Larissa Koroleva (New South Wales): On the Development of the Medieval Cosmological Paradigm
- Anne Aurasmaa (Helsinki): Aesthetics in Practice: Beauty as Healing

SESSION 5 (Hypertext and Interaction)

- Astria Ensslin (Leeds): Inventing Cyber-Scapes: Spatial Dimensions in Literary Hypertext
- Angela Colvert (Roehampton): The Games Afoot: A Response to Puzzling Narratives
- Noga Appelbaum (Roehampton): Children and IT: Computers, Internet and Virtual Realities in Contemporary Literature for Young People