Problematising Literature with Digital Methods: He Do the Police in Different Voices and The Brown Stocking

Adam Hammond
Department of English, University of Victoria
There will come a time when this kind of analysis is just part of the tool kit in the humanities, as in every other discipline.
A scientific literary criticism would cease to be criticism.


Modelling problematizes. As a tool of research [...] modelling succeeds intellectually when it results in failure [...] This failure, in the sense of expectations violated, is fundamental to modelling.

Matthew L. Jockers
Macroanalysis: Digital Methods & Literary History

Ryan Heuser
Long Le-Khac
A Quantitative Literary History of 2,958 Nineteenth-Century British Novels

Literary Lab
A Quantitative Literary History of 2,958 Nineteenth-Century British Novels:
The Semantic Cohort Method
Ryan Heuser
Long Le-Khac
A scientific literary criticism would cease to be criticism.


Modelling problematizes. As a tool of research [...] modelling succeeds intellectually when it results in failure [...] This failure, in the sense of expectations violated, is fundamental to modelling.

He Do the Police in Different Voices:
A Website for Exploring Voices in T. S. Eliot’s The Waste Land

www.hedothepolice.org
NOTES

... the author’s having left something out which the reader is used to finding; so that the reader, bewildered, gropes about for what is absent, and puzzles his head for a kind of meaning which is not there, and is not meant to be there.
The Waste Land

T.S. Eliot

Poem
The full published text of The Waste Land (1922)

Performance
A specially filmed performance of the entire poem by Fiona Shaw

Manuscript
A facsimile of Eliot's original manuscript with hand-written edits by Ezra Pound

Perspectives
Commentary on the poem and on Eliot from a range of interesting people

Readings
Hear the poem spoken aloud by different voices including Eliot himself

Gallery
A selection of photographs and images related to the poem

Tips
How to get the best from this electronic edition of The Waste Land

Notes
Annotations and references explaining the text of the poem

Faber’s Waste Land iPad App
April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
HE DO THE POLICE IN DIFFERENT VOICES: Part II.

A Game of Chess.

IN THE CASE.

The Chair she sat in, like a burnished throne
Glowed on the marble, where the swinging glass
Held up by standards wrought with golden vines
From which one tender Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of seven-branched candelabra
Reflecting light upon the table

The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion;
In vials of ivory and coloured glass
Unstoppered, lurked her strange synthètic perfumes
Unguent, powdered, or liquid—troubled, confused
And drowned the sense in odours; stirred by the air
That freshened from the window, these ascended,
Fattening the candle flames, which were prolonged,
And flung their smoke into the trumpery,

Stirring the pattern on the coffered ceiling.

Upon the hearth huge sea-wood fed with copper
Burned green and orange, framed by the coloured stone,
In which sad light a carved dolphin swam;
Above the antique mantel was displayed
In pigment, but so lively, you had thought
A window gave up on the sylvan scene.
The Brown Stocking: A Website for Exploring Voices in Virginia Woolf’s To the Lighthouse

www.brownstocking.org
(Launches August 2013)
“And even if it isn’t fine to-morrow,” said Mrs. Ramsay, raising her eyes to glance at William Bankes and Lily Briscoe as they passed, “it will be another day. And now,” she said, thinking that Lily’s charm was her Chinese eyes, aslant in her white, puckered little face, but it would take a clever man to see it, “and now stand up, and let me measure your leg,” for they might go to the Lighthouse after all, and she must see if the stocking did not need to be an inch or two longer in the leg.

Smiling, for an admirable idea had flashed upon her this very day, William and Lily should borrow hers in the lighthouse.

“The Brown Stocking,” the Final Chapter of Erich Auerbach’s *Mimesis*
“multi-personal representation of consciousness”

[…] not one order and one interpretation, but many, which may either be those of different persons or of the same person at different times; so that overlapping, complementing, and contradiction yield something that we might call a synthesized cosmic view.

It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision.
It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision.
It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision.
It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision.
It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision.

Free indirect discourse
“Done” and “finished” and sentence structure come from Lily.
For every instance of character speech or thought, students were asked to identify

- Type of discourse, whether direct, indirect, or free indirect (FID)
- Identity of the speaker
- Whether speech is aloud or silent
Can we develop an algorithm that is able to “exist in uncertainty”?
[... ] not one order and one interpretation, but many, which may either be those of different persons or of the same person at different times; so that overlapping, complementing, and contradiction yield something that we might call a synthesized cosmic view.