

Annual Meeting
The American Comparative Literature
Association

Arrivals and Departures

Long Beach, CA
April 24-27, 2008

Hosted by California State University,
Long Beach

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Conference Schedule
ACLA 2008

April 24 – 27, 2008

Thursday, April 24

- **Registration** 4:00 p.m. – 8:00 p.m.
The Westin Hotel
Centennial Prefunction Area

- **Welcome Reception** 6:00 p.m. – 9:00 p.m.
The Westin Hotel
Centennial Ballroom

Friday, April 25

- **Registration Continues** 7:30 a.m. – 12:00 p.m.,
The Westin Hotel 1:30 p.m. – 5:00 p.m.
Centennial Prefunction Area

- **Continental Breakfast** 7:30 a.m. – 9:30 a.m.
The Westin Hotel
Centennial Ballroom Foyer

- **ACLA Executive Board Meeting** 8:00 a.m. – 10:00 a.m.
The Westin Hotel
Odessa Room

- **Stream A** 8:00 a.m. – 10:00 a.m.

- **Stream B** 10:15 a.m. – 12:15 p.m.

- **Business Meeting & Lunch** 12:30 p.m. – 1:30 p.m.
The Westin Hotel

Centennial Ballroom

- **Stream C** 1:30 p.m. – 3:30 p.m.
- **Stream D** 3:45 p.m. – 5:45 p.m.
- **Roundtable on the Terminal
M.A. in Comparative
Literature** 6:00 p.m. – 7:30 p.m.
The Westin Hotel
Ocean Ballroom

Co-sponsored by the ADPCL and the
Graduate Student Caucus

- **Special Seder/
Haggadah Reading** 7:30 p.m.
The Westin Hotel
Melbourne Room

A collaborative performance associated
with the seminar “Exodus: ‘Where
We’re Goin’, Where We’re From.’” All
are welcome, but participation is limited
to the first 20 participants. Please
contact Eliza Slavet at
eslavet@ucsd.edu before Wednesday,
April 23 to take part in this event.

- **Graduate Student Social Event** 7:30 p.m.
The Westin Hotel
Shoreline Room

Saturday, April 26

- **Registration Continues** 7:30 a.m. – 12:00 p.m.
The Westin Hotel
Centennial Prefunction Area

- **Continental Breakfast** 7:30 a.m. – 9:30 a.m.
 The Westin Hotel
 Centennial Ballroom Foyer
- **ADPCL Breakfast Meeting
 for Chairs and Directors** 8:30 a.m. – 10:00 a.m.
 Host: Caroline D. Eckhardt,
 Penn State University
 The Westin Hotel
 The Grill Patio
- **Stream A** 8:00 a.m. – 10:00 a.m.
- **Stream B** 10:15 a.m. – 12:15 p.m.
- **Lunch Break** 12:15 p.m. – 1:30 p.m.
- **Stream C** 1:30 p.m. – 3:30 p.m.
- **Stream D** 3:45 p.m. – 5:45 p.m.
- **Plenary Address** 6:00 p.m. – 7:30 p.m.
Marjorie Perloff,
 Professor Emeritus, Stanford University
 The Westin Hotel
 Centennial Ballroom

“Unoriginal Genius: Benjamin’s *Passagenwerk*
 as Paradigm for Information Age
 Poetics”

- **Banquet & Awards Ceremony** 8:00 p.m. – 11:00 p.m.
 The Queen Mary, Grand Salon

Sunday, April 27

- **Continental Breakfast** 7:30 a.m. – 9:30 a.m.
The Westin Hotel
Centennial Ballroom Foyer
- **Stream A** 8:00 a.m. – 10:00 a.m.
- **Registration Continues** 10:00 a.m. – 12:00 p.m.
The Westin Hotel
Centennial Prefunction Area
- **Stream B** 10:15 a.m. – 12:15 p.m.

Friday, April 25 – Sunday, April 27

- **ACLA Book Exhibit** Fri 8:30 a.m. – 5:00 p.m.
The Westin Hotel Sat 8:30 a.m. – 5:00 p.m.
Centennial Ballroom Foyer Sun 8:30 a.m. – 12:00 p.m.

Exhibitors:

The Scholar's Choice
Camden House
Northwestern University Press
SUNY Press

Seminar Overview

* = Mixed/multiple meeting times; see seminar description for complete schedule.

Stream A: 8:00 a.m. – 10:00 a.m., Friday, Saturday, Sunday

- A01 21st Century Materialism
- A02 Biography, Memoir, Autobiography, Documentary Vs. Fiction?
- A03 Cinema/Life/Money: Reading Cinema in the Era of the Biocapital
- A04 Coming to Feeling: Affect in the Archives
- A05 Communities and Collectives: Old Questions, New Contours
- A06 Comparative Blackness I: Black Presences and Representations in the Americas
- A07 Departures That Remain: Political Violence and the Witness from Within
- A08 Difficult Journeys: Texts That Challenge
- A09 Discursive Circumnavigations: Text, Image, Enactment, 1989-
- A10 Feminism's Journeys
- A11 Human Rights and/in Global Literary Production: Pedagogical and Theoretical Perspectives
- A12 Individual, Community, Collective
- A13 Islands: Logics of Arrival and the Tropography of Isolation
- A14 Jacques Derrida and the Singular Event of Psychoanalysis
- A15 Must We Speak Latin?, or, Of Literature: Institutions, Histories, Idioms
- A16 Negotiating Cultural Identity through the Representation of Violence
- A17 Non-Western Living Epics and Myths: Memory, Community and Identity
- A18 Observing Beginnings: Mediating Arrivals in Ethnographic Writing
- A19 Photographic Processes and the Narrative
- A20 Portraiture in Art and Literature
- A21 Prophetic Migrations
- A22 Re-Orienting Early Modernity: China and Europe 1600-1800 (Saturday, Sunday Only)
- A23 Secular Religion (Friday, Saturday Only)
- A24 Self and Body
- A25 Sites and Insights: Spaces of Self-Discovery
- A26 The Arrival of Enigma: Letters
- A27 The Disaporic Text: Arrivals and Departures in the *Thousand and One Nights*
- A28 The Enigma of Arrival: New Modernities in the Third World
- A29 Theory, Narrative, and Temporality
- A30 Too Late: Messianism in Theory

- A31 Topographies of Arrival in Pilgrimage as Ritual, Theatre, and Literature
- A32 Translation/translatio in Medieval Culture
- A33 Travelers in Residence: Cosmopolitanism in Liminal Spaces
- A34 Open Landscapes
- A35 Whose City?

Stream B: 10:15 a.m. – 12:15 p.m., Friday, Saturday, Sunday

- B01 A Global Aesthetics of Pain: Prison Arrivals and Departures
- B02 Avant-Garde Translators and Translations: Moving to and from Tradition and the Text
- B03 Beyond Subversion: Reading as Wonder, Affirmation, or Knowledge
- B04 Comparative Blackness II: Black Presences and Representations in the Americas
- B05 Comparative Diasporas, or Re-Writing the Promised Land
- B06 Cross-Cultural Encounters: Colonialism and Its World-Historical Legacy
- B07 Culture, Memory, and Ethics (Friday Only)
- B08 Departing from a Society of Discipline, Arriving at of a Society of Control
- B09 Embodied Nations: Gender, Race, and the Body in Caribbean Literature
- B10 Entrances and Exits: Changing Roles in Christianity (Friday, Saturday Only)
- B11 Human Rights in/as Performance
- B12 Interface Aesthetics
- B13 Literary Approximations and Deviations: Arriving and Departing via Imitation, Parody, and Pastiche (Friday, Saturday Only)
- B14 Literary Character at the Threshold of the City
- B15 Literature Sung: Movement through Music in Latin America
- B16 Middle Passages I: Poetics and Ethics of Suspension
- B17 Modern Iranian Narratives of Departure and Return
- B18 Other Locations: Globalization and New Modes of Movement
- B19 Passing and Passing Through: Identity, The Body, and Other Sites of Performance
- B20 Post-"World Literature": Exit National Subject, Enter "Global" Subject?
- B21 Postcolonial Ecologies
- B22 Psychoanalysis Matters (Friday, Saturday Only)
- B23 Questions of Value: Aesthetics, Economics and Theory
- B24 Second Comings and Strange Goings (On): Versions of the Messianic
- B25 The Institutionalization of Translation Studies in the U.S.: New Directions?

- B26 The Interstices of Life and Death
- B27 Traveling Discourses
- B28 Traveling People, Traveling Texts: Mobilizing Asian Literature and Film in a Comparative and Global Context
- B29 Un/Likely Bedfellows: Visual Studies and Literary Studies
- B30 Walter Benjamin in Latin America (Friday, Saturday Only)
- B31 Wars of the Worlds, or, "It's Lovely to Meet You, But You're in My Seat"
- B32 What Is the "Self" in "Self-Reference"?
- B33 Cultural Journeys: In and Out of the Balkans, Eastern Europe and Eurasia*
- B34 Haunted Nations: Topographies of Displacement and Desire in the (post) Colonial/(post) Imperial Worlds*

Stream C: 1:30 p.m. – 3:30 p.m., Friday and Saturday

- C01 Affectus/Affectio: Spinoza without Spin/Deleuze without Delusion
- C02 Ambiguities of Presence: The Online Avatar as Rhetorical Performance of Identity
- C03 Arrivals and Departures In and "Out of Africa": The Case for Teaching Colonial Voices in Postcolonial Literature Courses (Saturday Only)
- C04 Becoming: Living in the Continuous Tense
- C05 Beware of Greeks Bearing Thoughts: Greek Philosophy in Medieval and Early Modern Literature
- C06 Coming to Market: Cultural Value Coding in the Business of Books
- C07 Coming Up For Heir: Identities Sexualities Let Loose in the Early Modern Age
- C08 Comparative Literature vs World Literature
- C09 Departing from the Grimms
- C10 Dissidence/Decadence: Comparative Sexualities at the *Fin-de-Siècle*
- C11 Final Curtain: Time and the Stage
- C12 Gender and the Mapping of Governance
- C13 Geographies of Desire: Sexual Tourism and Narratives of Rebellious Travel
- C14 Hinterland of East-West Interplay of Reality
- C15 Home Fronts 1850-1950
- C16 Materialist Departures and Libertine Literatures: Philosophical Journeys to Forbidden Destinations
- C17 Middle Passages II: Poetics and Ethics of Suspension
- C18 Neither Here Nor There: Interrogating Representations of Transnational Labor*
- C19 Nomadism, Community, Inhabitancy and the "Emergency State"

- C20 Operation Sedition Is a Go: Democracy and Its Discontents (Saturday Only)
- C21 Roving Artists and the Reification of Lived Experience
- C22 The Challenge of Justice
- C23 The European Novel Between Reaction and Revolution, 1815-1848
- C24 Travel Narratives in Science Fiction
- C25 Traveling Communications: Analyzing Letters and Correspondence
- C26 Variations on the Picaresque
- C27 World Writers and Local Place
- C28 Narrative Death*
- C29 Music, Text, and Memory*
- C30 Displaced Cultural Production and its Political or Social Engagement in the 21st Century*
- C31 Reenacting Arrivals*
- C32 Prose of the World*
- C33 Translational and Imitational Representations: Intertextual Vehicles for Intercultural Values*
- C34 Arrivals and Departures: Homer's Epics and Modernity (Saturday Only)
- C35 Symbolist Movement in Europe: The Aesthetics of Arrival (Friday Only)
- C36 The Uninvited (Friday Only)
- C37 Ports of Call (Saturday Only)
- C38 Post-Reunification German Literature: Eine Neue Ankunfts-literatur? (Saturday Only)
- C39 Cruising Interstitial Waters: Representations of Ships and Water-Based Travel (Saturday Only)

Stream D: 3:45 p.m. – 5:45 p.m., Friday and Saturday

- D01 (E)scapes of Desolation: Deserts and Wastelands in Literature, Philosophy, and Art
- D02 Antonioni and Bergman: Perspectives on Avant-Garde Cinema
- D03 Arabs and the New World
- D04 Arriving at a Theory of World Literature
- D05 Culinary Journeys
- D06 Displacements of the War Itself
- D07 Ecocritical Approaches to Latin America
- D08 Exodus: "Where We're Goin', Where We're From"
- D09 Exposure: Literature, Epidemiology, Risk

- D10 Globalization and the Holocaust
- D11 Liminal Long Beach (Friday Only)
- D12 Literary Systems Outside the Modern
- D13 Magic Lands
- D14 Mundo a Mundo: World to World - Cultural Adaptation and Transmission in the Americas
- D15 Nomadism, Human Rights, and the Refugee Narrative
- D16 Placing the Everyday in Post-Colonial Reading
- D17 Indeterminate Memory: Trauma and Testimony
- D18 Religion, Literature and the Political in Modernity
- D19 Revisiting Historicism
- D20 The Anxiety of Immanence: Modernism and Human Indistinction
- D21 The Arrival of a Departure: 9/11 and the Antinomies of Postmodernity
- D22 The Royal Road: Arrivals and Departures With Freud
- D23 Trajectories of Western Philosophy in the Literature of the Americas
- D24 Traversing Deleuze and Derrida: Dialogues about Difference (Saturday Only)
- D25 Withdrawal, Subtraction, Separation, Disappearance
- D26 Writing Medicine: Varieties of Medical Discourse from Renaissance to the Present Day
- D27 Gender and Mobility in Life and Literature (Friday Only)
- D28 Wit and Humor: Departures and Arrivals (Friday Only)
- D29 With or Against the Flow: Conversation and Movement (Friday Only)
- D30 Departures from the Text: Literary Adaptation in Praxis (Saturday Only)
- D31 La Habana: Ruins and Ruinous Returns in Contemporary Cuban Literature (Saturday Only)
- D32 Lamentation and Arrivals: Negative Affect, Ugly Feelings, and the Return of the Exile (Saturday Only)
- D33 Pan-Americanism: The Life and Death of a Utopian Rhetoric (Saturday Only)
- D34 Philip Roth: A Global Perspective (Saturday Only)
- D35 The Ghosts of Latin America (Saturday Only)
- D36 Cultural Identity and Cultural Critique in East-West Comparative Literature: Film and Literature in Modern Asian Perspectives
- D37 Stateless Nomads, Non-Territorial Nations: The Roma, Gypsies, and Other Travelers (Friday Only)

Legend to Meeting Room Locations

See map included with your registration materials

Meeting Rooms at THE WESTIN HOTEL (W):

- W 01 Ocean Ballroom
- W 02 Shoreline Room
- W 03 Alamitos Boardroom
- W 04 Cerritos Boardroom
- W 05 Centennial Ballroom Salon A
- W 06 Centennial Ballroom Salon B
- W 07 Centennial Ballroom Salon C
- W 08 Centennial Ballroom Salon D
- W 09 Barcelona Room
- W 10 Casablanca Room
- W 11 Melbourne Room
- W 12 Naples Room
- W 13 Odessa Room
- W 14 Shanghai Room
- W 15 Tokyo Room
- W 16 Vancouver Room
- W 17 Marina Room
- W 18 Palos Verdes Room
- W 19 Parlor Suite 1612
- W 20 Parlor Suite 1634
- W 21 Parlor Suite 543

**Meeting Rooms at the LONG BEACH
CONVENTION CENTER (C):**

- C 01 Seaside Lobby
- C 02 Seaside Ballroom A
- C 03 Seaside Ballroom B
- C 04 Seaside Boardroom
- C 05 301
- C 06 302
- C 07 303
- C 08 304
- C 09 305A
- C 10 305B
- C 11 306A
- C 12 306B
- C 13 308A
- C 14 308B

Seminars in Detail

Stream A: 8:00 a.m. – 10:00 a.m., Friday, Saturday, Sunday

A01 **21st Century Materialism (Saturday, Sunday Only)**

Room Seminar Organizer: **Nathan Brown**, UCLA
W 19

It might appear, at the moment, that the future of materialism hangs in the balance of a hotly contested question confronting continental philosophy: Deleuze or Badiou? If the broad conflict between empiricism and rationalism has thus returned to the forefront of contemporary thought, this seminar will attend to the various theoretical and technoscientific agendas conditioning the stakes of that conflict (or of its displacement, dissolution, or dismissal as a false antinomy). The seminar will thus be equally open to discussions of thinkers like Jacques Rancière, Jean-Luc Nancy, Quentin Meillassoux, Catherine Malabou, Bernard Stiegler, Isabelle Stengers, Graham Harman, or Peter Hallward as it will be to investigations of contemporary materials science, media technologies, architecture, and urbanism.

Taking the questions of the moment — Deleuze or Badiou? Empiricism or Rationalism? — as a point of departure, our question will be: where will materialism arrive in the 21st century, and what will that have to do with the configuration of discrepant material worlds?

Saturday, April 26, 8:00 AM - 10:00 AM

Matthew Wilkens, UNC Greensboro

“Materiality and the Name: Badiou and Rancière on the Mechanisms of History”

Martin M. Rayburn, U of Chicago

“Badiou and Ricoeur: The Unnameable Obligation”

Joshua Schuster, UPenn

“Against the Unnameable: Emergence and the Modern Lyric”

John A. Hicks, Cornell U

“Badiou and Deleuze as Literary Critics”

Sunday, April 27, 8:00 AM - 10:00 AM

Stephen Barker, UC Irvine

“Technics, Technology, and the Post-Human”

Brian Allen Rajski, UC Irvine

“The Machine in the Office”

Vera Bühlmann, U Basel

“Practitioners of the differential – towards a logico-chemical architecture”

A02 **Biography, Memoir, Autobiography, Documentary Vs. Fiction?**

Room Seminar Organizers: **Suzanne Jill Levine**, UC Santa Barbara, and **Sharyn**
W 12 **Cooper Blumenthal**, Cal State Long Beach

Is there a need for redefining or reclassifying biography, autobiography, memoir, as well as biographical non-fiction film texts, not only vis a vis their connection to the historical world, but in terms of their style which constructs a code seducing the spectator into believing when they close the covers of the book, or the film fades to black, that the articulation of content is symbiotically linked to real time and physical space. We need to question the apparent transparency or (the) mirror effect of realism created by a wordsmith and/or the efficiency of a camera lens which encourages spectators to misrecognize the epistemology of a system of signs, created within a medium, context and ideology, as knowledge or truth.

In a realistic non-fiction work, it is harder to expose aesthetic conventions as choices used to convey a topic while simultaneously sustaining the credibility of the author/narrator. Nevertheless, if the process of story telling within a medium is not in some way self referential, the original subject matter regardless of its inherent intensity or complexity, may become a simulacra, yet another fiction in its non-fiction form.

We will examine the supposition that non-fiction works are, like fiction works, narratives in which authors create complex rhetorical devices, re-stimulating the disenfranchised passive spectator, author and filmmaker so that “reality” in its historical, material and contradictory dimensions will not be abandoned to the hegemonic discourse of power masked by the illusion of realism.

Friday, April 25, 8:00 AM – 10:00 AM

Julia Creet, York U

“The Voice of Fact”

Noa Bar, UCLA

“Hannah Arendt’s biography of Rahel Varnhagen: A Heideggerean Revision”

Helene Levine-Keating, Pace U New York

“(Re)constructing Modern Genocides: Realism and Rhetorical Devices in Levi’s and Balakian’s Memoirs and Sebald’s Prose Fiction”

Claudia G. Salazar, NYU

“Deconstructing credibility: reading autobiography with Jose Maria Arguedas and Rosa Montero”

Saturday, April 26, 8:00 AM - 10:00 AM

Respondent: **Dianna Niebylski**, U of Illinois, Chicago

Molly L.K. Gage, U of Minnesota

“The Wolf-Man’s Wolf-Man: Answering with Autobiography”

Sarah L. Thomas, NYU

“Based on a True Story: History, fiction, and autobiography in novels of Spain’s memory boom”

Sharyn Cooper Blumenthal, Cal State Long Beach

“Confessions Of A Documentary Filmmaker”

Judith E. Sheppard, Auburn U

“The Wrong Movie: Joan Didion’s Journey in *The Year of Magical Thinking*”

Sunday, April 27, 8:00 AM - 10:00 AM

Karin Nykvist, Lund U

“Truths and Fictions: Reinventing and Remembering Childhood in the Autobiographical Works of Ingmar Bergman”

Jeff Solomon, USC

“William Walker v. History: Autobiography as Formative Act in The War in Nicaragua”

A03 **Cinema/Life/Money: Reading Cinema in the Era of the Biocapital**

Room W 16 Seminar Organizers: **Matthew D. Stoddard**, U of Minnesota, and **Morgan Adamson**, U of Minnesota

This panel investigates various post-war cinemas in terms of the relations between life and money. As Gilles Deleuze asserts in the second volume of his study of cinema, what defines cinema as an industrial art is not mechanical reproduction, but “the internalized relation with money.” However, Deleuze will claim later in this same text that it is rather with life that cinema maintains its deepest internal relation. Is it life or money, then? This ambiguity is increasingly relevant in thinking cinema today, as the inextricable flows of money and biological material have not only gained a more prominent place in the geopolitical landscape of late capitalism — a phenomenon Kaushik Sunder Rajan calls Biocapital — but also provide the stuff of representation for large budget projects (for example, Stephen Frears’ *Dirty Pretty Things*).

Friday, April 25, 8:00 AM - 10:00 AM

Sarah E. Blacker, McMaster U

“Life for Money: Reading the Global Organ Trade Through *Dirty Pretty Things* and *21 Grams*”

Michael du Plessis, USC

“Cashing in on Death: Franchising ‘Snuff’ for Late Capitalism”

Jian (Chuan) Chen, UC Irvine

“Sex Without Friction: Sexual Labor without Human Recourse in Cheang Shu Lea’s *I.K.U.*”

Louis-Georges Schwartz, U of Iowa
“Giant, Or, on Breeding in the mid 20th Century US”

Saturday, April 26, 8:00 AM - 10:00 AM

Benedict H. Stork, U of Minnesota
“He shot a lot of film: Free Fall and the missed encounter with the Real”
Adam Tobias Schrag, U of Minnesota
“States of Sacrifice: Tombs of the Known and Unknown in Leone’s *The Good, The Bad and The Ugly*”
Morgan Adamson, U of Minnesota
“After the Gold Standard: Inflation and Film Form”
A. Kiarina Kordela, Macalester College
“Biocinema: Money-Labor-Gaze, and (Im)Mortality”

Sunday, April 27, 8:00 AM - 10:00 AM

Matthew D. Stoddard, U of Minnesota
“Biopolitics and Cinema: Notes on Pasolini and the Infinite Sequence Shot”
Cesare Casarino, U of Minnesota
“Five Theses on the Life-Image (Deleuze, Cinema, Biopolitics)”
Adrian E. Doerr, U of Minnesota
“Empire of Time: Andy Warhol’s Empire and ‘Static’ Time-Space”
Paige Sweet, U of Minnesota
“Film and the Politics of Grammar”

A04 **Coming to Feeling: Affect in the Archives**

Room Seminar Organizers: **Katherine Sugg**, Central Connecticut State U, and **E.**
W 01 **Ann Kaplan**, SUNY Stony Brook

This seminar considers and compares theorizations of affect in the humanities, focusing in particular on a catalog of affects that emerge in the participants’ specific projects. We are seeking to continue a discussion begun in Puebla on the relations of affects and archives, with a shift in focus to consider affects as objects of study in different disciplines and projects. How are affects not only produced but also “managed” in different national contexts? What political and economic stakes are at work in such “managing”? What different affective sets are found in different ethnic groups, and national and transnational contexts? How are these sets shaped by specific histories, political economies, inter-racial dynamics, questions of trauma, etc.? To what extent do disciplinary perspectives and bibliographies shape the analysis (and production) of affect and other questions of collectivity?

Friday, April 25, 8:00 AM - 10:00 AM

Historicizing Affect and Archive

Joanna M. Brooks, San Diego State U
“Murder Ballads for Babies: A Path into the Colonial American Archive of

Feelings”

Susan E. Scheckel, SUNY Stony Brook

“Traveling Nostalgia”

Kent L. Dickson, Cal Poly Pomona

“Sympathy, Abolition, Citizenship: Literary Lima in the Age of Liberalism”

Anca Parvulescu, Washington U in St. Louis

“Passions / Emotions / Affect”

Saturday, April 26, 8:00 AM - 10:00 AM

Technologies of Affect in Film and Literature

E. Ann Kaplan, SUNY Stony Brook

“Affect, Technique and Witnessing in Select North American Cinema”

Rebecca E. Biron, Dartmouth College

“Affect and Globalization in Contemporary Film Trilogies”

Adrián Pérez Melgosa, SUNY Stony Brook

“Reaction Shots: The Role of a Camera Technique in Inter-American Relations”

Benigno Trigo, Vanderbilt U

“Fetishism, Motherhood and Writing in René Marqués”

Euridice Figueiredo, UF Fluminense

“Writing on Slavery today: Patrick Chamoiseau and Ana Maria Gonçalves”

Sunday, April 27, 8:00 AM - 10:00 AM

Other Archives/Other Theories

Ann L. Cvetkovich, UT Austin

“Depression: A Public Feelings Project and its Archives”

Gabriele M. Schwab, UC Irvine, **Simon J. Ortiz**, Arizona State U

“Children of Fire, Children of Water: Cross-Cultural Boundary Work Through Dialogical Memory Pieces”

Katherine Sugg, Central Connecticut State U

“Performing Ethnic Affect: *Def Poetry Jam* and Rethorizations of Media, Collectivity, and Identity”

Melissa Jane Hardie, U of Sydney

“‘Let That Girl Alone’: Dead Spots in the Case of Kitty Genovese”

A05 **Communities and Collectives: Old Questions, New Contours**

Room Seminar Organizers: **Elana F. Commisso**, U of Western Ontario, and
W 11 **Bishupal Limbu**, Northwestern U

Two questions lie at the heart of any thinking of community or collectivity: “Who are we?” and “How many are we?” These questions are borrowed from Derrida’s *Politics of Friendship* and Spivak’s *Death of a Discipline* but different iterations can be found in

the work of others: Bataille, Blanchot, Deleuze, Nancy. If a consideration of community and collectivity has to start necessarily by asking about the identity of its members and by calculating their number, the answers to these questions are, on the other hand, far from evident, bound as they are to assumptions particularly prone to metalectic reasoning. What must be assumed in order to speak about communities and collectivities? What rhetorical and epistemological forms do these discourses take?

Much interesting work has been done on the genealogical and etymological implications of the concept-network associated with the common, the commune, the co-immune, and so on. Yet, the community remains a question that returns in unanticipated ways. This seminar takes up the question of communities and collectivities, whether as political or social ventures, secular or ecumenical institutions, or even as cosmopolitan or planetary undertakings. What kinds of tensions and contestations take place in any expression of community or collectivity? Is community necessarily determined by a certain notion of kinship? Or can it be wholly elective? Is life legible outside of its communal and collective forms? Does democracy, associated traditionally with equality and inclusiveness, allow a thinking of collectivity beyond a fraternal model?

Friday, April 25, 8:00 AM - 10:00 AM

Michael A. Gallope, NYU

“Plato, Derrida, and the Impossible Musical Community”

Bishupal Limbu, Northwestern U

“Part of a Whole”

Shreekha Subramanian, U of Houston Clear Lake

“Elusiveness of Community in Toni Morrison’s ‘Recitatif’ and *Paradise*”

Jini Kim Watson, NYU

“A Fine Balance: Postcolonial Collectivities under Authoritarianism”

Saturday, April 26, 8:00 AM - 10:00 AM

Elana F. Comisso, U of Western Ontario

“Human Science, Social Science, Moral Community”

Daniel L. Hoffman-Schwartz, NYU

“Community of Europe, Community of Terror”

Beata Potocki, NYU

“Disaffected Community: Subtractive Afterlives of Bataille’s ‘Exigence Communautaire’”

Natassa Sideri, King’s College, U of London

“‘How many are we?’”

Sunday, April 27, 8:00 AM - 10:00 AM

Hakim Abderrezak, U of Minnesota

“The One and the No One, or the One and the Questionable Unknown”

Julia Musha, U of Minnesota

“The Possibility of the Neighbor”

Adam J. Nocek, U of Washington

“From Abstraction to Embodiment: Determining the Poetics of Counterpublic World Making”

Charles R. Sheaffer, U of Washington

“Comedy, Commemoration and the Name of the Next Civic Father”

A06 **Comparative Blackness I: Black Presences and Representations in the Americas**

Room Seminar Organizer: **Emron Esplin**, Michigan State U
W 02

This seminar explores literary and cultural representations of blackness in the US and throughout the Western hemisphere. We trace how various depictions of blackness interact within and across ethnic, racial, linguistic, and national lines. We examine the creations and contingencies — the arrivals and departures — of blackness within the American hemisphere to gain a greater view of how a range of American identities rely upon and/or react against blackness for self-definition.

Friday, April 25, 8:00 AM - 10:00 AM

Brian Russell Roberts, U of Virginia

“Richard Wright’s Artistic Ambassadors and the ‘Indonesian Notebook’”

Cedric R. Tolleriver, UPenn

“Blackness at the Center: Post-World War II Paris”

Delphine Gras, U of Washington

“The New Negro Flow: A Study of the Musical Discourse of the Literary Griots of the Americas”

Saturday, April 26, 8:00 AM - 10:00 AM

Jeannette Marianne Lee, Brown U

“‘Salt’: the Challenges of Writing the Post-colonial Nation as Black”

Tanya Rawal, UC Riverside

“Jack Butler’s Eleanor Roosevelt Gandy: ‘When it grow back it a be pink’”

Abraham Romney, UC Irvine

“Juan Francisco Manzano’s Memory of Whiteness in *Autobiografía de un Esclavo*”

Sunday, April 27, 8:00 AM - 10:00 AM

Lauro Maia Amorim, SUNY Binghamton

“Blackness and Harryette Mullen’s Poetry: Identities in Translation”

Li-Chun Hsiao, National Chiao Tung U

“Color (Un)conscious: Race, Trauma, and Resistance in Black Minstrelsy and Slave Narratives”

Patricia Felisa Barbeito, Rhode Island School of Design

“Race, Cars, and White Women in Chester Himes’s Writing”

A07 **Departures That Remain: Political Violence and the Witness from Within**

Room Seminar Organizers: **Jennifer A. Orth**, Emory U, and **Armando M. Mastrogiovanni**, Emory U
C 10

What does it mean to write the history of political violence from the inside of the experience? That is, from the perspective of a survivor? How does literature become a privileged position for inscribing oneself into the political space when one has been ejected to an existence outside all political designation — beyond borders, political parties, and the rights of man and citizen? This seminar seeks to place this “departure” from the political as perhaps an “arrival” to literature within the context of political violence. However, we hope to complicate a finite sense of “arrival” by looking at how this political departure remains central to narrating the history of catastrophe in which the writer was a victim. For example, is there shame, not only the shame of being a victim, but shame in having escaped when others perished? Or, is there a conscious, strange distancing from personal experience within the larger event? Is there a sense of ethical responsibility or is there a more aesthetic orientation in such a work? And, at another level, this seminar seeks to examine the ways in which literature — whether a genre, a discourse, a practice, or a form of thought — articulates the question of political violence itself, poses the question of what counts as violence, and renders certain violence properly political. Is it possible to move from the literary representation of personal and collective tragedy to the question of the political, of what it means to act politically?

Friday, April 25, 8:00 AM - 10:00 AM

Armando M. Mastrogiovanni, Emory U

“The Dark Background of Difference: Hannah Arendt and the Politics of Being Human”

Anne L. Xu, Austin College

“The Home and the World: Malraux’s Conquerors and Yu Hua’s Brothers an Act of Resistance in Malika Mokeddem’s *Of Dreams and Assassins*”

Jennifer A. Orth, Emory U

“A Question of Survival: From the Traumatic to the Political? Manes Sperber, Ignazio Silone, and Their Literary Break with Communism”

Oswaldo de la Torre, Cornell U

“Raul Zurita’s Ruined Pilgrimage”

Saturday, April 26, 8:00 AM - 10:00 AM

Amanda Minervini, Brown U

“Witnessing a life-long struggle”

Karen L. Morian, Florida CC Jacksonville

“‘She decided to leave’: Writing Exile”

Pamela C. Burger, Graduate Center - CUNY
“Silencing Narrative: Rape Memoirs and Feminist Subversion”

Sunday, April 27, 8:00 AM - 10:00 AM

Daniel Thomas Haumschild, SUNY Buffalo
“Wright’s Existential Amendment: Violence and Phenomenology in “The Man Who Lived Underground””
Andrew Ryder, Emory U
“Man, Death, and Language: Kojève and Blanchot”
Asher Haig, Emory U
“Between Two Modes of Resistance”

A08 **Difficult Journeys: Texts That Challenge**

Room C 03 Seminar Organizer: **Julie A. Townsend**, U of Redlands

Whether in our research or in our classes, many of us work with texts that require difficult journeys of readers and writers. The challenges of such texts may be linguistic, structural, cultural, philosophical, or ethical. This panel explores the intellectual, emotional, or pedagogical challenges of difficult texts.

Friday, April 25, 8:00 AM - 10:00 AM

Juan Pablo Lupi, UC Santa Barbara
“The Difficult Reader”
Yi-Zhou Liu, UC Irvine
“Gone beyond Beyond: Linear-Circular Progression in Gary Snyder’s *Mountains and Rivers without End*”
Rebecca Karni, UCLA
“Unreliability, Identity, and Loyalty in Kazuo Ishiguro’s *The Remains of the Day*”
Thomas Reinert, UNC Chapel Hill
“Tacked on Endings”

Saturday, April 26, 8:00 AM - 10:00 AM

Leilei Chen, U of Alberta
“Arrival/Departure and Cross-Cultural Understanding: On Peter Hessler’s *River Town: Two Years on the Yangtze*”
Jane Creighton, U of Houston Downtown
“The Bodies of Others: A Meditation on the Environs of Reading the *Nature of Blood and Disgrace*”
Julie A. Townsend, U of Redlands
“Tenuous Arrangements: Rape in Coetzee’s *Disgrace*”
Sharon B. Oster, U of Redlands
“Why Teach Holocaust Texts?”

Sunday, April 27, 8:00 AM - 10:00 AM

Majero Bouman, York U

“On the Failure of Metaphor: Reading Nonsense and Psychosis”

Barbara Natalie Nagel, NYU

“Split Tongues, Deadly Letters; Literalization as Violence”

Graciela Estrada Vargas, U Paris III

“Challenging prejudice? Women stereotypes in novels of Saramago and Kundera”

A09 **Discursive Circumnavigations: Text, Image, Enactment, 1989 -**

Room Seminar Organizer: **Nathaniel Wallace**, South Carolina State U

W 04

Aesthetic production in varied forms can be taken as an indispensable zone of departure in relation to which criticism and interpretation constitute a sector of cognitive arrival. The goals of this seminar are to renegotiate the intellectual space between art as subjective outgrowth and artwork as object — on the one hand — and to assess specific representational scenarios involving interaction between verbal and visual signs — on the other. Hence the slant of the seminar is not toward examining texts and images in the context of geographical trajectories, itineraries, and locales. Instead, within a matrix of contemporaneity, the approach is holistic and seeks to construct an ample discursive theater wherein hermeneutics and aesthetic production, as well as both verbal and visual fields of play, can constructively interact. Hence the notion of discursive circumnavigations rather than conventional analyses of art (verbal or visual) as object and product.

1989, the year of the Tian’an Men cataclysm and the demise of the Berlin Wall, is taken as a reasonable foundational juncture in the establishment of a shared temporality within which the notion of discursive circumnavigations can play out its possibilities. Numerous theoretical perspectives are germane in an investigation of what the rubric “discursive circumnavigations” is all about. Among relevant approaches are those of Jakobson, Tsur, and Zeki (cognitive theory), Adorno (constellar thinking), and W. J. T. Mitchell (the imagetext).

Friday, April 25, 8:00 AM - 10:00 AM

Moderator: **Nathaniel Wallace**, South Carolina State U

Janet Neary, UC Irvine

“The Loophole of Retreat: Slave Narratives in Contemporary Art”

Mari Ruti, U of Toronto

“The Fall of Fantasies: A Lacanian Reading of Lack”

Anthony Brandon Reed, Cornell U

“Susurrant Seed: Improvisation, Noise and Performative Traditions”

Janet Kozachek, Visual Artist

“Excavations of an Imagined Archaeology: Mosaic Design and Process”

Saturday, April 26, 8:00 AM - 10:00 AM

Moderator: **Anthony Brandon Reed**, Cornell U

Rebekah A. Rutkoff, Graduate Center - CUNY

“Michel Auder and the Video *Sunset*”

Vincent Desiderio, Pennsylvania Academy of the Fine Arts

“Present-Day Studio Praxis and the Allegorization of Method in Nineteenth-Century French Painting”

Benoît D. Mauchamp, U of Miami

“Contemporary Images of Cambodia: Aesthetics and Ideology”

Nina Pelikan Straus, SUNY Purchase

“Reluctant Arrivals: Hamid and Dostoevsky’s Narrative Undergrounds”

Sunday, April 27, 8:00 AM - 10:00 AM

Moderator: **Janet Neary**, UC Irvine

Gian Balsamo, American U in Cairo

“Patricia Highsmith’s Formidable Mr. Ripley: The Expatriate Syndrome in the Films of the Saga”

Victoria Elizabeth Reid, U of Glasgow

“The Very Old in France Following the 2003 Heatwave: Enhanced Community or Collective Guilt? Comments on Cinema and Literature”

Sarah Wyman, SUNY New Paltz

“How Klee and O’Hara Used Paint and Print to Signal their Comings and Goings—with an Update on Kozachek”

Nathaniel Wallace, South Carolina State U

“Colorless Green Ideas Sleep Furiously’: Postmodern Non-Awakenings in Robert Coover’s *Briar Rose* and Vincent Desiderio’s ‘Sleep’”

A10 **Feminism's Journeys**

Room Seminar Organizer: **Ophelia S. Selam**, Independent Scholar

C 01

What does it mean to talk about arrivals and departures within the development of (political) movements such as feminism? Rather than describing feminism as being a single linear and progressive journey, it becomes one filled with fragmentation and non-linear “progress”: battles, contradictions, paradoxes, problems, and limitations that a feminist approach has brought up and continues to bring up.

This seminar will focus precisely on the question of the historical trajectory of the feminist movement, from a more singular movement to a veritable explosion of sometimes antagonistic thoughts. Understanding feminism as an interdisciplinary field, what we are looking at here is “how”: How has it developed? What have been the obstacles? What has it accomplished? What does it try to accomplish? These analyses will hopefully enable us to look at the goals set by different feminist approaches and analyze the methodologies used to reach them.

Feminism is full of arrivals, departures, false starts, openings, and dangerous findings. The goal in this seminar is to explore the implications of these mechanisms. It might even attempt to pose an answer to the following question: Where is feminism today?

Friday, April 25, 8:00 AM – 10:00 AM

Debbie M. Avila, Cal State Fresno

“The Romance Novel in Spain and Portugal”

Steven J. Zani, Lamar U

“Girl Sleuth’s Become Women Detectives”

Crystal Parikh, NYU

“Regular Recolutions”

Jordan Leigh Gibson, Baylor U

“It’s not that Simple: Graham Swift, Feminism and Waterland”

Saturday, April 26, 8:00 AM – 10:00 AM

Khadidiatou Gueye, U of Wisconsin Oshkosh

“Urban Landscapes: Gendered and Racialized”

Nomvuyo Zola Tekana Nolutshungu, Graduate Center - CUNY

“Constraining the Passions of Men”

Tara Ann Daly, UC Berkeley

“Sensory (Ex)centricities”

Sunday, April 27, 8:00 AM – 10:00 AM

Ghazala F. Hashmi, J. Sargeant Reynolds CC

“Dismantling Contradictions: Islam, Gender, Modernity...”

Ying Liang, Purdue U

“What is ‘wife’ exactly?”

A11 **Human Rights and/in Global Literary Production: Pedagogical and Theoretical Perspectives**

Room W 18 Seminar Organizers: **Elizabeth Swanson Goldberg**, Babson College, and **Alexandra W. Schultheis**, UNC Greensboro

As evidenced by scholarly production, major conferences, and course offerings, the interdisciplinary pairing of human rights and literature has gained necessary momentum since 2001. This seminar explores global literatures of human rights through both theory and pedagogic praxis. We are particularly interested in the productive potential of movement between human rights and literary discourses. If there is a danger that, in Upendra Baxi’s words, “human rights...is a moral language (like those of ‘social justice’, ‘equality’, and ‘redistribution’) that is simply exhausted,” how might literary discourses reinvigorate it? And if “education in the Humanities attempts to be an uncoercive rearrangement of desires” (Spivak), what are we teaching (for) when we teach literature and/of human rights?

How do we define “human rights” as an approach to global literary production? How do we negotiate, theoretically or pedagogically, the relationship between the literary subject and the subject who bears rights? How are human rights and literary narratologies related? How do we incorporate critiques of human rights and its link to Western imperialism into our approaches? How are the material conditions of the production and circulation of global literatures and rights related? What are the practical questions we must address to make this disciplinary pairing work in scholarship and in the classroom? Why and how is this theoretical and methodological approach significant in our contemporary historical moment?

Friday, April 25, 8:00 AM – 10:00 AM

Stephanie Athey, Lasell College

“Wishful Resistance: Torture, Narration, Narratability”

Rae Ann DeRosse, UNC Greensboro

“Re-Imagining Agency in *The Dew Breaker*”

Katherine Elizabeth Mack, UC Irvine

“Resonant Silences: The Gendered Subject, Human Rights Discourse, and Post-Apartheid South African Literature”

Paula Ruth Gilbert, George Mason U

“Theorizing the Female Body: Theorizing Representations of Human Rights/Gender Rights”

Saturday, April 26, 8:00 AM – 10:00 AM

Madelaine Hron, Wilfrid Laurier U

“‘Interlegere’ or Teaching Human Rights in the Humanities”

Brenda Carr Vellino, Carleton U

“Human Rights Witness Poetry as Counter Memorial Practice”

Belinda L. Walzer, UNC Greensboro

“The Act of Speaking Truth to Power: The Pedagogy and Promotion of Human Rights”

Florence Dee Boodakian, SUNY Nassau

“WITNESS/READER: The Dilemma of the Other in Literary and Human Rights Discourse(s)”

Sunday, April 27, 8:00 AM – 10:00 AM

Joseph R. Slaughter, Columbia U

“The Alibi of Culture: The Chivalric Imagination and Humanitarian Interventionist Narratives”

Alexandra W. Schultheis, UNC Greensboro

“African Child Soldiers and Humanitarian Consumption”

Sandy Hartwiger, UNC Greensboro

“Resisting Commodification: Human Rights Pedagogy in an Era of Globalization”

Elizabeth Swanson Goldberg, Babson College

“Of Burrowing and Being: Literature and Human Rights in the Age of Terror”

A12 **Individual, Community, Collective**

Room Seminar Organizer: **Christine M. Connell**, UC Irvine

W 14

This seminar mobilizes discourses of private and public by understanding the former as a fundamental basis for and participant in the latter. Although communities and collectives give contour to the limits of individual action, individual creativity, and individual subjectivity, in these readings, the individual reformulates communities and collectives. Through the imaginative work of the author, representations of the individual permeate the public in terms of nationhood, race, gender, and memorialization. Papers examine how versions of private and public spheres intersect in representation and reality. These readings demarcate external limitations imposed on the subject as well as underscore the subject's resistance and redefinition of the perimeter.

Friday, April 25, 8:00 AM - 10:00 AM

Farid Rauf oglu Shafiyev, Embassy of Azerbaijan to Canada

“Ethnic Identity and Perceptions as Hurdle to Conflict Resolution: Case of Armenia-Azerbaijan Conflict”

Gbenga Emmanuel Afolayan, U of Ibadan

“Structure of collectivity in Nigerian democracy”

Nili Yosha, San Francisco State U

“The Pessoptimist on the Way to Ein Harod: Two Novels in Dialogue”

Aaron S. Tillman, U of Rhode Island

“Death and the Dominant Gaze: Spirits of Shame in Cynthia Ozick’s ‘Levitation’”

Saturday, April 26, 8:00 AM - 10:00 AM

Benjamin E. Rogerson, UNC Chapel Hill

“Reconfiguring Remembrance: Benjamin and Kafka’s ‘Wish to become a Red Indian’”

Christine M. Connell, UC Irvine

“Feeling Memory: Loving the Animal in Djuna Barnes’s *Nightwood*”

A. Gabriela Ramis, Indiana U

“From Motionless to Euphoria: the Liberation of the Miserables and the Discovery of Impeded Perception in *El Rabdomante*”

Athena Coronis, U of Patras

“Tennessee Williams’ Departure from Short Story Writing to the Creation of Mature Plays”

Sunday, April 27, 8:00 AM - 10:00 AM

Yasemin Mohammad, Penn State

“Mansur oder der Duft des Abendlandes: Exile as Self-Consciousness in

Hussain Al-Mozany”

Matthew L. Rotando, U of Arizona

“Norman Fischer’s Poetry of Everyday Spirituality”

Ayumi Clara Ohmoto-Frederick, Penn State

“Krzysztof Kieslowski’s *Bleu* and the First Epistle to the Corinthians”

A13 **Islands: Logics of Arrival and the Tropography of Isolation**

Room Seminar Organizer: **Hernan Diaz**, SUNY Albany

C 11

The oppositional relationship between “topical” islands — mere geographic accidents — and “tropic” islands — sites of language and thought — is disclosed by a literature of isolation. Tropic islands remain, unlike their material counterparts, uncharted, in their own time, resisting linguistic inscription. This seminar examines islands and figures of isolation in order to explore how the insular shore is always a critical edge, how isolation severs every isthmus tying it to the continents of reason and tradition — at least until the next foot leaves its first print on a clean slate of beach.

Islands are the privileged metaphor for isolation; they are seditious and insubordinate, and they are inscribed with a gesture of refusal that turns them into politically active spaces in between loss and redemption. Thus, tropical islands can either be the nostalgic splinters of a lost world (Crusoe) or a conditional prolepsis (*Utopia*): castaways scan the horizon for a means of departure; utopians turn their back on the surf: they have arrived home.

How, we will ask, are logics of affirmation and agonism, revelation and occlusion, or judgment and identity put into play by these shores? Rather than proposing a corpus, which is an extremely continental notion, we will work with a textual archipelago: islands that do not renounce their insularity while being together.

Friday, April 25, 8:00 AM – 10:00 AM

Jason E. Cohen, U of Wisconsin Madison

“Islands of Labor in Bacon, Shakespeare and Cervantes”

Hernan Diaz, SUNY Albany

“Critical Archipelagoes”

Paul Grimstad, Yale U

“Species and Genre in Darwin and Melville”

Martina Kolb, Penn State

“Vicious Circles: Reflections on Nietzsche’s Blessed Isles”

Saturday, April 26, 8:00 AM – 10:00 AM

Antonia Carcelen Estrada, UMass Amherst

“The malaise of isolation as the persistence of colonial Criollo discourses”

Kahlil Chaar, NYU

“Insular Teleology or the Poetics of Dialogue in José Lezama Lima’s ‘Coloquio con Juan Ramón Jiménez’”

Jorge A. Brioso, SUNY Albany

“Deleuze and The Metaphysics of the Desert Islands”

Lincoln Shlensky, U of Victoria

“Belated Arrivals: Edouard Glissant, Césaire, and Paris”

Sunday, April 27, 8:00 AM – 10:00 AM

D. Brent MacLaine, U of Prince Edward Island

“Crusoe in Drag: The Female Castaway Narrative — Douglas Glover’s *Ellé*”

John D. McIntyre, U of Prince Edward Island

“A Victorian Archipelago: Thomas Hardy’s *The Well-Beloved* and Islands of the Mind”

Kirk B. Sides, UCLA

“Re-writing Ex/isle and Re-constituting Bodies: Islands in the Global Imaginary”

A14 **Jacques Derrida and the Singular Event of Psychoanalysis**

Room C 05 Seminar Organizer: **Steven Miller**, SUNY Buffalo

The work of Jacques Derrida has given rise to many productive debates around the relations between philosophy, politics, religion, art and literature; however, there has been noticeably less significant work done on Derrida and psychoanalysis. And yet, Derrida is always explicitly preoccupied with what, in *The Post Card*, he calls the “singular event, Freudian psychoanalysis.” Derrida’s “return to Freud” — no less than Lacan’s — insistently opens beyond Freud to the event, “psychoanalysis,” that he sought to transmit and to the (historical, institutional, material) “movement” of its transmission. In order to understand Derrida’s relationship to psychoanalysis, therefore, it will be necessary not only to reread his texts on Freud and Lacan but also to bring the status of psychoanalysis as such back into focus and to raise new questions about its singularity.

Friday, April 25, 8:00 AM – 10:00 AM

Sarah Wood, U of Kent

“The courage to suppose for, against, with and without psychoanalysis”

Peggy Kamuf, USC

“The Deconstitution of Psychoanalysis”

Steven Miller, SUNY Buffalo

“‘Our’ Beyond the Pleasure Principle”

Martin Hägglund, Cornell U

“Chronolibido: Toward a Deconstructive Notion of Desire”

Saturday, April 26, 8:00 AM – 10:00 AM

Roland Végső, U of Tennessee Knoxville

“Deconstruction as a Form of Life”

Elissa Marder, Emory U

“Mourning and Magic”

Geoffrey P. Bennington, Emory U

“Half Life”

Branka Arsic, SUNY Albany

“The Caesura of Pain”

Sunday, April 27, 8:00 AM – 10:00 AM

Sara Guyer, U of Wisconsin Madison

“Derrida’s Mouth and the Psychoanalysis to Come”

David Wills, SUNY Albany

“Meditations for the Birds”

Jason Smith, Art Center College of Design

“The Possessed”

Elizabeth G. Rottenberg, DePaul U

“Words of War”

A15 **Must We Speak Latin?, or, Of Literature: Institutions, Histories, Idioms**

Room

C 09

Seminar Organizer: **Jeff Sacks**, UC Riverside

In a text titled *Demeure: Fiction and Testimony*, Jacques Derrida explains that, “In all European languages, even in languages in which Latin is not dominant, like English or German, literature remains a Latin word.” Literature’s latinity invites a question regarding its non-European contexts. Derrida continues, “Does there exist, in the strict and literal meaning of the word, something like literature, like an institution of literature and a right to literature in non-Latin-Roman-Christian culture and, more generally, although things are indissociable in their history, non-European culture?” This seminar considers what is involved in writing on the literatures of “non-European” cultures. What modes of violence, appropriation, and colonization become involved — and remain irreducible — when one writes within the (Latin, German, Euro-American, and so forth) set of constraints and vocabularies that one finds one self compelled to use in the American academy — but certainly not only there? In what ways may one’s speaking of “literature” — in Arabic, Farsi, Chinese, Korean, Hindi, Urdu, Hebrew, and more — bespeak a relation to a word, to its histories, and to its diverse translations? In what ways may such histories and translations both enable and disable a reflection upon “literature”? If a consideration of literature compels the consideration of “literatures” — in the plural — in what ways may this pluralization remain both necessary and insufficient? This seminar offers readings of European and non-European texts, institutions, and histories, which seek to address in what extent literary critical idioms must — if they must — speak Latin.

Friday, April 25, 8:00 AM – 10:00 AM

Simona Sawhney, U of Minnesota

“Poetry and Kavya: What’s the Difference?”

Shaden M. Tageldin, U of Minnesota

“How Does the Extra-European Compare? History, Affect, and the Problem of the Universal”

Nergis Erturk, SUNY Binghamton

“Midhat’s Writing Machine: Rethinking Comparatism and Extra-European Difference”

Najat Rahman, U de Montréal

“When Literature is More and Less Latin”

Saturday, April 26, 8:00 AM – 10:00 AM

Aamir Mufti, UCLA

“Orientalism and the Institution of Indian Literature”

Kamran D. Rastegar, U of Edinburgh

“Zaydan’s Riwayat in Persian: Modern? Literature?”

Jeff Sacks, UC Riverside

“Latinity”

Sunday, April 27, 8:00 AM – 10:00 AM

Brian Lennon, Penn State

“Untranslating Orhan Pamuk”

John Kim, UC Riverside

“Augenschen or 猫の目: Phenomenality and Materiality in Yoko Tawada”

Marta Hernandez Salvan, UC Riverside

“Of Caustic Times: Postrevolutionary Cuban Poetry”

Andrea Rosso Efthymiou, Yeshiva U

“Meaning in Not Meaning: Abdelkebir Khatibi’s *Love in Two Languages*”

A16 **Negotiating Cultural Identity through the Representation of Violence**

Room W 15 Seminar Organizers: **Annedith (Aninne) Schneider**, Sabanci U, and **Pascale Perraudin**, Saint Louis U

As Homi Bhabha reminds us in his introduction of *Location of Culture*, the identity of culture, far from being unitary or simply dualist, needs to be examined to allow for the possibility of cultural difference and the subsequent ambivalence of cultural authority. In this panel, we would like to ask how/whether representations of violence contribute to the questioning of cultural authority. Does it help reposition a group’s identity in relation to its past/present? If so, how?

Does writing make experiences of violence “legible”? Are oppressed groups in particular need of legible accounts of their experience? If history tells us that the experiences of the powerful groups are heard more easily, does the same follow when it comes to experiences of violence? How does a group’s identity (whether national, minority, sexual or something else) come to be represented through, and even dependent on, experiences of violence, either as perpetrators or as victims? What happens to representations and to notions of identity when the perpetrators become victims, or when the victims turn into perpetrators? How does individually experienced violence come to be conflated with community memories of violence, and thus part of the larger community identity?

How much is being the object of violence perceived as the “natural” expected state of the oppressed? How can literature counteract this perception, to reinstate the extraordinary nature of experienced violence? Similarly, if violence is something lived primarily by the oppressed, how can people perceived as privileged have their experiences of violence recognized?

Friday, April 25, 8:00 AM - 10:00 AM

Jeffrey S. Levine, Carnegie Mellon U

“Taking Aim at Empire: The Essays of George Orwell Examined”

Martha Addante, Western Michigan U

“Women, Violence, and Resistance in Michelle Cliff’s *No Telephone to Heaven*”

Maggie Gover, UC Riverside

“The Hollywood Western Goes South: Relocating America’s Violent Past”

Annedith (Aninne) Schneider, Sabanci U

“On the Possibility of Non-Violent Foundational Narratives”

Saturday, April 26, 8:00 AM - 10:00 AM

Stephanie L. McKinney, Claremont Graduate U

“Memorializing Genocide: Issues of Identity in Rwanda”

Emmanuelle Anne Vanborre, Gordon College

“Violence, Writing and Religion: The Presence of Absence in *The Shadow of Imana* and *Night*”

Pascale Perraudin, Saint Louis U

“Memory, Belonging, and Representation of Violence in Testimonial Texts”

Sunday, April 27, 8:00 AM - 10:00 AM

Raylene Ramsay, U of Auckland

“Writing Violence in the Indigenous Literatures of the Pacific”

Rachelle Miho Okawa, UCLA

“Theoretical Frameworks for Reading Representations of Identity and Violence in Marie Chauvet’s *Amour*”

Christa Jones, U of Nebraska Kearney

“Fictionalizing Violence: Assia Djebar’s *Le Blanc de l’Algérie*”

A17 **Non-Western Living Epics and Myths: Memory, Community and Identity**

Room

C 07

Seminar Organizers: **Nandini Dhar**, UT Austin, and **Ronita Bhattacharya**, U of Georgia

This seminar is interested in exploring the scope of the South Asian and other non western “living epics” as they evolve in interactions with multiple literary and artistic forms, influencing a culture’s religious, political and social dimensions and invoking multitude of audience reactions and responses. Thus, “living epics,” by definition, resist attempts to be tied down to official, standardized versions. This becomes especially evident if we attempt to compare the respective ideological universes of the multiple versions of the two South Asian epics — the *Ramayana* and the *Mahabharata*.

Friday, April 25, 8:00 AM - 10:00 AM

Anne Murphy, U of British Columbia

“The epic of Guga and the politics of crossing boundaries”

Thomas L. Cooksey, Armstrong Atlantic State U

“The Man of the Day to Follow: Sundiata and the Living Epic”

Hongmei Sun, UMass Amherst

“Cross-Cultural Revision of a Chinese Living Myth: The Monkey King Sun Wukong”

James Marcel Hegarty, Cardiff U

“The Mahabharata as Public Memory Practice”

Saturday, April 26, 8:00 AM - 10:00 AM

Shubhayan Ganguli, Jawaharlal Nehru U

“Mythology as a Portal to the Socio-Cultural Arena; a study of the Apsaras in the Mahābhārata”

Ronita Bhattacharya, U of Georgia

“Beyond the Scripture: An analysis of two popular versions of the Ramayana; Lakkhaner Shoktishel and Ramayana 3392 AD”

Sonali Barua, Rutgers U

“Krishna: The New Face of the Hindu Left?”

Sunday, April 27, 8:00 AM - 10:00 AM

Nandini Dhar, UT Austin

“Fractured Affinities, Gender and Epic Community in ‘Chandrabati Ramayana’”

Saikat Maitra, UT Austin

“Temporality, Modernity and Epic Spaces in Satinath Bhaduri’s *Dhorai Charit Manas* and Miguel Asturias’ *Hombre De Maiçê*”

Susmita Roye, U of Bristol

“When an Epic Breathes after Its Era Recedes . . . : The Ramayana of British India”

A18 **Observing Beginnings: Mediating Arrivals in Ethnographic Writing**

Room

C 12

Seminar Organizers: **Kelly Barry**, Columbia U, and **Christiane Frey**, U of Chicago

This panel aims to examine the representation of — and the problematic of representing — arrivals and beginnings in ethnographic discourse. In what sense is the traveler-ethnographer already beyond the experience of arrival at the point of physical arrival? What factors complicate the clear delimitation of when cultural contact/observation begins? To what extent are the experiences of arrival and commencement inherent gaps in the practice of otherwise “thick description” that characterizes ethnographic writing? What specific narrative strategies are employed to efface these experiences in ethnographic texts, field reports, and (more broadly) forms of travel writing?

Friday, April 25, 8:00 AM - 10:00 AM

Luciana Villas Bôas, U do Estado do Rio de Janeiro

“The Writing of Ethnography and the Transmission of Empirical Knowledge in the Sixteenth Century: Johannes Dryander’s Anatomy of Travels”

Chenxi Tang, UC Berkeley

“Arrival of the Novel, Arrival in the Novel”

Lucia Ricotta, U Estadual do Sudoeste da Bahia

“A Movable Perspective of the Ethnographic Writing in Relation Historique by Alexander von Humboldt”

Christiane Frey, U of Chicago

“Narrating Beginnings: First Contact Scenes in Lafitau, Forster, and Humboldt”

Saturday, April 26, 8:00 AM - 10:00 AM

Kelly Barry, Columbia U

“The Humorous Saint: Models of Experiential and Literary Authority in Goethe’s Italian Journey”

Oliver Simons, Harvard U

“Mapping Colonial Spaces”

Neil Gregory Stewart, U Bonn

“Leaving Home Ain’t Easy’: The Elusive Border in Alexander Pushkin’s Puteshestvie v Arzrum”

Sunday, April 27, 8:00 AM - 10:00 AM

Kyung-Ho Cha, Technische U Berlin

“The Past of the Arrival: Déjà vu and Metempsychosis as a Critique of Modern Travel Narratives”

Markus David Dauss, J.W. Goethe U Frankfurt

“Figures of Beginning: Barnett Newman’s non-relational paintings”

David Martyn, Macalester College

“Strange Germans: Narratives of ‘First Contact’ in Yoko Tawada’s Ethnographic Fiction”

A19 **Photographic Processes and the Narrative**

Room W 10 Seminar Organizer: **Atsuko Sakaki**, U of Toronto

As has been theorized by many, photography elaborates and evolves from not only the process in which the event being represented took place but also the process in which the event of representation happens. The latter process positions the rhetoric of photography within striking distance of that of the narrative, compelling us to reconfigure narrative dynamics in the age of post-photography. Photography is not only a visual medium but also tactile in its involvement of the body other than as an object of observation; the arrival and departure of the photographer’s body at the scene — whether the scene is one of crime, deserted by both the culprit and the victim; a cityscape of spectacles and spectators, both in flux; suburbs that are both termini of national and international migration and points of origin for daily mass commuting; the interior, with fetishists and voyeurs looming; or a colonial landscape that exploits and problematizes the subject-object relationship. While having been characterized as static and archivalizing in earlier days, photography also complicates temporality by allowing multiple entries into and exits from the processes of filming, developing, reproducing, gazing, framing, displaying, preserving, misplacing, and accidentally discovering prints.

Friday, April 25, 8:00 AM - 10:00 AM

Catherine Y. Ryu, Michigan State U

“Desire, Memory, and Narration: The Semiotics of Image Making in Tanizaki Jun’ichirō’s *Naomi*”

Janet L. Poole, U of Toronto

“Making Strange, Making Familiar: Photography and Colonial Histories”

Colin Dickey, USC

“Memento Tojo: American War Propaganda and Renaissance Iconography”

Ayelet Zohar, Stanford U

“In Praise of Shadows: Tanizaki Jun’ichirō and Sugimoto Hiroshi considerations of Darkness, Obscurity and Affect”

Saturday, April 26, 8:00 AM - 10:00 AM

Dan Russek, U of Victoria

“Visual archives in Virgilio Piñera and Juan Carlos Onetti”

Faye Yuan Kleeman, UC Boulder

“Photographic Memory, Logo/Vocal Enunciations and (In)translatibility in Mizumura Minae’s *Shishōsetsu: from left to right*”

Julie D. LeBlanc, U of Toronto

“Photographic Images as Elements of Agency and Performativity: Nicole Brossard’s illustrated Auto-biographical Narratives”

Sunday, April 27, 8:00 AM - 10:00 AM

Linda M. Steer, Brock U

“Photographic Appropriation and Montage as Narrative Disruption”

Atsuko Sakaki, U of Toronto

“Alterity, Alternation, Alteration: Kanai Mieko/Watanabe Kanendo, *The City of Déjà-vu* or (In)commensurability of the Text/Image”

Nancy Pedri, Memorial U

“Showing Self in Photographic Silence”

A20 **Portraiture in Art and Literature**

Room C 13 Seminar Organizers: **Lois Parkinson Zamora**, U of Houston, and **Michael K. Schuessler**, UA Metropolitana

Since antiquity, Horace’s *ut pictura poesis* (as in painting, in poetry) has provided writers and artists with a composite trope for thinking about the relationship of visual and verbal representation. In this seminar we wish to explore the relationship of representations of the self in both literary and plastic forms. We consider portraiture in all forms of literature (fiction, non-fiction, poetry, etc.), and all forms of plastic art (painting, sculpture, ceramics, etc.) We are interested in European portraiture and in traditions that depart from European models, such as those in colonial cultural contexts, as well as in modes of representing the self in non-western cultural contexts.

Friday, April 25, 8:00 AM - 10:00 AM

Moderators: **Lois Parkinson Zamora**, U of Houston, **Michael K. Schuessler**, UA Metropolitana

Yi-Ping Ong, Harvard U

“Art’s Rebellious Subjects: Breaking the Pose in *L’Oeuvre*, *The Marble Faun* and *Emma*”

Michal Peled Ginsburg, Northwestern U

“Portraying the Beautiful Male Body in Kleist, Hardy, and Wilde”

Christina M. Parker, Emory U

“Aesthetic Subjectivity and the World of (Wo)Manufacture: Théophile Gautier as Modernity’s Pygmalion”

Esther N. Marion, SUNY Brockport

“Animation: Marguerite Duras’s Portrait of Henry James’s Beast”

Saturday, April 26, 8:00 AM - 10:00 AM

Moderator: **Lois Parkinson Zamora**, U of Houston

Michael Agnew, U of San Diego

“Anamorphic Portraiture: Francisco Delicado’s *Lozana andaluza*”

Michael K. Schuessler, UA Metropolitana

“Dialogues between Poetry and Painting: A Reading of Sonnet 145 by Sor Juana Inés de la Cruz”

Elizabeth Drumm, Reed College

“The Author as Art Critic: Valle-Inclán’s Virtual Portraiture”

James Ramey, UC Berkeley

“Visible Nature and Nabokov’s Ecological Self-Representations”

Sunday, April 27, 8:00 AM - 10:00 AM

Moderator: **Michael K. Schuessler**, UA Metropolitana

Lynn Marie Houston, Cal State Chico

“The East/West Conflict as a Problem of Perspective: Pamuk, Heidegger, and the Technology of the Portrait”

Marion Geiger, Cal State San Marcos

“The Painter’s Portrait in E.T.A. Hoffmann’s “The Jesuit’s Church in G——”

Irene M. Artigas-Albarelli, UNAM

“Portraiture as Still Life”

Lois Parkinson Zamora, U of Houston

“Individual Selves/Communal Subjectivities: Collective Portraits in Latin American Art and Literature”

A21 **Prophetic Migrations**

Room W 05 Seminar Organizer: **Walid A. El-Khachab**, York U

In the Gospel of Saint Thomas, Jesus famously said that no prophet is accepted in his own country. This proverb is borne out by many prophetic biographies: a look at the lives of prophets from various religious traditions, whether of Joseph, or Muhammad, makes clear that migrations, arrivals and departures, form an essential part in the development of such spiritual leaders. Displacement and deterritorialization seem seminal to their becoming, and the success of their endeavors is often bound to the tension between their original homeland and their adoptive one.

This seminar offers interdisciplinary reflections on migrations and the role they play in the production and becoming of a prophet including those in literature and cinema or visual arts, as well as humanities and the social sciences. Some presentations focus on one or more specific prophets, while others consider the theoretical aspects of the

prophetic figure, whether in the context of the medieval disciplines of philosophy and prophetology or in regard to how they illuminate modern authorship.

Friday, April 25, 8:00 AM - 10:00 AM

Frank Runcie, U de Montréal

“Prophetic Migration in Naguib Mahfouz’ *The Children of Gebelawi*”

Hafid Gafaiti, Texas Tech

“Writing the Prophet: Muhammad in the Francophone North African Novel”

Steffen Stelzer, American U in Cairo

“Bridges and Channels: The Travels of Prophets”

Gabriela Polanco Giron, Concordia U Montréal

“From Redemption to Condemnation: The Prophetic Discourse in Medieval Spain”

Saturday, April 26, 8:00 AM - 10:00 AM

Walid A. El-Khachab, York U

“Cinematic Hijra and Nation-Screen”

Mahta Vahid Alizadeh, U de Montréal

“Symbolisme des voyages sans retour dans la spiritualité islamique”

Olga Hazan, U du Québec Montréal

“Prophets in Displacements”

Lucille Toth, U de Montréal

“La migration du corps du Christ ou quand le prophète devient référence”

Sunday, April 27, 8:00 AM - 10:00 AM

Mathieu E. Courville, Emory U

“Exile, Secular Prophecy, and Edward Said’s “Traveling Theory Reconsidered””

Sara R. Anderson, UC Davis

“The ‘Spiritual Geographies’ of Prophecy in 1990s American Literature”

Kathryn LaFevers Evans, Independent Scholar

“Mythopoetic Transmission of the Western Esoteric Tradition Embodies the Role of the Intellectual from Generation to Generation”

A22 **Re-Orienting Early Modernity: China and Europe 1600-1800**
(Saturday, Sunday only)

Room

W 13

Seminar Organizer: **David Porter**, U of Michigan

Recent work by such historians as Ken Pomeranz, JM Blaut, Andre Gunder Frank, and Bin Wong have challenged the received explanations for the so-called “European miracle,” that stage of rapid economic and technological development associated with Western modernity. Rejecting the traditional claims of social theorists and

comparative historians that deeply rooted, distinctive characteristics of European societies can account for this divergence, they argue instead that by most measures of technological and economic development, England, say, and China's Jiangnan region were, in fact, roughly comparable through about 1800, and that England's rise was primarily due to its access to overseas resources, such as American timber, Mexican silver, and African slaves.

Close comparisons between China and European societies serve the dual purposes in these studies of debunking the myths of European exceptionalism and reminding Eurocentric historians of the importance of a broader comparative perspective. The purpose of this panel is to explore the implications of this recent work in early modern world history for the study of the literature and cultural history of the same period. To what extent does the humanistic study of early modern Europe remain trapped by the tunnel vision of a Eurocentric outlook? To what extent do leading theories of "the novel," "the modern subject," "the public sphere," and so on partake, if only implicitly, of an exceptionalist ideology that assumes that such developments are intrinsically Western in origin? To what extent might close comparisons between literary and social trends in China and Europe from 1600 to 1800 unsettle received notions of difference and exemplarity and thereby "re-orient" our understandings of major developments in this period?

Saturday, April 26, 8:00 AM – 10:00 AM

David Porter, U of Michigan

"Coincidence, Causality, Commensurability: Some Reflections on Comparative Cultural History"

Ning Ma, Princeton U

"The Rise of the Novel in Early Modern Europe and China"

Liyen Shen, Indiana U Bloomington

"Parallels and Interconnections: The Late Ming Literati and the Romanticists"

Sunday, April 27, 8:00 AM – 10:00 AM

Jing Zhang, New College of Florida

"Elegies to Ideal Readers: Authorial Construction in Early 17th-Century China"

Martin J. Powers, U of Michigan

"Art and Subjectivity: China and Europe ca. 1700"

Rivi Handler-Spitz, U of Chicago

"Self Contradiction and Slippery Signification in the Sixteenth Century"

Benjamin M. Liu, U of Minnesota

"A Passage to Prester John: from di Conti to da Covilha"

A23 **Secular Religion (Friday, Saturday Only)**

Room Seminar Organizer: **Amy C. Smith**, Independent Scholar
W 21

While the debate over secularization, which once seemed settled, has been reopened, there is no question that religion has changed in the modern age. The needs and desires expressed in religion, and elements that we recognize from religion — the desire for transcendence, ritual, symbolism, the search for meaning, etc. — take on new forms in the arts, popular culture, theory (philosophy, psychology, anthropology, etc), private life, politics, and other sites. This seminar concerns the sometimes surprising sites in which we may find religion in nineteenth- and twentieth-century culture, asking — where does religion go and why does it persist?

If a cultural form does not outwardly resemble religion, what is there in it that makes it recognizably religious; that is, what do we recognize as essentially religious? If traditional religious motifs are mobilized for other interests (political, social, psychological, etc), what is the effect of that redirection? How may we evaluate these forms of the religious and particularly, what might ethical inquiry have to say about them?

Friday, April 25, 8:00 AM - 10:00 AM

Christopher Wild, UCLA

“Laocoon’s ‘Body in Pain’ and the Secularization of Aesthetics”

Vance A. Ricks, Guilford College

“A Craving for Higher Things”: John Stuart Mill’s Religious Belief”

Kristina K. Groover, Appalachian State U

“Arrivals and Departures: Liminality and the Sacred in *Mrs. Dalloway*”

Sukhbir Singh, Osmania U

“‘Sailing into the Super-conscious’: Yoga of Time Travel in Vonnegut’s *Slaughterhouse Five*”

Saturday, April 26, 8:00 AM - 10:00 AM

Henriette W. Korthals Altes, U of Oxford

“Poetics of Incarnation in the works of Pierre Michon”

Steven D. Paulikas, General Theological Seminary

“Reading Communities and the Search for Ethical Meaning”

William F. Quirk, St. Mary’s College of Maryland

“Harold Bloom and the Secular Religion of Reading”

Robert W. King, Utah State U

“St. Benedict in the Bunkhouse”

A24 **Self and Body**

Room Seminar Organizer: **Christine E. Coffman**, U of Alaska Fairbanks
W 20

Drawing on fiction, drama, cinema, music, and philosophy, this seminar tracks

inscriptions of “self” and “body” across multiple discursive and national contexts. How are configurations of gender, sexuality, race, nation, and community informed by the negotiation of “self” and “body”? What limits to conceptualizations of the “self” and the “body” are posed by language, performativity, emotion, death, and spectrality?

Friday, April 25, 8:00 AM - 10:00 AM

Lama Hamoudi, U of Arkansas

“Death, Symbol, and Meaning in the Literature of Ghada al-Samman”

Natasha S. Alvandi Hunt, USC

“Sighs, Groans, and Moans: Female ‘Bodily Confessions’ in *The Father and Daughter* as Points of Departure”

Christopher Peterson, UCLA

“The Return of the Body: Judith Butler’s Dialectical Corporealism”

Saturday, April 26, 8:00 AM - 10:00 AM

Sarah Kerman, UPenn

“Gertrude Stein as Self and Stranger”

Jason D’Aoust, U de Montréal

“Orfeo, the Castrato: Queer “à la lettre”

Christine E. Coffman, U of Alaska Fairbanks

“Woolf’s *Orlando* and Hall’s *The Well of Loneliness*: Early Twentieth-Century Resonances of Contemporary Trans Studies”

Sunday, April 27, 8:00 AM - 10:00 AM

Bill McBride, Illinois State U

“The Money Shot: A Performative Irruption of the Real in Beckett’s *Not P*”

Daniel Martins Maciel, U de Coimbra

“Prison Perception: Understanding Imprisonment and its Effects on Human Cognition”

Alexander Erik Larsen, Brigham Young U

“Levinas, Kafka, and the Problem of the Self: Negative Escape and Ethics in ‘In the Penal Colony’”

A25 **Sites and Insights: Spaces of Self-Discovery**

Room Seminar Organizers: **Paul W. Fox**, Zayed U, and **Tiffanie P. Townsend**,
W 06 Georgia Southern U

This panel will investigate the relationship of space and place to the processes of understanding self and personal identity. The sites under discussion might be considered geographically or psychologically, visually or literarily, spatially or temporally. In line with the “Arrivals and Departures” theme of the conference, self-discovery will be discussed as related to journeys to, from, and/or within these particular spaces.

Friday, April 25, 8:00 AM - 10:00 AM

Tiffanie P. Townsend, Georgia Southern U

“Tales from the ‘Crypta’: The Exhumation of a New Renaissance Artistic Identity from the Grottoes of the Domus Aurea”

Motoko Ezaki, Occidental College

“Literary Creations on the Road”

Leah M. Anderst, Graduate Center - CUNY

“Rohmerian Transience Self-Deception”

Saturday, April 26, 8:00 AM - 10:00 AM

Andrew Martino, Southern New Hampshire U

“Sovereignty and the Errant Tongue: Albert Camus, Paul Bowles, and the Passage into Terror”

Harriet E. Hustis, The College of New Jersey

“‘Take a Walk on the Wild Side’: Moll Flanders and the Pedestrian Speech-Act”

Victoria M. Abboud, Wayne State U

“The Wild(er)ness of Jane Eyre”

Lise-Hélène V. Smith, Cal Poly Pomona

“Rewriting Bi-Raciality and War in Vietnamese American Fiction”

Sunday, April 27, 8:00 AM - 10:00 AM

Nadine A. Sinno, U of Arkansas

“Beyond Jet-Setting: Travel and Self-Discovery in Eye of the Sun and A Border Passage”

Ghadeer K. Zannoun, U of Arkansas

“Old Places, New Selves: Redefining the Individual in the Saudi Raja Alem’s FATMA”

Paul W. Fox, Zayed U

“Out of Site, Out of Mind: Deranged Spaces in André Gide’s *The Immoralist*”

A26 **The Arrival of Enigma: Letters**

Room W 17 Seminar Organizer: **Saint Jacques**, Jan van Eyck Academie

“Why does a letter always arrive at its destination?” asks Slavoj Žižek, before citing the words of Barbara Johnson: “A letter always arrives at its destination since its destination is wherever it arrives.”

Of course, Žižek’s rhetorical purpose here is to critique Derrida’s notion, in “Le Facteur de la Verite,” that a letter can never arrive at its destination. And Derrida’s article is a critical response to Lacan’s seminar on Edgar Allan Poe’s “Purloined Letter,” in which Lacan indicates a letter always arrives at its destination. Thus, between the above theorists and writers, a peculiar interdisciplinary discourse has

developed: a discourse about a story, a story that involves a letter, a mysterious letter that has been hidden, discovered, and so cleverly re-hidden that it can only be located by a detective clever enough to look in the most obvious places. Within this cross-disciplinary fusillade, both the purloined letter and its critical evaluations have been reappropriated and reworked, passing from Poe to Lacan (to Derrida, to Žižek, and beyond). And of these recipients, none and all are the “ideal receiver.”

The presentations in this panel engage in an intimate interdisciplinary discourse on the possibilities for correspondence outside the typical mode of letter writing, or the scholarly use of personal correspondence to “back up” heuristic approaches to literature. Panel participants examine the multifarious concept of correspondence in relation to Motown, management theory, legal theory, literary criticism and cultural analysis. They explore the variety of intertextual outcomes that letters might have when they arrive at multiple destinations, as time changes the cultural viewpoint(s) of a letter’s recipients, the significance of the letter, and the ways in which the act of correspondence is “read” as both cultural object and theoretical metaphor.

Friday, April 25, 8:00 AM - 10:00 AM

Jillian Saint Jacques, Jan van Eyck Academic

“Intimate Theoretical Correspondence: The Return of the Prodigal None”

Christine S. Taylor, Hogeschool van Amsterdam

“Who’s Your Daddy?”

Tom van Imschoot, Jan van Eyck Academic

“The Literal and The Imaginary: Maurice Blanchot and The Writing of Letters”

Saturday, April 26, 8:00 AM - 10:00 AM

Holly Haynes, The College of New Jersey

“History in Dialogue: The Younger Pliny’s Letters”

Michael J. Faris, Oregon State U

“The Face Is a Letter: Excitable Speech and the Stain of Blackface”

Jan Hein Hoogstad, Jan van Eyck Academic

“How Can You Mend a Broken Heart?”

Sunday, April 27, 8:00 AM - 10:00 AM

Daniel David Fineman, Occidental College

“Letters and the Poetic in Dickinson”

Michael Stewart Lewis, U of Wisconsin Milwaukee

“Writing Off the Grid in Virginia Woolf’s *Three Guineas*”

Sarah Beth Burghauser, CalArts

“I Write you as in a Journal: Anaïs Nin’s Correspondences in Public and Private”

A27 **The Diasporic Text: Arrivals and Departures in the *Thousand and One Nights***

Room Seminar Organizers: **Dominique Jullien**, UC Santa Barbara, **Paulo Horta**,
C 02 Simon Fraser U, and **Aboubakr Chraïbi**, INALCO

This seminar is a sequel to the very successful session on the *Thousand and One Nights* (“The *Thousand and One Nights*: Cross-Cultural Translation and Reception”) at the 2007 Puebla meeting.

The *Thousand and One Nights* can safely be considered the most global or delocalized of any literary text. Written over at least eight centuries, and across at least six countries and five religions, the compilation of stories that would in time be known as the *Thousand and One Nights* underwent yet a further transcultural displacement through the complex story of its many translations. When French scholar Antoine Galland chanced upon the 15th century manuscript that is now in the Bibliothèque Nationale in Paris, France, the text of the *Nights* had been all but forgotten or lost in its middle eastern environment. Galland thus not only created the *Nights* as a Western masterpiece, but in large part also sparked a resurrection of the book in the East. The story of the *Nights* became one of mutual entanglement between East and West. For example, Galland, with the assistance of a Syrian monk, Hanna, was responsible for the introduction or reintroduction of some of the now more famous tales, tales that have come to exemplify the *Nights* for us, but for whom the Arabic manuscripts have no original known to this day, such as *Aladdin* or *Ali Baba*, which are consequently a French-Syrian composition, and, in fact, a cross-cultural creation.

As the circle of translations, both from Arabic and from other translations, grows, so grows the sphere of the book’s influence. No other text besides the Bible and perhaps Homer’s *Odyssey* has so deeply and extensively impregnated world literature. Thousand of stories make up the *Nights*, and thousands of stories — a sea of stories, to quote Salman Rushdie — flow out of the *Nights*.

The theme of this year’s ACLA conference is particularly well suited to a diasporic masterpiece such as the *Thousand and One Nights*. We bring together a dozen international scholars of the *Thousand and One Nights* to shed light on the topics of “arrivals” and “departures”, both as themes in the book (e.g. *Sinbad*, the *Oriental Ulysses*) and as tropes of the book’s intercultural and cross-disciplinary wanderings.

Friday, April 25, 8:00 AM - 10:00 AM

Aboubakr Chraïbi, INALCO

“Merchants as travellers in the *Thousand and One Nights*: duty, pleasure and business”

Robert Graham Irwin, SOAS, U of London

“*Sinbad*, The Travelling Salesman”

Wen-chin Ouyang, SOAS, U of London

“The 1001 Nights in Chinese”

Carmen Gomez Ramirez, U de Sevilla

“Du voyage merveilleux à l’exil et ses traces dans le conte oriental”

Saturday, April 26, 8:00 AM - 10:00 AM

Alan H. Jutzi, Huntington Library

“The Arabian Nights and other Works in the Burton Library”

Dominique Jullien, UC Santa Barbara

“Undercover tourists: European writers in the Orient, the 1001 Nights, and the lure of Arab dress”

Robert L. Mack, U of Exeter

“The Assimilation and Diffusion of the Arabian Nights in the Traditions of Children’s Literature in English”

Richard L.A. Van Leeuwen, U of Amsterdam

“The Thousand and One Nights and Elias Khoury: The Limits of Narrativity”

Sunday, April 27, 8:00 AM - 10:00 AM

Paulo Lemos Horta, Simon Fraser U

“Cartographies of exile and return: the Nights translator as voyager and informant”

Karla Mallette, Miami U

“The Nights before Globalization: Scheherazade and the sage Yunan in Italy, 1300-1500”

Akiko M. Sumi, Kyoto Notre Dame U

“The Frame Story of the Hundred and One Nights: Departure or Arrival?”

Abderrahman Tenkoul, U Sidi Mohamed Ben Abdellah Fès

“Narration et voyage dans le texte hybride”

A28 **The Enigma of Arrival: New Modernities and the Third World**

Room Seminar Organizer: **Geetha Ramanathan**, West Chester U
W 08

How does modernity arrive, and how is it received? Raymond Williams has noted that the greatest “innovations” of modernism have come from migration to the metropolis, and demanded that “the metropolitan interpretation of its own universals” be challenged. The seminar wishes to handle the arrival of modernity to the “hinterland,” as Williams would have it, and to the metropolis.

New Modernity studies has now established that modernity in non-European contexts can have features that do not necessarily cohere with received ideas of post-Enlightenment modernity, and early twentieth-century modernism. Indeed, the valorized features of high modernist aesthetics are challenged by many texts from the periphery. The seminar seeks to map out the differences in modernism, specifically the different aesthetic modes that are used to depict the “arrival” or acknowledgement of modernity. Further, how does our conception of the modern change when we include modes such as allegory, realism, magical realism as practised by modern third world writers from Latin America, Asia, and the Arab world?

European modernisms have been said to have occluded gender; how do these alternate modernities address gender? Are these aesthetic modes in texts, whether authored by men or women, adequate to the participation of women in modernity? How do these texts, say, of Adonis, Marquez, or Assia Djebar revise orthodox ideas on the modern aesthetic?

Friday, April 25, 8:00 AM - 10:00 AM

Nigel Leo Joseph, U of Western Ontario

“Clive, Imperial Arriviste: The Nabob and Weberian Modernity”

Valerian DeSousa, West Chester U

“Modernising the Colonial Labour Subject”

Krupa K. Shandilya, Cornell U

“Rewriting the Bengali Widow”

Vidhu Aggarwal, Rollins College

“Bad’ Acting: The Anti-Colonial in Revolutionary Contemporary

‘Bollywood’”

Saturday, April 26, 8:00 AM - 10:00 AM

Ikram Masmoudi, Middlebury College

“The Arrival in Arabic Fiction”

Geetha Ramanathan, West Chester U

“Of Tricks and Trumps: Modern Fantasies and ‘Feminist’ Realisms In Marquez and Sembene”

Fernanda Patricia Fuentes Muñoz, U de Brasília

“Nordestinas and Modernity in Emilia de Freitas, Rachel de Queiroz, and Clarice Lispector”

Maria Van Liew, West Chester U

“Spanish Immigration Films: An Invitation to Liminal Love”

Sunday, April 27, 8:00 AM - 10:00 AM

Jennifer E. Henton, Hofstra U

“The Meeting of Psychoanalysis and Loss in Edwidge Danticat’s *The Dew Breaker*”

Ketty Thomas, SUNY Stony Brook

“The Mythological Zombie Proper: Correcting the Interpretation Of a Misdiagnosed Symbol of Identity Fragmentation”

Carina F. Gonzalez, U of Pittsburgh

“Interrupciones de lo nacional: utopias tecnologicas de la Pre-globalidad”

Anita Rosenblithe, Raritan Valley CC

“Michelle Cliff’s Postmodern Jamaica: *No Telephone to Heaven* and the ‘Degraded Landscape’ of Late Capitalism”

Nathaniel Greenberg, U of Washington

“The Existentialist of Baghdad: Jabra Ibrahim Jabra and the Art of Political Modernism”

A29 **Theory, Narrative, and Temporality**

Room Seminar Organizer: **Russell Samolsky**, UC Santa Barbara
C 04

One neither arrives nor departs but in time. But what exactly constitutes this time of arrival or departure? Although all meetings take place at some point in time, time paradoxically seems never to meet up with itself, but seems always to slip from the grasp of any secure present. How might we theorize these paradoxes of temporality with regard to the work of narrative, the temporality of waiting, or the imminent time of apocalypse that has in some aspect always already arrived, and yet is also always still to come?

Friday, April 25, 8:00 AM - 10:00 AM

Yasser Derwiche Djazaerly, Sam Houston State U

“The Novel of Counter-Memory: The Margins in Hugo’s *Notre-Dame de Paris*”

Juan Carlos Pérez Toribio, U Simón Bolívar

“Pensamiento, Lenguaje y Cambios Políticos”

Olivia Noble Gunn, UC Irvine

“Idealism’s Odd Couple: Ibsen arrives on the (Heibergian) Danish stage”

Saturday, April 26, 8:00 AM - 10:00 AM

Sun-Young Kim, U of Michigan

“Apocalyptic Waiting: Toward A New Ethical Paradigm in Hermann Broch’s *The Sleepwalkers* (1931-2)”

Anne C. McConnell, West Virginia State U

“Literature, Ethics, and Community in the Work of Maurice Blanchot”

Russell Samolsky, UC Santa Barbara

“The time is out of joint: *Hamlet*, Messianism and the Specter of Apocalypse”

Sunday, April 27, 8:00 AM - 10:00 AM

Lu Chen, Independent Scholar

“Virginia Woolf’s Poetics of Space: A Reading of Her Two Novels with Julia Kristeva and Homi Bhabha”

Danielle S. Berkley, San Diego State U

“Mirrored Reflection: An Analysis of Like Minds, Jacques Derrida and Jean Cocteau”

Gabriela Jauregui, USC

“Viral (Pre)Fabrications: on Kathy Acker’s *Empire of the Senseless*”

Spencer Jackson, UCLA

“The Subject of Time in the Tale of Jouy”

A30 **Too Late: Messianism in Theory**

Room Seminar Organizers: **Paul North**, NYU, and **Anna Glazova**, Northwestern U
C 06

Is messianism conceivable outside of a demand for the messiah that would fulfill and redeem history within his person? This question has motivated some contemporary literary and critical theorists to consider a messianic time outside the horizon of theological fulfillment. This seminar invites contributions that critically interrogate the possibility of a messianism outside theology. Among those who have dealt with this question, Derrida has proposed a temporal structure of a “messianism without the Messiah.” Can the concept of messianic time remain, however, if the figure of the messiah and the hopes attached to him are bracketed out? What is desired from this temporality or historicity that purports to replace Jewish or Christian paradigms? What stands behind the decision to keep this framework if its central figure is missing, and how does this void affect its coherence? Is it at all valid to speak of Messianism in this context?

Messianism requires a structure of temporality which cannot be reduced to chronometric time. With one gesture, it invokes a futurity in which the Messiah is always “to-come,” a futurity of perpetual arrival. History, thus, exists as long as the Messiah has not yet come. With an opposing gesture, history is defined from the assumption of his arrival, and thus, when invoking the future, speaks always already from the past. Perhaps it is this conflict that provides the ground for Kafka’s well-known aphorism: “The Messiah won’t come on the last day but on the very last.” This enigmatic saying seems to indicate that the true messiah would not be messianic. Kafka’s messiah comes after it is too late for redemption and thus is utterly not of the world and has no impact on history. He, as it were, arrives departing.

Friday, April 25, 8:00 AM - 10:00 AM

Anthony Abiragi, NYU

“Demythified Prayer: Voice in Jean-Luc Nancy”

Daniel A. Brandes, U of King’s College

“What Remains? Metontology and Metaethics in Heidegger and Rosenzweig”

Arnd Wedemeyer, Princeton U

“Time Past the Messiah: Taubes, Koselleck, Derrida”

Anna Glazova, Northwestern U

“Apostatic Expiration in Paul Celan’s *Atemwende*”

Saturday, April 26, 8:00 AM - 10:00 AM

Juliane Prade, J.W. Goethe U Frankfurt

“The Self to Come – Too Late: Messianism in Walter Benjamin’s Autobiographical Writings”

Sarah M. Pourciau, Stanford U

“Meta-Time: Franz Rosenzweig on the Messianic Age”

Alexander Gelley, UC Irvine

“‘Weak Messianism’: Recovery and Prefiguration in Benjamin’s Later Writings”

Andrew Libby, Graduate Center - CUNY

“The Pain-to-Come: Nauman’s Tortured No Man in *Taperecorder*”

Lisa Ann Villarreal, Stanford U

“Imagining the Modern: Towards a Critical Historiography”

Sunday, April 27, 8:00 AM - 10:00 AM

Catharine E. Diehl, Princeton U

“Out of Time: Kant’s Practical Eschatology”

Joshua Wilner, Graduate Center - CUNY

“Migrations of the Bohemian”

Paul North, NYU

“Disappointing Time”

Oleg Gelikman, Soka U of America

“The Endless Future: Theology and Poetics in Baudelaire’s Endings”

A31 **Topographies of Arrival in Pilgrimage as Ritual, Theatre, and Literature**

Room Seminar Organizers: **Gert R. Hofmann**, National U of Ireland Cork, and
W 09 **Snježana Zorić**, Philosophical Theological College Bressanone

Each arrival presupposes a departure. Who ever sets out on a journey seeks to re-enact the sacredness, the enthusing power, of the places of his/her arrival, be it profane or religious. In order to capture such an experience, in order to live through the moment of arrival as a meaningful caesura, as a moment of exception, a moment of relief from the time-bound conditions of regular life, preparation is necessary.

However, such places of exceptional significance, or sacredness, have always been converted into texts. Therefore their topography seems to be absolutely essential, and the conscious and conscientious traveler is required to merge his/her immediate perceptions with his/her abilities to imagine and conceptualise. The aim is to recognise, and reflect on a process of metamorphosis of oneself, internally and externally.

Pilgrimage is an example of such an experience. But, if traveling means to appropriate an art of articulate identity transformation, such experience may also apply, in a secularised form, to literary and performative acts of acknowledged self-disavowal in order to re-imagine the human self.

Traveling is the art of motion, motion results in moments of encountering, and such moments manifest themselves by unsettling linguistic repercussions. Places of arrival also function as inscriptions of such repercussions, inscriptions of the past crossing the present, of the other crossing the self.

Papers will explore places (such as Rome, Jerusalem, Mecca, Benares), rituals, texts and scriptures as religious, or secular inscriptions — “topographies” — of such “arrivals.”

Friday, April 25, 8:00 AM - 10:00 AM

Snježana Zorić, Philosophical Theological College Bressanone
“The Stupa of Borobudur as a Place of Inner Pilgrimage”

Martin G. Potter, U of Bucharest

“Catholic Approaches to Jerusalem: Fragmentation and Continuity of Identities – Evelyn Waugh’s *Helena* and Muriel Spark’s *The Mandelbaum Gate*”

John C. Outhwaite, U of Southampton

“Pilgrimage as a Transnational Narrative and the Exploration of National Identities”

Andreas H. Stuhlmann, U Hamburg

“The Sensitive Balance of Seeing and Believing in the collaborations of Hubert Fichte and Leonore Mau”

Saturday, April 26, 8:00 AM - 10:00 AM

Manuela Dal Borgo, University College, U of London

“On Virtù: Canto XXVI”

Sarah Gordon, Utah State U

“Disability, Travel, and Multiple Pilgrimage Sites in Medieval Miracle Narratives”

Irina Iakounina, Yale U

“Two Renaissance Novels and the World of Fiction: Exile or Escape”

Sunday, April 27, 8:00 AM - 10:00 AM

David James Buchanan, U of Alberta

“Reading the Other in Literature”

Gert R. Hofmann, National U of Ireland Cork

“Oedipus’ Arrival at Colonus: Tragic Inversion of Ritual Order”

Adrienne Eve Bernhard, Yale U

“Topographies Real and Imagined in Sarah Orne Jewett’s *A White Heron*”

Ketevan Kapatadze, Emory U

“The Magic of the City: Travel Narratives of the Project ‘Ano 0’”

A32 **Translation/Translatio in Medieval Culture**

Room Seminar Organizers: **Noah D. Guynn**, UC Davis, **Emma E. Campbell**, U
C 08 of Warwick, and **Robert Mills**, King’s College, U of London

Translation means many things in medieval culture: the transposition of a text from one language to another, the transfer of learning and power from Greece and Rome (*translatio studii/imperii*), the movement of objects (especially sacred ones), and the mediation of ideas, images, or stories from one form to another. *Translatio* works across temporal, spatial, linguistic, and cultural differences.

However, although it may seem to posit clear points of departure and arrival, the medieval practice of translation often leads rather to knowing discontinuities, to misplacement as much as displacement, i.e., to an engagement with what Judith Butler calls “the non-convergence of discourses,” with “the limits of what [a] dominant discourse can handle.” Pushing this deconstructive approach further, one could turn to Derrida’s *Monolingualism of the Other*, in which he proposes the radical notion of “absolute translation, a translation without a pole of reference, without an originary language, and without a source language [*langue de départ*] ...only target languages [*langues d’arrivée*].” This approach to translation focuses more on the process of mediation than on sources and outcomes; it might suggest that the very notion of points of departure and arrival are performative effects of the process itself.

This seminar will seek to use this conceptual framework to discuss medieval theories and practices of translation across a range of languages and media with a view to looking afresh at current notions of medieval translation and suggesting avenues for future research.

Friday, April 25, 8:00 AM - 10:00 AM

Sharon Kinoshita, UC Santa Cruz

“Translatio/n and the Worlding of Medieval Literary Studies”

Simon Gaunt, King’s College, U of London

“Translating Diversity in the Middle Ages”

Erika Mary Boeckeler, Kenyon College

“Heinrich von Veldeke’s *Eneasroman* and the Portable Empire”

Noah D. Guynn, UC Davis

“The Invention of Vernacular Authority in Villehardouin’s *Conquête de Constantinople*”

Saturday, April 26, 8:00 AM - 10:00 AM

Emma E. Campbell, U of Warwick

“Linguistic Difference and Absolute Translation in Old French Literature”

Catherine M. Keen, University College, U of London

“Speaking through/to the Poem: Textual Transmission and the *Congedo* in Early Italian Lyric”

Marilynn R. Desmond, SUNY Binghamton

“Identity, Desire, and Medieval French Translations of Ovid’s *Heroides*”

Michael A. Johnson, UT Austin

“The Improper Name: *Translatio* in the *Roman de Silence*”

Sunday, April 27, 8:00 AM - 10:00 AM

Bill Burgwinkle, King’s College, U of Cambridge

“Translating Sanctity: The Fate of Vincent de Beauvais’s *Miroir historial*”

Robert Mills, King’s College, U of London

“Between a Rock and a Hard Place? *Bibles Moralisées* and Translation”

Cary Howie, Cornell U

“Common Miracles: Translation and Transformation”

Luke Sunderland, Gonville and Caius College, U of Cambridge

“Hybridity and Revolt in the *Chanson de Geste*”

A33 **Travelers in Residence: Cosmopolitanism in Liminal Spaces**

Room Seminar Organizers: **Erika E. Baldt**, Goldsmiths College, U of London, and
W 07 **Madeleine Lyes**, University College Dublin

“I am enjoying this Hotel life. There is a kind of feeling of irresponsibility about it that is fascinating. Would you not like to try all sorts of lives — one is so very small — but that is the satisfaction of writing — one can impersonate so many people.”
Katherine Mansfield

Formulations of arrival and departure often presuppose a certain fixed point of destination or return, a definition of home as solid ground from which journeys can be launched. Yet the condition of being a permanent “traveler in residence”, to use Maeve Brennan’s phrase, suggests a deliberate unmooring from conventional strategies of self-location. This seminar investigates sites such as the hotel, the refugee camp, the ship, and the shelter, which comprehend both arrival and departure and pose challenges to traditional conceptions of place-based identity formation.

While the predominant interpretation of such liminal sites and the inherent suspension of typical identity markers they contain has placed emphasis on the negative connotations of exile and isolation, we also interrogate texts, whether literary or cinematic, which engage with these spaces in terms of a cosmopolitan estrangement from the familiar and an embrace of the unknown and unexpected. Examining how and where one might “try all sorts of lives” may then open up further questions regarding the growing prevalence of the condition of liminality in globalized society and the possibilities offered by such phenomena for the negotiation of an increasingly fractured world.

Friday, April 25, 8:00 AM - 10:00 AM

Erika E. Baldt, Goldsmiths College, U of London

“Scènes de Hammam: Images of Turkish Baths in Modernist Women’s Fiction”

Jane R. Correia, UC Riverside

“From Inside to Outside: Janie’s transformation in a doorway”

J. Marina Davies, Colby College

“Puttin’ on the Ritz: Albert Cohen, utopia, and language”

Velina Manolova, U of Florida

“Radical Displacement: Anti-Identitarian Transnational Politics in the Novels of Nella Larsen and Claude McKay”

Saturday, April 26, 8:00 AM - 10:00 AM

Ondrea E. Ackerman, Columbia U

“Erasing ‘The Cantos’: The Poetic Interventions of Ezra Pound and John Cage”

Siobhan S. Craig, U of Minnesota

“Arriving After Fascism: Traversing the Traces of the Cinematic Past”

Leah M. Feldman, UCLA

“Tremblements du Terroir”

Madeleine Lyes, University College Dublin

“‘No Sheep on Broadway’ - Formulating the Cosmopolitan in the Work of Maeve Brennan’s ‘Long-Winded Lady’”

Sunday, April 27, 8:00 AM - 10:00 AM

Margot Mink Colbert, U of Nevada Las Vegas

“Mink Colbert’s Ballet, Transit(ion): Portrait of the Jews trek: Ellis Island to New York’s Lower East Side”

Desiree Jung, U of British Columbia

“On Being Brazilian: The World of Sensation and its Others in the Works of Canadian Poet P. K. Page”

Diana Ivanova, Independent Scholar

“Discovering their ‘own room’ - 3 Bulgarian women in Tuscany”

A34 **Open Landscapes**

Room Seminar Organizer: **Mark Silver**, Connecticut College

W 03

As blank or partially blank spaces, open landscapes such as deserts, wildernesses, wastelands, plains, and fields can be particularly amenable to the inscription of a wide range of meanings. Open landscapes may figure as sites of the extraordinary, as realms “in-between” or outside of accustomed experience, where markers of the “normal” have been effaced or razed or simply never existed. In some cases such an encounter with openness can offer welcome freedom from the burdens of conventional perception and patterns of thought; in others it can become (as with pilgrims in the desert) a test of fortitude and a chance for spiritual fulfillment; in still others it can provoke a positive nostalgia for primitive simplicity or, conversely (as in the aftermath of cultural degradation or wartime destruction) despair over desolation and loss. The papers in this seminar take up a variety of discourses including those of philosophy, religion, science, and personal, ethnic, cultural, and national identity as they examine the role of open landscapes in theory, poetry, the novel, painting, photography, and film.

Friday, April 25, 8:00 AM - 10:00 AM

Eugene Brent Young, Emory U

“Deserts of Indifference as Markers of Difference: Nomadism and ‘Immobile Mobility’ in Deleuze and Blanchot”

Erin Walsh, UC Irvine

“The Desert as Ethical-Aesthetic Territory in Marianne Moore’s ‘The Jerboa’”

Luis Manuel Acebal, National U

“Dreams of Departure: Borges’ ‘The South’”

Saturday, April 26, 8:00 AM - 10:00 AM

Mark Silver, Connecticut College

“The Post-Atomic Wasteland in Japanese Image and Text, 1945-55”

Frans Weiser, UMass Amherst

“This Land Is Your Land, This (Waste)land Is My Land: The ‘Space In-Between’ of Contemporary Japanese-American Literature”

Rujie Wang, College of Wooster

“Film, Projection, and Shadows”

Sunday, April 27, 8:00 AM - 10:00 AM

Metin Bosnak, St. Louis CC

“The Waxing of Memory and Desire: the Self Beyond Itself in *The Wasteland*”

Barbara Fleith, U de Genève

“The Rock Vault of Mary Magdalene as a Pilgrim’s Destination: Testimonies of Topography in Late Medieval Texts”

Michaela Keck, National Sun Yat-Sen U

“Prophets and Pilgrims in Nineteenth-Century American Landscape Painting”

A35 **Whose City?**

Room C 14 Seminar Organizers: **Martha Kuhlman**, Bryant U, and **Jessie Labov**, Stanford U

This panel examines the way in which the city is a dynamic, contested space, where artists, community members, and economic interests stake out competing claims and agendas. Who is arriving in the city and who is departing? What role do these constituencies play in the transformation of neighborhoods, public space, and the city’s very identity? Where do we see possibilities and limits of free expression in the city? Building on the work of theorists such as Rosalyn Deutsche, David Harvey, Henri Lefebvre, and Michel de Certeau, this panel will question basic assumptions about who controls urban space and artistic expression.

Friday, April 25, 8:00 AM - 10:00 AM

Whose City? Contested Space / The City in Film

Martha Kuhlman, Bryant U

“Artists, Olneyville and Public Space”

Tanya Fernando, UMass Amherst

“Flanerie: A Politics of the City?”

Lida Oukaderova, George Washington U

“Movement and Sense in Griogorii Daniela’s *I walk the streets of Moscow*”

Tania Gentic, UPenn

“The Sonorous City of Fernando Pérez’s *Suite Habana*”

Saturday, April 26, 8:00 AM - 10:00 AM

Whose City? Forms of Gentrification

Jessie Labov, Stanford U

“Literary Gentrification”

John Conley, U of Minnesota

“The Poverty of Bret Easton Ellis”

Rossen Lilianov Djagalov, Yale U

“The Movement City”

Arnold L. Pan, UC Irvine

“The Inner Harbor and the Inner City: Visions of Baltimore in David Harvey’s spatial theory and *The Wire*”

Sunday, April 27, 8:00 AM - 10:00 AM

Whose City? Layers of History

Vojislava Filipcevic, Columbia U

“In the Streets of Harlem: The James Agee-Helen Levitt Documentaries”

Patrick W. Gallagher, NYU

“Civil Disorder as Spatial Disorder in Donald Goines’s *Street Players*”

Andrea Bachner, Stanford U

“The Oblivion of Space (Hong Kong)”

Hsiao-yin Huang, National Taiwan Normal U

“Written on the Body: Body as a Site of Identity formation in *Swallowtail Butterfly*”

Stream B: 10:15 a.m. – 12:15 p.m., Friday, Saturday, Sunday

B01 A Global Aesthetics of Pain: Prison Arrivals and Departures

Room Seminar Organizers: **Alexander E. Elinson**, Hunter College - CUNY, and
W 17 **Simona Livescu**, UCLA

During the second part of the 20th century, political prison narratives have gained the dubious honor of constituting a distinct literary genre. The reverberation of the social suffering caused by massive imprisonment and repression often transcends national borders and regional specificity. Thus, from the Middle East to Latin America to Eastern Europe, South Africa or the Far East, a global aesthetics of the carceral has produced varying approaches of analysis. Some, like Barbara Harlow, argue that an emphasis on the aesthetic serves only to evade the larger political implications of resistance literature. Others, like Janet Hart, are convinced that the aesthetic is an indissoluble part of politics, and their union “range across vast stretches of time and space, from Qing dynasty courts to post-apartheid South African elections to mayoral races in Illinois to hostage-taking in Tehran.” In her view, the political prison aesthetic is crucial in providing a stylized survivalist strategy and also in engaging the notion of citizenship through civic commitment and collective memory.

This seminar seeks to interrogate linguistic, structural and cultural constructions of the political prison experience. Papers will engage with the aesthetics of self-making, individual and collective memory, catharsis and redemption, the philosophy of resistance and collaboration, experiencing and witnessing trauma, and conversion and denial. In addition, an examination of prison departures (gaining freedom, execution, escape, amnesty, pardon, or regime change) seen through a contrast with the moment of arrival, open up a range of questions regarding a commonality of jailed dissident experience across the globe.

Friday, April 25, 10:15 AM - 12:15 PM

Ramsey Scott, Graduate Center - CUNY

“‘Look for Me in the Whirlwind’: Apparitional Subjectivity in the Collective Autobiography of the New York 21”

Tyler Bradway, Rutgers U

“Witnessing in a State of Exception: Angel Island and Aesthetics in China Men”

Dylan Rodriguez, UC Riverside

“Liberationist Genealogies of the U.S. Prison Regime: Imprisoned Radical Intellectuals and the Political Logic of Abolitionist Praxis”

Saturday, April 26, 10:15 AM - 12:15 PM

Johanna B. Sellman, UT Austin

“Storytelling on Trial: The Politics and Aesthetics of Interrogation in Kana and her Sisters and Talk of Darkness”

Simona Livescu, UCLA

“Deviating from the Norm? Two Easts Testify to a Prison Aesthetics of Happiness”

Shokoufeh Sakhi, York U

“The Arrival of a New Regime: Torture and the Aesthetics of Resistance”

Alexander E. Elinson, Hunter College - CUNY

“Movable Walls: Defining the limits of the prison experience in Moroccan prison literature”

Sunday, April 27, 10:15 AM - 12:15 PM

Janet C. Hart, U of Michigan

“Tales from the Walled City Retold?”

Barbara Harlow, UT Austin

“Tortured Thoughts”

Yenna Wu, UC Riverside

“Surviving Traumatic Captivity, Arriving at Wisdom: An Aesthetics of Resistance in Chinese Prison Camp Fiction and Memoir”

B02 **Avant-Garde Translators and Translations: Moving to and from Tradition and the Text**

Room
W 03

Seminar Organizers: **Carole Viers**, UCLA, and **Magdalena Edwards**, UCLA

Because members of avant-garde movements position themselves at the forefront, leading the charge, they seem ideal translators or movers of art from one language or medium to another. This seminar will explore how and what avant-garde translators and translations move, or depart, from as well as how and what they move towards, or arrive at, only to depart again.

Friday, April 25, 10:15 AM - 12:15 PM

Moderator: **Carole Viers**, UCLA

Myra D. Bloom, U of Toronto

“Putting the Matter Concretely: Canadian concrete poetry in translation”

Judith E. Meighan, Syracuse U

“Departing and arriving as a Futurist: Umberto Boccioni’s States of Mind Trilogy”

Ignacio Infante, Rutgers U

“Clandestine ReVisions: Sousândrade, Pound, and the Imagist Origins of Brazilian Concretismo”

Magdalena Edwards, UCLA

“A Translation-ship Flirting with Surrealism: Octavio Paz’s ‘Objetos y apariciones’ and Elizabeth Bishop’s ‘The Monument’”

Saturday, April 26, 10:15 AM - 12:15 PM

Moderator: **Magdalena Edwards**, UCLA

Marco Codebo, Colorado College

“Avrei preferenza di no, or an avant-garde translation of Herman Melville’s ‘Bartleby the Scrivener’”

RICHard SMOLinski, U of Calgary

“The Loft in the Vitrine: Re-doing Happenings and Translating Archives”

Fei Shi, UC Davis

“Classical Chinese Theatricality in Avant-Garde Performances: A Re-mapping of Temporality”

Carole Viers, UCLA

“Assassinating the Act: Carmelo Bene’s Translation(s) of Alfred de Musset’s Lorenzaccio”

Sunday, April 27, 10:15 AM - 12:15 PM

Moderator: **Marco Codebo**, Colorado College

Mark M. Freed, Central Michigan U

“Robert Musil and the Aporia of Autonomy/Sublation”

Jamie Richards, U of Oregon

“The Politics of Futurist Translation”

Graham Bader, Swarthmore College

“Translating Kurt Schwitters’ Handschrift”

George Z. Gasya, U of Illinois Urbana-Champaign

“Late Arrivals: Polish avant-gardism and the rise of the nation-state”

B03 Beyond Subversion: Reading as Wonder, Affirmation, or Knowledge

Room

C 07

Seminar Organizers: **Elizabeth S. Anker**, Wake Forest U, and **Rita Felski**, U of Virginia

This panel addresses the question of the types of “truth” and “knowledge” we gain in reading. Many of the reigning disciplinary paradigms understand the insights derived from literature as inherently opposed to affirmative and substantive renditions of meaning and wisdom. Literature is thus understood as subverting, negating, and interrogating universal or official definitions of the truth – whether those definitions are obtained from the law, history, science, politics, or sociology. In this vein, postmodern, poststructuralist, postcolonial, psychoanalytic, and gender theorists alike have explained the ethics of reading as the emergence of alterity, lack, otherness, and the exception to the rule.

This panel seeks to move beyond such often programmatic and predictable frames to consider new directions for theorizing the relationship between literature and knowledge. What positive or confirmatory truth claims can the aesthetic register offer? Storytelling is in many ways indispensable to legal, historical, and scientific discourse, as well as to the broader advancement of social justice, so how can we explain the operations of narrative aesthetics in these practical domains? If the recognitions inspired by reading are particularized and “singular,” how might they nonetheless translate into broader conceptions of politics and ethics? At the same time, if one looks to literature for statements of “truth,” how do we avoid transforming them into new regimes of power, dominance, and exclusion? Can an emphasis upon literary description that celebrates the immediate and the everyday, often neglected by critics prioritizing narrative teleology and progress, reflect forms of localized and embodied meaning? Are there identifiable literary devices that render its statements of truth affirmative while, at the same time, non-absolute and resistant to totalization?

Friday, April 25, 10:15 AM - 12:15 PM

Ben De Bruyn, Catholic U of Leuven

“The Truths of Fiction”

Kara E. Wittman, Stanford U

“Really Wonderful: The Admirabiles Mixturae of Nineteenth-Century Realism”

Hannah Isadora Freed-Thall, UC Berkeley

“Zut, zut, zut, zut!': Affirming the ‘Whatever’ in Proust”

Patrick Robert Mullen, Northeastern U

“The Queer Aesthetics of Redistribution”

Saturday, April 26, 10:15 AM - 12:15 PM

Margueritte S. Murphy, Bentley College

“Object Lessons: The Past and Future of Close Reading”

Rita Felski, U of Virginia

“Rethinking Mimesis”

Lisi M. Schoenbach, U of Tennessee Knoxville

“Souls and Systems: Du Bois and the Poetics of Institutional Experience”

Sunday, April 27, 10:15 AM - 12:15 PM

Thom Dancer, U of Wisconsin Madison

“Coetzee’s Politics of Withdrawal: Non-secular writing in the public sphere”

Barkuzar Dubbati, George Washington U

“Can the Subaltern be Heard: Mapping confessional Implications of Aslam’s *Maps for Lost Lovers*”

Neetu Khanna, UCLA

“The Time of Feeling, the Feeling of Time: Embodied Temporalities in the Works of Frantz Fanon”

Elizabeth S. Anker, Wake Forest U

“Phenomenology and an Ethics of Postcoloniality”

B04 **Comparative Blackness: Black Presences and Representations
in the Americas (II)**

Room
W 02

Seminar Organizer: **Brian Russell Roberts**, U of Virginia

This seminar explores literary and cultural representations of blackness in the US and throughout the Western hemisphere. We trace how various depictions of blackness interact within and across ethnic, racial, linguistic, and national lines. We examine the creations and contingencies — the arrivals and departures — of blackness within the American hemisphere to gain a greater view of how a range of American identities rely upon and/or react against blackness for self-definition.

Friday, April 25, 10:15 AM - 12:15 PM

Emron Esplin, Michigan State U

“Mestizaje and the Erasure of Black Mexican Identity in *La muerte de Artemio Cruz*”

Alberto Ribas, Cal State San Marcos

“Departing from and Returning to Afro-Mexican Roots in Carlos Fuentes’s *The Death of Artemio Cruz*”

Salomé Aguilera Skvirsky, U of Pittsburgh

“Representing the ‘New Racism’ in the United States and Brazil”

Saturday, April 26, 10:15 AM - 12:15 PM

Kristina A. Graaff, Center for Metropolitan Studies, TU Berlin

“Street Literature from the Hood to the Publishing Industry”

Keidra Morris, UCLA

“‘Something Vulgar in a Holy Place’: Confronting the Relics of the Past in Paule Marshall’s *Brown Girl, Brownstones*”

Eloisa Valenzuela-Mendoza, Cal State Long Beach

“Images of African-American Women in Literature: Problem of Representation in Kaye Gibbons’ *On the Occasion of My Last Afternoon*”

Sunday, April 27, 10:15 AM - 12:15 PM

John Alba Cutler, UCLA

“Racial Difference and Public Spaces in Luis Valdez’s *Zoot Suit* and Chester Himes’s *Lone Crusade*”

Kathryn Knapp, Fordham U

“*Native Son*: Privilege, Exclusion, and Lessons of Assimilation in *The Namesake*”

B05 **Comparative Diasporas, or Re-Writing the Promised Land**

Room Seminar Organizer: **Ursula Lindqvist**, UC Boulder
W 13

In 2006, Iranian-born theater director Farnaz Arbabi rewrote Vilhelm Moberg's diasporic novel *The Emigrants* (1949) for the Swedish stage. Moberg's original depicts the Nilsson family and their neighbors emigrating from a town in rural Sweden in 1845, a time of famine and crop failures in their homeland, in search of a better life in the "Promised Land" of the United States. Arbabi's play rewrites Moberg's epic tale to feature Balkan emigrants who leave their homeland in search of a better life in twenty-first century Sweden, which is now one of the world's wealthiest nation-states. Arbabi's act of re-writing attends closely to the trauma modern-day emigrants' children experience over their irreparable separation from a "native" culture that informs their ethnic identities in the new land, connecting diasporas of past and present and forcing new conceptions of fluid and transnational identities. This panel investigates how writers, as well as artists from the non-literary arts, and from a wide variety of linguistic and cultural loci, re-write classical and/or "nation-building" tales of diaspora in a way that opens up spaces for new articulations of transnational culture in the global era.

Friday, April 25, 10:15 AM - 12:15 PM

Laila Amine, Indiana U Bloomington

"'Consent' and 'Descent': Coming of Age in the Arab Diaspora"

Adriana Margareta Dancus, U of Washington

"Ties that Bind: Diasporic Feeling in *Blodsbånd (Mirush)* (2007)"

Tetyana Ostapchuk, Petro Mohyla Mykolayiv State U

"Constructing Memory and Disseminating Identity in Ukrainian American Narrative"

Saturday, April 26, 10:15 AM - 12:15 PM

Hijoo Son, UCLA

"Re-presenting Diasporic Art from *There?*"

Feng Lan, Florida State U

"Reclaiming Chineseness in Virtual Diaspora?"

Inkoo Kang, UCLA

"The Commodification of Home: Proletarian Transnationalism, Colonial Difference, and Identitarian Displacement in Kang Kyongae's *Changsangol?*"

Omaar Hena, U of Virginia

"A Poetics of Diaspora to Come: Transnational Migration in Recent South Asian Poetry"

Sunday, April 27, 10:15 AM - 12:15 PM

Ursula Lindqvist, UC Boulder

"Re-Inscribing Danish Colonialism and American Imperialism: Violence and Virginity in the Poetry of the U.S. Virgin Islands"

Antonio Gomez, Tulane U

"The Fictitious Country: Reenacting the (Literary) Foundation of the Nation"

Haiqing Sun, Texas Southern U
“Between New and Old Cuba / Entre la nueva y la vieja Cuba”

B06 **Cross-Cultural Encounters: Colonialism and Its World-
Historical Legacy**

Room
C 08 Seminar Organizer: **David T. Pan**, UC Irvine

Both Tzvetan Todorov and Carl Schmitt have commented on the world-historical significance of the European conquest of the Americas, though with very different evaluations. This panel will focus on the issues they bring up about the relationship between colonizer and colonized, about the significance of culture in situations of conquest, and about the transformations in the nature of international relations brought on by colonialism and post-colonialism. How did the cultural encounters that resulted in conquest and colonization transform cross-cultural interaction? What examples of alternative forms of the relationship between colonizer and colonized have been offered in different periods and contexts? What were the cultural and political forces that dictated the specific outcomes in these situations?

Friday, April 25, 10:15 AM - 12:15 PM

Samar Attar, Independent Scholar

“Violent Arrival and Departure: Western Intruders Wreak Havoc on the World – A Theoretical Overview”

Seth R. Kimmel, UC Berkeley

“New World Critique and Mediterranean Identity: Bartolomé de Las Casas, Francisco de Vitoria and Ibn Qasim al-Hajari Deploy Resemblance”

David T. Pan, UC Irvine

“The State of Nature as Europe’s Other”

Rebecca Cole Heinowitz, Bard College

“Spanish America and the Enlightenment Rewriting of Empire”

Saturday, April 26, 10:15 AM - 12:15 PM

Surya Parekh, UC Santa Cruz

“Hegel’s New World: World-History and Sexual Difference”

Lanie Millar, UT Austin

“Colonial Resistance Through Gender Portrayal in Rayuela”

Riadh Bounatirou, Penn State

“Colonialism and the Representation of Sexual Dissidence”

Ray Waters, U of Iowa

“Strategies of Containment: American Images of Japan”

Sunday, April 27, 10:15 AM - 12:15 PM

Herve P. Lambert, U Paris X

“How the self-discovering Indian travel may create a landscape of mental confusion: contemporary psychiatric studies, the case of Paz”

Pei-chen Liao, National Taiwan U

“Bear/Bare Witness: Global Representation, Imagination, and Truth of Sri Lanka’s Civil War”

Michelle R. Sizemore, U of Wisconsin Madison

“Getting a Head in Sleepy Hollow: Decapitation, Democratic Imperialism, and Spaces of Enchantment in Early US Culture”

Emily A. Scheese, UC Santa Cruz

“Pacific Postcolonial Ecologies: Countering US Island Militarization and Redefining Security”

B07 Culture, Memory, and Ethics (Friday Only)

Room W 10 Seminar Organizer: **Lisa Vollendorf**, Cal State Long Beach

This seminar aims to explore the emerging field of Memory Studies by examining cultural production vis-à-vis issues of historical, cultural, collective, and individual engagement with violence, war, dictatorship, genocide, and other manifestations of trauma. How can cultural production be mobilized to encourage a collective exploration of ethics with regard to a violent national past? What do the ‘Memory Booms’ (in post-war and post-dictatorship regions of western and eastern Europe, for example) tell us about the collective struggle to come to terms with the past? What function can and does cultural production play in reconciliation with the past? And, finally, is such reconciliation necessary or desirable in all contexts?

Friday, April 25, 10:15 AM - 12:15 PM

Lisa Vollendorf, Cal State Long Beach

“Spain Confronts the Past: Ethics and Historical Memory”

Flor Gragera de León, Rutgers U

“Ideological Incest: Reformulations of Trauma in Contemporary Spain”

Sarah Babovic, Cal State Long Beach

“Monsters in the Closet: Children and Memory in Spanish Cinema”

Adam Lifshey, Georgetown U

“Untranslated Translations: Filipino Literature in Spanish and the Justicia Social of Félix Gerardo”

Dragoslav Momcilovic, U of Wisconsin Madison

“Painful Appropriations: Traumatic Post-Memory and the Ethics of Reading”

B08 Departing from a Society of Discipline, Arriving at of a Society of Control

Room C 03 Seminar Organizers: **Gregg Lambert**, Syracuse U, and **Peter Y. Paik**, U of Wisconsin Milwaukee

This seminar takes as its point of departure Gilles Deleuze's late observation, adapted from his engagement with Foucault, that we are in the process of gradually "quitting" social formations in which power operates by defining, subjugating, and ultimately segregating subjects within distinct enclosures (territories, nation-states, public and private sectors, racial and ethnic groups, classes of production: institutions such as the family, the school, the clinic, the prison). What is emerging to replace this formation is a "society of control," in which power attaches itself directly to forces of production and consumption while seeming to disregard earlier identities. For example, a new war against terror has emerged without specific relation to territory; the idea of security has modulated to control the movement of populations, information, and materials in ways both uniform and indiscriminate; under the principle of universal marketing, previous centers of culture are by-passed in favor of stimulating new, globally-distributed sectors of consumption. This seminar seeks to test Deleuze's hypothesis — either to confirm, to clarify, or to reject altogether — that we are fast departing from our earlier disciplinary societies and will soon be arriving at new society of control.

Friday, April 25, 10:15 AM - 12:15 PM

Moderator: **Peter Y. Paik**, U of Wisconsin Milwaukee

Gregg Lambert, Syracuse U

"From Molecular Revolution to Societies of Control (1972-1994)"

Mark Poster, UC Irvine

"Deleuze and New Media"

Peter Canning, Independent Scholar

"Beyond Control Analysis"

Saturday, April 26, 10:15 AM - 12:15 PM

Moderator: **Gregg Lambert**, Syracuse U

Rachel Smith, Rutgers U

"Bio-Curious: Imaging the Brain in the Society of Control"

Peter Y. Paik, U of Wisconsin Milwaukee

"Becoming-Inhuman: Some Notes on the Agents of Biopolitics"

Matthew J. Rigilano, Syracuse U

"Animal Resistance: Giorgio Agamben's (Bio)politics of Potential"

Paul J. Narkunas, John Jay College - CUNY

"Policing Humanity: Humanitarian Interventions and Societies of Control"

Sunday, April 27, 10:15 AM - 12:15 PM

Moderators: **Gregg Lambert**, Syracuse U, and **Peter Y. Paik**, U of Wisconsin Milwaukee

Meera Lee, Syracuse U

"(Mis)transformed Terror and Biopolitics"

Ryan Michael Kehoe, Rice U

“Resisting Necropower: Toward a New Politics of Survival”

Patrick G. Blaine, U of Washington

“Detecting Weakness in Control Machines: Historical and Literary Perspectives from the Southern Cone”

Diana Q. Burkhardt, U of Virginia

“Deleuze in Contemporary Peninsular Dystopian Literature”

B09 **Embodied Nations: Gender, Race, and the Body in Caribbean Literature**

Room
C 06

Seminar Organizers: **Laura Selph**, U of Oregon, and **Emily Taylor Meyers**, U of Oregon

The formation of national identity has relied on tropes that represent the woman’s body as nation in order to police the boundaries of the acceptable racialized subject, to justify conquest and expansion, and to maintain women’s subordinate status within the national community. In the Caribbean, nationalist narratives have both relied on this trope and dramatically refigured it. In such classic works as Lovelace’s *The Dragon Can’t Dance* and Roumain’s *Masters of the Dew* women have been portrayed as an embodiment of “the people” whose union with the active male protagonist leads to a fuller realization of a national ideal. While the woman’s body as site of negotiation is recognized in a sublimated and romanticized form in these classic texts, more recent works have foregrounded the very power relations that structure this negotiation. How does the woman’s body serve as a site of negotiation of Caribbean identity? How do women writers in the Caribbean rewrite the trope of woman as nation? How is the racially mixed body used to represent the nation? How is this trope of the embodied nation reconfigured in the diasporic context? How are the problems and concerns of the Caribbean diaspora represented through the movement of women’s bodies?

Friday, April 25, 10:15 AM – 12:15 PM

Jennifer Cayer, NYU

“Anthropologizing Ourselves: Ana Mendieta’s Bodies of Work”

Nicole Maria Calandra, U Mass Amherst

“Taking the Woman Out of the Motherland in *Pluie et vent sur Telumée Miracle* and *Breath, Eyes, Memory*”

Natalie M. Leger-Palmer, Cornell U

“‘Like an Orgasm in Love’: Revolution and Possibility in *In the Flicker of an Eyelid*”

Keja L. Valens, Salem State College

“Mayotte’s Muddiness”

Saturday, April 26, 10:15 AM – 12:15 PM

Lee E.S. Bessette, Cal State San Bernardino

“Change of Life: Nalo Hopkinson’s Fantastic Women”

Allyson Salinger Ferrante, USC

“Embracing the Scent of Her Unwashed Body: Feminine Disembodiment in Jamaica Kincaid’s *The Autobiography of My Mother*”

Laura Selph, U of Oregon

“The Embodied Argument of Erna Brodber’s *Myal*”

Pilar Cabrera Fonte, UT Austin

“Virgilio Piñera’s Cuban Family Portraits”

Valerie M. Kausen, U of Missouri

“Slavery, Violence, and Love in *Pluie et vent sur Telumée Miraclé*”

Sunday, April 27, 10:15 AM – 12:15 PM

Victor Figueroa, Wayne State U

“From Underwater Empires to a Sunken Illegal City: Echoes of Palés Matos in Mayra Santos Febres’s *Boat People*”

Emily Taylor Meyers, U of Oregon

“Sexual Exiles: Lesbian Subjects in *Memory Mambo* and *In Another Place, Not Here*”

Monica D. Hanna, Graduate Center - CUNY

“‘The Great American Doom’: Embodied National Histories in Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*”

Paula Sanmartín, Cal State Fresno

“Two Narratives of Destiny and Arrival: Diaspora and Revolution in the Writings of Nancy Morejón”

B10 Entrances and Exits: Changing Roles in Christianity (Friday, Saturday only)

Room

W 19

Seminar Organizers: **Sarah J. Adams**, Azusa Pacific U, and **Emily Leverett**, Methodist U

Christianity is a religion predicated, in part, on the necessity for a person to stop being one thing and become another - “unless ye be born again, you cannot see God.” Beyond this most fundamental of role changes, many other changes in role, position or perception were also possible in the Church, as were instances of deliberate inclusion or exclusion by authority. Saints were added to or removed from the canon. Texts moved on and off the list of forbidden books and theologies could move from heresy to doctrine, or back again. Smaller, more local changes also occurred all the time; the election of a new abbot might go unnoted by the church at large, but mean radical change for his particular community.

This seminar seeks to explore the ways in which people enter and exit religious institutions, practices, and ideologies, as well as the ways in which religion is a defining characteristic of a people, place, or time, through ideas of sanctification, heresy, excommunication, reformation, exile, and/or conversion.

Friday, April 25, 10:15 AM – 12:15 PM

Sarah J. Adams, Azusa Pacific U

“Æthelwold’s Wavering Faith: How a Would-Be Saint was Narrated”

Dennis J. Costa, Boston U

“Petrarch’s Itinerary: a New Model for Conversion in *Familiars* IV.1”

James M. Fujitani, Azusa Pacific U

“Truth and Lies: Ronsard’s ‘Hercule Chrestien’ and the Limits of Renaissance Syncretism”

Saturday, April 26, 10:15 AM – 12:15 PM

Nathan C. Henne, Loyola U New Orleans

“‘Sync’ing in? Maya Belief Systems Before and After”

Brian D. Ingraffia, Calvin College

“Inculturation or Syncretism?: The Arrival of Missionaries in Achebe’s *Things Fall Apart* and Ngugi’s *The River Between*”

Lisa M. Cerami, Princeton U

“The Human Revolution, or A Collective Messianic Principle”

Andrea Ivanov-Craig, Azusa Pacific U

“The Priesthood of All Believers: Secular Uses of the Sacred in Andre Dubus’s Short Fiction”

B11 Human Rights in/as Performance

Room Seminar Organizers: **Kerry L. Bystrom**, UConn Storrs, **Florian Nikolas**
W 12 **Becker**, Bard College, and **Brenda G. Werth**, American U

This seminar will explore the arrival of human rights discourse in global performance practices (drama, film, new media, political activism, etc.), and its effect on these practices. How has the question of human rights been represented in various performance practices historically, and what changes do we see in the contemporary cultural landscape? How has contemporary global human rights activism impacted local performance practices? What is the role of theater in promoting human rights? What ethical issues does making a “spectacle” of human rights abuses raise? Can we consider human rights activism as performance? If so, who are the main “actors” or agents in staging human rights, and to what extent is there a global human rights “script”?

Friday, April 25, 10:15 AM – 12:15 PM

Theoretical Perspectives

Moderator: **Brenda G. Werth**, American U

Michael T. Taylor, U of Calgary

“Theatrical Selves and the ‘Human’”

Kerry L. Bystrom, UConn Storrs

“Rethinking Reification: Trauma, Object Theater, Globalization”

Florian Nikolas Becker, Bard College

“We want our rights and we want them now’: Human Rights and Moral Subjectivism in Weiss’s *Marat/Sade*”

Fernando J. Rosenberg, Brandeis U

“Actos de presencia: Human Rights and Performance in Latin America”

Saturday, April 26, 10:15 AM – 12:15 PM

Latin America, Human Rights, and Performance

Moderator: **Kerry L. Bystrom**, U Conn Storrs

Selma Feliciano Arroyo, UPenn

“Las Reinas Chulas: Performance, Human Rights, and the Public Sphere in Mexico”

Jennifer A. Adair, NYU

“Topographies of Memory: Human Rights and the Politics of the Past in Buenos Aires”

Leslie Bayers, St. Mary’s College of Maryland

“Spectral Revisions: Yuyachkani’s Adaptations of ‘Adios, Ayacucho’ and *Rosa Cuchillo*”

Brenda G. Werth, American U

“Embodiment of Human Rights / Rites on Argentina’s Postdictatorial Stages”

Christina Marin, NYU

“Staging Femicide: Women Swallowed by the US-Mexico Border”

Sunday, April 27, 10:15 AM – 12:15 PM

Global Visions and Revisions

Moderator: **Florian Nikolas Becker**, Bard College

Kathryn M. Lachman, Princeton U

“Is There a Postcolonial Opera”

Cathy J. Schlund-Vials, UConn Storrs

“Hip Hop, Trauma, and Resistance: praCh’s ‘Dalama’”

Aryn Bartley, Michigan State U

“Performance and the Political Force of the White North American Body”

John T. Dorsey, Rikkyo U

“One for the Road: Harold Pinter’s Convivial Speech ‘Torture’”

Neal Robert Klomp, Illinois State U
“Power Measured and the Individual in Shakespeare”

B12 Interface Aesthetics

Room Seminar Organizers: **Carsten Strathausen**, U of Missouri, **Sabine**
W 04 **Eckmann**, Washington U in St. Louis, and **Lutz Koepnick**, Washington U
in St. Louis

Our seminar relates this year’s conference theme “Arrivals and Departures” to the digital world. The interface commonly denotes the point of contact where machines interconnect with their human users so as to communicate information (the computer screen, the mouse, etc). Communicate and not just transfer. Shannon’s and Weaver’s well-known cybernetic definition of information as the mere transfer of immaterial data bereft of any meaning except that which the receiver is programmed to contrive has become obsolete. Today, humans increasingly require meaningful technological mediation in order to access and understand information. We require interfaces that pre-structure and help us navigate the digital flow of data in order to make sense of it. The basic premise of this seminar is that these interfaces are not only of a technological nature, but include our own bodies as well. Instead of speculating about seamless interactions with machines in the name of total virtualization, today we seem more interested in how certain mechanisms of virtualization are integral aspects of our perception systems to begin with — and how contemporary (digital) art can help us further explore and expand on the status of our body and sense as an interface in its own right. How helpful is it to situate interface aesthetics within a Benjaminian framework of rehearsing new modes of perception — no longer those of modernist montage and shock, but of postmodern multiplicity and interconnectivity? How does current neurological research about human perception supplement or contradict earlier aesthetic frameworks such as Merleau-Ponty’s phenomenology or Adorno’s Aesthetic Theory or Jameson’s Cultural Logic of Late Capitalism?

Friday, April 25, 10:15 AM – 12:15 PM

Carsten Strathausen, U of Missouri

“The Body as Interface”

Christiane Paul, Whitney Museum

“Aesthetics of Interfacing — Human-Computer Interaction and Embodiment”

Sabine Eckmann, Washington U in St. Louis

“Embodied Subjects”

Lutz Koepnick, Washington U in St. Louis

“Sound Interfaces”

Saturday, April 26, 10:15 AM – 12:15 PM

Peter B. Lunenfeld, Art Center College of Design

“The Secret War Between Downloading and Uploading”

Todd S. Presner, UCLA

“Web 2.0 Interfaces and the Future of the Humanities”

Steve F. Anderson, USC

“Interface Epistemologies: Designing Paradigms of Knowledge”

Nora M. Alter, U of Florida

“Opening Windows, Shutting Doors”

Sunday, April 27, 10:15 AM – 12:15 PM

Tara McPherson, USC

“Scholarship at the Interface: Vectors and New Modes of Digital Publishing”

Richard Burt, U of Florida

“Window Framing Film and Media Convergence: Re-Animated Menus HD-DVD Menus”

Roger Cook, U of Missouri

“The Virtual Body as Interface in Classical and Postclassical/Postnarrative Cinema”

B13

Literary Approximations and Deviations: Arriving and Departing via Imitation, Parody and Pastiche (Friday, Saturday Only)

Room

C 12

Seminar Organizer: **Anna Guillemin**, U of Michigan

Theories of imitation play a key role in German and French aesthetic writings of the eighteenth and early nineteenth century. Winckelmann wrote of the moral and aesthetic benefits of imitating Greek painting and sculpture, Karl Philipp Moritz advised readers on the formative powers of imitating beauty, and Goethe compared the aesthetic worth of imitation, mannerism and style. Diderot poked fun at academic copying of studio models. Alongside aesthetic discourses, writers and literary critics have long embraced the practice of pastiche and imitation. One thinks in France of Le Bruyere’s pastiche of Montaigne, or Proust’s pastiches of Flaubert and Balzac. Sometimes spurred by the desire to understand the craft of another writer, or to belittle an enemy, pastiche can also arise out a fervent admiration of and identification with a text.

Theories of imitation have played a key role in recent literary theory as well. Gerard Genette’s palimpsest offers new insights into pastiche, and more recently, Fredric Jameson and Linda Hutcheon have identified pastiche as one of the key practices of postmodern literature.

The seminar considers the spectrum of theories and practices of imitation, as well as its near-relations, parody and pastiche. How do authors approximate or arrive at a copy of another writer’s style? What motivates the exercise? How do they deviate or

depart from a pure copy of the original? Why is it so easy to slip from literary appreciation into playful ribbing or parodic exaggeration?

Friday, April 25, 10:15 AM – 12:15 PM

Patrick Fortmann, Tulane U

“Les Hommes copies: Pastiche of the Self in Goethe, Nicolai, and Lenz”

Marton Dornbach, Stanford U

“Imitation Versus Emulation: Kant, Schelling, Hoffmann”

Jocelyn Holland, UC Santa Barbara

“Self-approximations: Ritter and the writing of a young physicist”

Saturday, April 26, 10:15 AM – 12:15 PM

Anna Guillemin, U of Michigan

“Inimitable Imitations: French Mannerism and German Classicism”

Charitini Douvaldzi, Stanford U

“Freud’s Mimetic Excursions”

Jeffrey R. Stuker, Yale U

“Belle Haleine and the Mimicry of the Commodity”

James M. Nemiroff, U of Chicago

“Allegories of Death in La Danza General de la Muerte”

B14 Literary Character at the Threshold of the City

Room Seminar Organizer: **Joseph William Kugelmass**, UC Irvine

C 09

Literature is full of romantic versions of urban arrivals; cities can be used to represent the entrance of a character onto a cosmopolitan scene, into a culture and fellowship that is denied her elsewhere, or into the heart of a new and exotic world. There are also romantic versions of departures from the city, particularly when a character seeks to return to Nature or to life among simpler people. The city can be none of these things: it can be a place of failure, disillusionment, even death.

The topos only begins with these contrasting poles of opportunity and exploitation, enchantment and disillusion. Entering a city is often conceived in intensely visual terms, turning enchantment and disillusion into a hermeneutic problem of visuality, and blurring the lines between literature and the visual arts as literature tries to capture the first panoramic glimpse of a city, or the look backwards at its retreating skyline. Urban arrivals and departures are key sites for the investigation of affect, including changes in affective rhythms, and sudden reversals of affect. These reversals are frequently tied to the resumption or loss of meaning in the face of the city’s dizzyingly complex significations.

Friday, April 25, 10:15 AM – 12:15 PM

Sarah B. Stein, Emory U

“Desire As The Vanishing Point: Femininity, Painting, and the City in Zola’s *L’Oeuvre*”

Jonathan B. Tanner, UC Irvine

“The Necropolitan Traveler: Flaubert and Fromentin in the Land of the Dead”

Hande Tekdemir, USC

“Uncanny encounters with the Orient in nineteenth-century European travelogues”

David Darby, U of Western Ontario

“Getting Away from It All in Late Nineteenth-Century Europe”

Saturday, April 26, 10:15 AM – 12:15 PM

Christine I. Kanz, UT Austin

“Mobility and Creativity in texts by Lou Andreas-Salomé and Else Lasker-Schüler”

Pamela J. Albanese, Graduate Center - CUNY

“Freeway Flânerie at the End of a Continent: Self, Space, and Volatility in Los Angeles Literature”

Joseph William Kugelmass, UC Irvine

“For Love or Money: The Tragedy of Convention in Fyodor Dostoevsky’s *The Idiot*”

Sunday, April 27, 10:15 AM – 12:15 PM

Daniel B. Moorhead, UC Irvine

“Janus: Chaos, Difference, Threshold, and Gatekeeping”

Anthony P. Arroyo, UT Austin

“Bombing the Neo-Baroque: City, Sound and Revolutionary Violence”

Oliver Berghof, Cal State San Marcos

“Sunt lacrimae rerum et mentem mortalia tangunt”

Juan R. Buriel, UC Irvine

“Villarreal’s Pocho and the Absent Cause of Chicano Literature”

B15 Literature Sung: Movement through Music in Latin America

Room W 14 Seminar Organizer: **Julia Reineman**, Louisiana State U

The power of music is undeniable. It affects — moves — the body not only on an external level, but also on a much deeper, psychological and emotional level.

Just as James Clifford argues that contemporary cultural identity can be understood “not as an archaic survival but as an ongoing process...a form of personal and collective self-fashioning,” so evolves the music of Latin America, forming collective

(national/regional) and individual identities: the vallenato and cumbia from Colombia, salsa and the son from Cuba, mariachi from Mexico, merengue from the Dominican Republic, the jíbaro and reggetón from Puerto Rico, zouk from Martinique/Guadaloupe, bossa nova from Brazil...just to name a few.

While music is often considered an act of resistance to domination, the focus of this session moves beyond the idea of reacting or moving against something, and addresses the pro — the transformational power of music. Papers may discuss (for example), how has music served in a way that rhetoric/literature could not? (And why?) What (if any) is the transformational power of censorship/prohibition on music/musicians? How has music made a positive impact in the past, and what lessons can we draw from those experiences to shape our future?

Friday, April 25, 10:15 AM – 12:15 PM

Phyllis Herrin Obregón, UA de Querétaro

“The Jongleuresque and Trobadour Traditions in the Mexican Huapango”

Edwin C. Hill, USC

“To Begin the Biguine: Hybridity and Antillean Popular Performance”

Julia Reineman, Louisiana State U

“A guitar is never just a guitar—the power of the *Nueva Canción* in Latin America”

Saturday, April 26, 10:15 AM – 12:15 PM

Benjamin J. Harbert, UCLA

“Musical Investigations of Carceral Aporia: Testimony of the Musicians of Two California State Prisons”

Everette Scott Smith, Louisiana State U

“Female Madness in Heitor Villa-Lobos’ Opera *Yerma*”

Roberto Ignacio Diaz, USC

“Children, Mothers and Latin American Poetry in Adams’ ‘El Niño’”

Elena M. Villa, U of Oregon

“Affect, Memory, and the Dissolution of Self in Flamenco Performance”

Sunday, April 27, 10:15 AM – 12:15 PM

José Macias, UT San Antonio

“Leaving, Arriving, and Changing in the Mexican Corrido”

J. Javier Rodríguez, Notre Dame

“El Corrido Pensilvanio: Between Here and There on the Transnational Railroad”

Jolanta Helena Alkan, Cal State San Marcos

“Crossing Borders: Uniting Communities with Latin Music and Dance”

Luis Casillas, Cal State San Marcos

“Un Trío: How Café Tacvba, Kinky, and Los Amigos Invisibles Represent Latin-American Alternative Rock”

B16 **Middle Passages: Poetics and Ethics of Suspension (I)**

Room Seminar Organizer: **Mia L. McIver**, UC Irvine
W 01

Between the poles of departure and arrival, inquiry and conclusion, creation and apocalypse lies the great middle, the part of the journey where movement and stasis confront each other dialectically. Wandering or floating adrift in medias res always retains some relation to port — or does it? In this seminar, we seek, with apologies to Frank Kermode, the sense of a middle. These papers close read, theorize, and critique representations and formalizations of suspension in its many contexts and guises, with special attention to the ethical demands and licenses suspension entails. In five sessions — organized under the rubrics of Travel and Dislocation; History and Narrative; War, Violence, Ethics; Limbo, Perpetual Motion, and Possibilities for Action; and Narratological Ethics — we will address mediation, liminality, times and spaces in between, and the relation between means and ends. Engaging the resources of epistemology, theology, geography, and technology, we ask how literature, visual arts, and other media thematize and formalize these concerns, investigating their implications for poetics and for an ethics of narrative.

Friday, April 25, 10:15 AM – 12:15 PM

John M. Koster, U of Toronto

“Love and Violence as Problems of Narrativity in Friedrich Schlegel’s *Lucinde*”

Brian J. Olszewski, Michigan State U

“An Ethics of Terminability in *Bleak House*”

Mia L. McIver, UC Irvine

“Suspension, not Suspense”

John J. Miller, National U

“Reading Pynchon’s Middle Passages”

Saturday, April 26, 10:15 AM – 12:15 PM

Helena Cunha Ribeiro, Graduate Center - CUNY

“Neither Here Nor There: Towards an Aesthetic of Perpetual Motion in Edgar Allan Poe and Vicente Huidobro”

James P. Rasmussen, Indiana U Bloomington

“Stuttering Bodies and Stammering Gestures in Kleist and Kierkegaard”

Rebecca Rainof, Princeton U

“The Poetics of Purgatory: Theology, Ethics and Action in George Eliot’s Daniel *Deronda*”

John C. Freeman, U of Detroit Mercy

“The Steorn Phenomenon: Overunity, Webminds and Psychic Overload”

Sunday, April 27, 10:15 AM – 12:15 PM

Muge Serin, SUNY Binghamton

“When Force of the Void Strikes the Mythic Realm of Law: Walter Benjamin’s ‘Critique of Violence’”

Julia Ng, Northwestern U

“Toward a Critique of Perpetual Peace: Scheerbart, Benjamin, and the Geometry of Global Warfare”

Jennifer M. Hoyer, U of Arkansas

“The Texts in the Air, the Sand, and the Water: Poetics and Ethics of Destabilization”

Annika K. Thiem, Villanova U

“The Art of Tears: Adorno’s Aesthetics as Ethics of Suspension”

B17 **Modern Iranian Narratives of Departure and Return**

Room C 13 Seminar Organizer: **Amy Motlagh**, Princeton U

Though critical and popular attention related to Iranian literary production has focused almost exclusively on the diasporic memoir and its politicized narrative of return, competing narratives of the traveling self flourish both within Iran and without. This panel considers the problem of departure and return that has characterized the modern literary tradition in Iran, ranging from a focus on 18th- and 19th-century travelogues, memoirs, and letters, to the 19th- and 20th-century practices of exilic writing, as well as the cultural production of the Iranian diaspora.

Friday, April 25, 10:15 AM – 12:15 PM

Jasmin Darznik, Princeton U

“The Perils and Seductions of Home: Return Narratives of the Iranian Diaspora”

Leila Pazargadi, UCLA

“Repackaging Memoirs: The Graphic as Testimonial in Marjane Satrapi’s *Persepolis*”

Manijeh Mannani, Athabasca U

“Where’s Home in the Debut Narratives of Nafisi and Keshavarz?”

Mahnaz Badihian, New College of California

“Religio-Sexual Dichotomy: The Erotic Literature of Diasporic Iranian Women”

Saturday, April 26, 10:15 AM – 12:15 PM

Babak Elahi, Rochester Institute of Technology

“Conditions of Return in Bahram Farmanara’s *Yek Boos-eb Kuchulu* (A Little Kiss)”

Guilan Siassi, UCLA

“Mapping Home in Goli Taraghi’s ‘Father’”

Somy Kim, UT Austin

“Novel Journey: The Case of Ibrahim Bayg”

Sunday, April 27, 10:15 AM – 12:15 PM

Eden Naby, Independent Scholar

“Tormented Sensibilities: Narratives of Iran’s Christians Minorities”

Roksana Bahramitash, U de Montréal

“Wedding”

Farideh Dayanim Goldin, Old Dominion U

“Yearning For a Lost World: Iranian Jewish Women Writers in Exile”

B18 Other Locations: Globalization and New Modes of Movement

Room Seminar Organizers: **Mrinalini Chakravorty**, U of Virginia, and **Leila Neti**,
W 07 Occidental College

This panel considers the question of the local in relation to emerging notions of mobility. We will begin with the premise that in the era of global capital, the very idea of movement must be reconsidered. If theories of diaspora, migration, and exile are largely conceptualized around the movement of physical bodies across concrete geographical terrains, they remain inadequate as conceptual frameworks for analyzing the complexities of contemporary modes of movement which function in crucially different ways. It is our intention to bring together comparative perspectives on the politics of location that trace linkages between older forms of domination (colonialism, chattel slavery, indentured servitude, etc.) and emergent modes of global control which seemingly defy the traditional logic of movement (outsourcing, call centers, transnational corporations, remote warfare, etc.). While structures of movement have changed, what nevertheless remains constant is the extent to which new technologies continue to involve conquests of space, both physical and virtual. With this in mind, we are particularly interested in considering how otherness is represented as “alien” in both older and newer models of domination. We seek to examine the extent to which under the terms of uneven distribution and flexible capital “other” locations and spaces are increasingly flattened and made seemly so as to privilege a discourse of uniform consumption. At the same time, there is also the sense by which the notion of what is “alien” is no longer tied to any particular crossing of geographical and geopolitical borders. The charge of being “alien,” then, is newly unhinged from national and locational spaces, so that the “alien” is just as likely to be found abroad as within the dominant geopolitical space. Drawing on interdisciplinary cultural, visual and literary studies, we seek to conjoin strategies for thinking about British colonial/postcolonial contexts with American neocolonialism and imperialism in the Global South.

Friday, April 25, 10:15 AM - 12:15 PM

Tony C. Brown, U of Minnesota

“Primitive, Aesthetic, Savage”

Leila Neti, Occidental College

“Imperial Inheritances: Lapses, Love Laws and the Case of Begum Sumroo”

Chandani Patel, NYU

“Postwar Immigrant Literature and Late Modernism in Britain”

Emily S. Davis, U of Delaware

“The Alien as Contagion in Phaswane Mpe’s *Welcome to Our Hillbrow*”

Saturday, April 26, 10:15 AM - 12:15 PM

Dheepa Sundaram, U of Illinois Urbana-Champaign

“Traveling to the ‘Center’: Self-made/making Myths of Authenticity in Alejo Carpentier and V.S. Naipaul”

Mrinalini Chakravorty, U of Virginia

“Brick Lane Blockades: Transnationalized Labor and the Claims of Migrant Community”

Alessandra Capperdoni, Simon Fraser U

“Lost Geographies, Embodied Practices: The National Within the Global and New Cultural Spatialities”

Mich Nyawalo Y. Nyawalo, Penn State

“Gaining Spaces of Rhetorical Agency within the Media through Hip Hop: A Look at the French Hip-Hop Phenomenon”

Sunday, April 27, 10:15 AM - 12:15 PM

Zahid R. Chaudhary, Princeton U

“Humanity Adrift: Race and Allegory in Alfonso Cuarón’s *Children of Men*”

Pashmina Murthy, Independent Scholar

“From Singapore to Shanghai: Where does Mumbai lie?”

Vangelis Calotychos, Columbia U

“Immigrant, Emigrant, Dead Migrant in Contemporary Greek Fiction”

B19 Passing and Passing Through: Identity, The Body, and Other Sites of Performance

Room
W 18

Seminar Organizers: **Cristina Dahl**, Cornell U, and **Lisa Patti**, Cornell U

How might our understanding of identities as performances change through a consideration of the body as a site of not only passing but also passing through? How do shifting spatial contexts inform the perception or reading of the body? How might the body itself be defined as a performance space? How would a focus on both the body as space and the relationship between the body and other spaces renew discussions of drag performances and of all performances of identity as forms of drag? How might our understanding of identity and identification be liberated or constrained by reconfiguring the theorization of performance and performativity through the logic of passing as passing through other bodies and other spaces? How can the discourses of travel, nomadism, and diaspora be applied to the body as a site of passage? How might more virtual forms of travel such as memory, forgetting, citation, and reference be applied to the body as a site of passage? How are language and different writing and reading practices implicated in this definition of identity as performance?

This panel will explore the conference theme of arrivals and departures through a focus on passing and passing through, exploring the relationship between the performance of gender and other identities and the spaces that facilitate and frame those performances. While the body is a critical space for the various passages of drag performances, this panel will place the body in tension with other sites of transformation and reception that define passing — from the corporeal to the spectral, from the textual to the figural, from the national to the global, from the material to the virtual.

Friday, April 25, 10:15 AM - 12:15 PM

David I. Agruss, Yale U

“Boys’ Public Schools, Cross-Racial Identification, and Metropolitan Masculinity in the British Nineteenth Century”

Justin Rogers-Cooper, Graduate Center - CUNY

“Operating the Grapevine: The Body as Telegraph in Martin R. Delaney’s *Blake, or The Huts of America*”

Kanchanakesi Channa Warnapala, Michigan State U

“Staging Shakespeare: The Native Body in Performance”

Fei Shi, UC Davis

“Sights/Sites: Experimenting Genders in Contemporary Chinese Performance Arts”

Saturday, April 26, 10:15 AM - 12:15 PM

Lisa Patti, Cornell U

“Sartorial Shards: Costume, Language, and Nation in Euro-American Art Cinema”

Byron Suber, Cornell U

“Dragging Identity through the Disciplines”

Yaoci Pardo, U of Western Ontario

“Slips of Paper: Erotica in the Floating World of Edo”

Sunday, April 27, 10:15 AM - 12:15 PM

Cristina Dahl, Cornell U

“Spurring/Spurning Lovers: Style as the ‘Feminine’ Operation in Derrida’s *Eperons*”

Natalie A. Strobach, UC Davis

“The Terminal Body: A Passage and Platform to the Writer”

Jane Deanne Griffin, UC Irvine

“The Gendered Body of Books: Performing Feminine Sexuality through Literary Production in Chile”

Kiara Koenig, Butte College

“Tori Amos: Pop Music’s Catachresis”

B20 **Post-"World Literature": Exit National Subject, Enter "Global" Subject?**

Room C 10 Seminar Organizer: **Lena Khor**, UT Austin

This seminar intends to examine literary productions (print or film) with a “global” bent – be they created by authors or directors with somewhat ambiguous national speaking positions, produced and distributed by international publishing houses, or intended for and consumed by a globalized audience — as complicating conventional notions of identity, especially national, racial or ethnic identity. Recent winners of the Man Booker Prize — Yann Martel (2002), Michael Ondaatje (1992), and Kazuo Ishiguro (1989) and their prize-winning works — problematize traditional literary studies frameworks that tend either to locate writers and their works nationally, thus often overlooking their transnational contributions, or to designate authors and their texts as “world literature,” thereby often denying their national relevance.

What are the appropriate lenses (historical, ethical, aesthetic, cultural, or political) with which to research and teach, and theorize and analyze such authors and their literary products? Might such texts suggest the emergence of “global” literature and a departure from “world” literature? Might such authors demand a turn from literary studies’ traditional focus on the national subject towards a “global” subject?

Friday, April 25, 10:15 AM - 12:15 PM

Leaving National Space, Arriving Where?: The New Politics of Global Literature

Lena Khor, UT Austin

“Representing and Reading a National Conflict from a ‘Global’ Perspective: The Case of Michael Ondaatje’s *Anil’s Ghost*”

Oana Sabo, USC

“Neither the World, nor the Nation: Impossible Location in Kiran Desai’s Transnational Fiction”

Weihsin Gui, Brown U

“Co-ordinating Postcolonial, Singaporean, and Asian American Subjectivities in the Work of Fiona Cheong and Shirley Lim”

Meliz Ergin, U of British Columbia

“E. S. Ozdamar’s Poetics and Its Ethical Force in Mutterzunge”

Saturday, April 26, 10:15 AM - 12:15 PM

Cultural Capital, Global Capital Networks

Myles Chilton, Chiba U

“Modes of Belonging in the Age of Global Cities”

Veronica Kirk-Clausen, UC Santa Cruz

“Lafcadio Hearn: Local Color, Adaptation, and the Global”

Heather Hewett, SUNY New Paltz

“Literature and Lattes: Making, Marketing, and Consuming Global Narrative”

Sunday, April 27, 10:15 AM - 12:15 PM

Desperately Seeking Port of Call: Literature, Language, and Canon Formation

Eva-Marie Kroller, U of British Columbia

“National Narrative and World Literature: Editing the Cambridge History of Canadian Literature”

Dima Ayoub, McGill U

“Anglophone Arab Women Writers and the ‘End’ of Postcolonialism”

Jonathan Tadashi Naito, UCLA

“Traveling Toward a Postempire”

Lyudmila L. Razumova, SUNY Stony Brook

“Literary Bilingualism as Cosmopolitan Practice: Nancy Huston”

B21 Postcolonial Ecologies

Room Seminar Organizer: **Elizabeth M. DeLoughrey**, Cornell U
W 05

This session will explore “Postcolonial Ecologies,” defined broadly in terms of the relation between humans and the non-human world. Topics include the plant trade, (post)colonial gardening, agriculture, militarization and the environment, sustainability, food, global warming, environmental racism, tourism, ecofeminism, marine ecologies, animals, pathogens, and non-human biota.

Friday, April 25, 10:15 AM - 12:15 PM

Elizabeth M. DeLoughrey, Cornell U

“Heliography: Wars of Light”

Dina El Dessouky, UC Santa Cruz

“Activating Voice, Body, and Place: Kanaka Maoli and Ma’ohi Writings for Kaho’olawe and Moruroa”

Jonathan Steinwand, Concordia College Minnesota

“What the Whales Would Tell Us”

Saturday, April 26, 10:15 AM - 12:15 PM

Anthony James Carrigan, U of Leeds

“‘Out of this great tragedy will come a world class tourism destination’: Disaster and Post-Tsunami Tourism in Sri Lanka”

Allison B. Carruth, Stanford U

“Globalization and ‘The Lives of Animals’: J.M. Coetzee and Ruth Ozeki”

Jill Didur, Concordia U Montréal

“Cultivating Community: Representing minority experience in Kiran Desai’s *The Inheritance of Loss*”

Sunday, April 27, 10:15 AM - 12:15 PM

Jennifer Wenzel, U of Michigan

“Forest Fictions: Reading The Politics of Survival in Mahasweta Devi’s ‘Dhowli’”

Margaret G.F. Weisberg, Yale U

“Jungle and Desert in Postcolonial African Fiction”

LeGrace Benson, Arts of Haiti Research Project

“Paradise as an Ecological Figure of Merit”

Elaine Savory, The New School for Liberal Arts

“Derek Walcott’s Plant Ecologies: ‘The Bounty’ and the Garden in Colonial and Post-Colonial Culture”

B22 Psychoanalysis Matters (Friday, Saturday only)

Room Seminar Organizer: **Hyon Joo Yoo Murphree**, U of Vermont
W 20

Citing Bergson, Deleuze states that consciousness is “matter, a reflected matter that reveals all things and points like a photograph.” One can argue that the unconscious is the screen on which the translucent surface of consciousness/matter appears. Montage, translating movements in consciousness into the movement in the camera-eye, reflects matter on the screen; hence, it renders psychoanalysis to be the analysis of the cinematic image. As Foucault intuits in *The Order of Things*, the critical function of reason pivots on “counter-sciences.” For instance, critical work on postcolonial subjectivity has continued to draw on psychoanalysis particularly in terms of race and sexuality, rendering psychoanalysis to be a form of counter-science. But, can psychoanalysis mark the new arrival of a counter-science in contemporary film studies that has already secured its discursive order? This panel seeks to locate the critical function of psychoanalysis in the analysis of the cinematic image, questioning if psychoanalysis can bring in a radical materialism or any other forms of counter-science in film studies.

Friday, April 25, 10:15 AM - 12:15 PM

Flannery R. Wilson, UC Riverside

“Negotiating Western Theory within an Eastern Frame: The Deleuzian Movement-Image in *In the Mood for Love*”

Hyon Joo Yoo Murphree, U of Vermont

“From *Double Indemnity* to *Gangster High*: Locating Asian Noir”

Simon Chia-rong Wu, U of Illinois Urbana-Champaign

“Behind the Façade in a Diasporic Context: Fluid Bodies in Tsai Ming-liang’s *Goodbye, Dragon Inn*”

Nanette K. Pawelek, UC Santa Barbara

“Contours of Return in Afghanistan”

Saturday, April 26, 10:15 AM - 12:15 PM

Aisling Cormack Aboud, UC Irvine

“Vertiginous Love: Shifting Political, Racial and Sexual Identifications in *The Crying Game*”

Tamkin Hussain, SUNY Binghamton

“A Thousand Broken Mirrors: Psyche and Ursprung in Feminine Desire and Displacement”

Chris Michael Cowley, U of Florida

“Event(ual) Impact: The Function of Das Ding in Don DeLillo’s *The Falling Man*”

Simone Sessolo, UT Austin

“On the Presence of Part 6 in D.M. Thomas’s *The White Hotel*: The Symbolic Order and the Real”

B23 Questions of Value: Aesthetics, Economics and Theory

Room C 04 Seminar Organizers: **Alessandro Fornazzari**, UC Riverside, **Ericka Beckman**, U of Illinois Urbana-Champaign

This session sets out to explore the historical and theoretical intersections between economics and aesthetics in modern capitalist societies. In the wake of critiques of both “economism” and “culturalism” in literary and cultural studies, what kinds of theoretical architecture are possible for conceptualizing economic and aesthetic modes of value formation? How can we continue to calibrate the different historical and social densities of economic and aesthetic practices while moving beyond oppositions between base and superstructure, or non-discursive and discursive formations?

Friday, April 25, 10:15 AM - 12:15 PM

Spatial Configurations of Value

Moderator: **Alessandro Fornazzari**, UC Riverside

Eleanor Courtemanche, U of Illinois Urbana-Champaign

“Difficulties in Victorian Comparatism: The Model of International Capital”

Elvira Vilches, North Carolina State U

“Gold, Value, and Ethnographic Tales of Distinction”

Ericka Beckman, U of Illinois Urbana-Champaign

“Economic and aesthetic value in a global frame”

Rachel L. Price, SUNY Stony Brook

“Concretude”

Saturday, April 26, 10:15 AM - 12:15 PM

Aesthetic Production and Capital Accumulation

Moderator: **Ericka Beckman**, U of Illinois Urbana-Champaign

Horacio E. Legras, UC Irvine

“Crisis of work and substance in two Latin American novels”

Alessandro Fornazzari, UC Riverside

“Real Subsumption, Exteriority, and Value”

David Landreth, UC Berkeley

“Favorite Thing: Aesthetic nostalgia and the futurity of exchange”

Samuel Steinberg, UPenn

“Latin American Literature and the Debt”

Sunday, April 27, 10:15 AM - 12:15 PM

The Economics of Transformation and Transfiguration

Moderator: **Horacio E. Legras**, UC Irvine

Juan Poblete, UC Santa Cruz

“Books/Reading/Value”

Shaoling Ma, USC

“Secret Economies: Marx and the Alchemy of Value”

Ayse Celikkol, Macalester College

“Aesthetic Judgement and the Economics of Negotiation”

Anna Kornbluh, U of Illinois Chicago

“London Nineteenth Century, Capital of Realism - Or, On Marx’s Victorian Novel”

**B24 Second Comings and Strange Goings (On): Versions of the
Messianic**

Room

C 14

Seminar Organizers: **Jay Twomey**, U of Cincinnati, and **W. David Hall**,
Centre College

In the Gospel of John, Jesus tells his disciples, on the eve of his crucifixion, “if I do not go away, the Paraclete will not come to you” (16:7 NRSV). This nexus of arrival and departure, of a future coming at the expense of the departing present and its specific pasts, is characteristic of the messianic in a variety of its manifestations — in religious texts, in writers like Nicanor Parra, Gore Vidal, Pier Paolo Pasolini, in theorists like Walter Benjamin and his interlocutors, in theologians like Catherine Keller, in films or television shows like the new *Battlestar Galactica*, and so on. Taking up the theme of the 2008 American Comparative Literature Association meeting, “Arrivals and Departures,” this panel seeks to engage scholars from across the humanities in a series of discussions on the messianic. What is it? What is it not? How does it work? Where can we find it? And most importantly: is it good for us?

Friday, April 25, 10:15 AM – 12:15 PM

Saud S. Al-Zaid, U of Chicago

“The Apocalyptic Frontier: Tarsus and the End(s) of the World”

Sara Scott Armengot, Penn State

“From Papa Toussaint to Palma Sola: Literary Uses of Messianism in Hispaniola”

Bobbi Dykema Katsanis, Graduate Theological Union

“Noli me tangere: Reformed Reading and Rhetoric in the Imagery of the Magdalene”

Roberta Sabbath, U of Nevada Las Vegas

“From Bahir to Benjamin: Signs of Kabbalah in 12th to 20th century Europe”

Saturday, April 26, 10:15 AM – 12:15 PM

Lisa Marie Anderson, Hunter College - CUNY

“Of Theory, Aesthetics, and Politics: Configuring the Messianic in Early Twentieth-Century Europe”

Erin Runions, Pomona College

“The Antichrists Get Married: Heteronormativity and the Human”

Lorenzo DiTommaso, Concordia U Montréal

“Messianism and Apocalypticism in New Religious Movements”

W. David Hall, Centre College

“All American Messiah: The Death of Captain America and the Symbolism of American Messianic Aspiration”

Sunday, April 27, 10:15 AM – 12:15 PM

Jay Twomey, U of Cincinnati

“The Five That Remain: Battlestar Galactica and Contemporary Theories of the Messianic”

Meg Worley, Pomona College

“Can This Really Be the End?: Messianism and Apocalypse in Comics”

Matthew J. Burgess, Yale U

“The Boy Who Lived (and Died, and Rose Again): The Messianic Matrix of Harry Potter”

B25 The Institutionalization of Translation Studies in the U.S.: New Directions?

Room
C 05

Seminar Organizer: **Rosemary Arrojo**, SUNY Binghamton

The widespread influence of post-Nietzschean textual theories and their implications for intercultural relations have turned translation into a privileged site for reflection within the increasingly flexible boundaries of comparative literature. The revision of the notions that have been traditionally associated with the translator’s task — with particular emphasis on the clear-cut oppositions between the original and the translation, the author and the translator, the domestic and the foreign — has allowed us to shed some light on relevant issues related not simply to texts and

literature, but, also, to other areas of research such as gender studies, postcolonialism, and globalization, just to name the most prominent.

However, in spite of our growing awareness of the importance of translation (both as a trope and as a professional activity) for the production of culture and the formation of identities, we have not been able to actually turn its study into a more visible area in our curricula and programs. Thus, as a research topic, translation, and translator training in particular, remains largely invisible in most universities in the U.S.

The main goal of this seminar is to examine the current status of the study of translation in the United States, as well as its complex relationship with comparative literature and, also, with other disciplines such as linguistics, foreign languages and literatures, anthropology, psychology, sociology, and history. Considering that translation studies has been a growing, largely independent discipline in most European and Latin American countries, at least in recent years, we are also interested in speculating on the reasons why this field is still struggling to find some space in U.S. institutions, and welcome proposals featuring projects that are striving to change the status quo.

Friday, April 25, 10:15 AM - 12:15 PM

Sandra L. Bermann, Princeton U

“Re-thinking Translation and Comparative Literature”

Rosemary Arrojo, SUNY Binghamton

“The Relationship between Translation Studies and Comparative Literature in the U.S.: A Preliminary Outline”

Michael Henry Heim, UCLA

“Undergraduate and Graduate Minors in Translation”

Saturday, April 26, 10:15 AM - 12:15 PM

Suzanne Jill Levine, UC Santa Barbara

“Translation Studies: Theory and/or Practice?”

Christi A. Merrill, U of Michigan

“World Literature 2.0: Playing with the Taxonomies of Translation”

Cintia Santana, Claremont McKenna College

“Colonialismo Cultural?: U.S. Dirty Realism on Spanish Soil”

Sunday, April 27, 10:15 AM - 12:15 PM

Thomas O. Beebee, Penn State

“Some Useful Fictions for Translation Studies”

Ben P. Van Wyke, SUNY Binghamton

“Borges and US: Translation Theory in Literature Classes and Translation Workshops”

Maria O’Connell, Texas Tech

“Kiss of the Spider Woman: The Literary Translator in the Global Era”

B26 **The Interstices of Life and Death**

Room Seminar Organizer: **Anna E. Baker**, U of Virginia
C 02

Traditionally life and death are determined through their diametrical opposition as well as the Inevitability of life ending in death. However, European writers, like E.T.A. Hoffmann, Mary Shelley and Charles Baudelaire to name a few, began to challenge this postulation and a plethora of literature arose that explored the significance of life and death and more poignantly an aestheticizing of life in death. In light of the failure of the binary opposition of life and death in 19th-century European literature, this panel seeks to examine the interstices of life and death. The political status of the body underwent significant changes during this time, from the question of conscription into conflicts, the right to vote, and, significantly, the question of whether the corpse constituted property. This seminar explores how the dichotomy between life and death produces this paradoxical interstice of life in death or death in life.

Friday, April 25, 10:15 AM - 12:15 PM

Jennifer M. McBryan, Rutgers U

“Gauguin and Gilgamesh: Crossing the Line”

Brett C. Martz, U of Virginia

“The body and Robert Musil’s mediation of life and death in *Three Women*”

Jonathan S. Luftig, Morgan State U

“Not all alive nor dead: The Leech Gatherer in Wordsworth’s ‘Resolution and Independence’”

Anna E. Baker, U of Virginia

“Moral Monstrosity and The [Dis]Membered Body in Shelley’s *Frankenstein*”

Saturday, April 26, 10:15 AM - 12:15 PM

Annie Moore, UC Irvine

“Beckett/Perec: propped between living on and dying”

Andrea Hilkovitz, UT Austin

“‘I decompose but I composing still’: The Narrative Work of Death in *Solibo Magnifique* and *Traversée de la mangrove*”

Jared Stark, Eckerd College

“The Disappearance of Death and the Right to Die”

Marta L. Wilkinson, Wilmington College

“My Death, My Terms: The Two Deaths of Maria Luisa Bombal’s *La amortajada*”

Sunday, April 27, 10:15 AM - 12:15 PM

Vasuki Shanmuganathan, U of Toronto

“Dying to be Reborn in Bachmann’s *The Book of Franza* and Duden’s ‘Opening of the Mouth’”

Karyn M. Ball, U of Alberta

“On Economy of Derrida’s ‘Life-death’: between Difference and Loss”

Khaliah N. Mangrum, Cal State Bakersfield

“All that is ‘Precious and Fine’: Memory and Inheritance in Toni Morrison’s *Beloved* and Cynthia Ozick’s ‘The Shawl’”

B27 Traveling Discourses

Room Seminar Organizers: **Ipek Kismet**, Penn State, and **Maria Lujan Tubio**,
C 11 Penn State

Discourses are not stationary; they are seldom confined to the place where they first emerge. They travel in time, from culture to culture, nation to nation, discipline to discipline, simultaneously transforming themselves and the cultures that “import” them. Modernity, for instance, as Gaonkar writes, “has been born in and of the West, some centuries ago, and is now everywhere [...] awakened by contact; transported through commerce; administered by empires, bearing colonial inscriptions; propelled by nationalism; and now increasingly steered by global media, migration, and capital.” In this panel, we will question the plausibility of transporting literary, theoretical, and artistic discourses and the social, political, historical, and literary consequences of their arrival in “foreign” cultures.

Friday, April 25, 10:15 AM - 12:15 PM

Cashman Kerr Prince, Center for Hellenic Studies

“Philology and Empire”

Maeve Adams, NYU

“Herman Melville’s ‘Specimen Mouthful,’ Scientific Realism and Some Nineteenth-Century Origins of Modern Interdisciplinarity”

Christopher L. Hill, Yale U

“*Nana* in the World: The Naturalistic Novel and its Fellow Travelers”

Ipek Kismet, Penn State

“Modernism and the City”

Saturday, April 26, 10:15 AM - 12:15 PM

Christina L. Svendsen, Harvard U

“Blackening the Avant-Garde? An Encounter between Adolf Loos and Josephine Baker”

Jesse Schwartz, Graduate Center - CUNY

“Revolutionary Imports: American Marxism in the Early 20th Century”

Maria Lujan Tubio, Penn State

“‘Alien Nations’: the Roles of Existentialist Literatures and the Origins of a Dialogue”

Isis Sadek, Duke U

“Of ‘Hopscotch,’ Syncopations and Liberation in the 1960s: Probing the Limits of Transnationalism as a Tool for Cultural Critique”

Sunday, April 27, 10:15 AM - 12:15 PM

Maria Boletsi, U Leiden

“From the Discourse on Barbarism Towards a Barbarian Discourse: The Travels of the Barbarian”

Olga A. Volkova, Indiana U Bloomington

“Two Apocalypses”

Patrick Leslie West, Griffith U

“Allegorical Theory: Itinerant Spatializations in Julia Kristeva’s *The Old Man and the Wolves* and Janet Frame’s *The Carpathians*”

B28 Traveling People, Traveling Texts: Mobilizing Asian Literature and Film in a Comparative and Global Context

Room
W 16

Seminar Organizer: **E.K. Tan**, SUNY Stony Brook

Recent debates on redefining Area studies within the scope of globalization have spawned the reevaluation of the representation of Asian nations, and its conceptual validity in multiple disciplinary areas. As a result of global and transnational activities, movement of people and texts between Asia and “the west” has propelled a non-homogenous traffic between different geopolitical environments, bringing diversity to the practice of translation. Translation of cultures, in this sense, is more than a simple act of exchange; it also involves the circulation of meanings and the negotiation of difference through the reproductivity of culture. This dynamic energy of cultural reproductivity encourages the creativity of individuals and texts as active participants within global and transnational structures. Yet, to a large extent, these moving individuals and texts are still often reproduced as cultural symbols of national representations. This seminar investigates Asian literature and film through various transnational, global, and interdisciplinary trajectories.

Friday, April 25, 10:15 AM - 12:15 PM

Nathaniel K. Isaacson, UCLA

“Translating Utopia: Lu Xun’s Troubled Visions of Science, Science Fiction and Vernacular Writing in the Late Qing”

Jin Liu, UC San Diego

“Utopia on the Tongue: Language and Chinese Imagination of Modernity”

Shengqing Wu, Wesleyan U

“‘O My Rose is Like Red Red Rose’: A Rendition of Modern Love Using Classical Chinese Verse”

Saturday, April 26, 10:15 AM - 12:15 PM

Howard Y.F. Choy, Wittenberg U

“From Pacific Ocean to Gobi Desert: Wang Anyi’s Migratory Mythology”

Tzu-hui Celina Hung, SUNY Stony Brook

“The Queer Traveler and ‘the Road Not Taken’: Reconceptualizing Diaspora through the Disaffected Creole Chinese Bodies”

Steve Riep, Brigham Young U

“Traveling Literature and Traveling Writers: Chicago as the Borrowed Metropolis in Modernist Works from Taiwan”

E.K. Tan, SUNY Stony Brook

“The Interpretation of Jokes and Their Relation to the Unconscious in *Mr. Muo’s Travelling Couch*”

Sunday, April 27, 10:15 AM - 12:15 PM

Michelle E. Bloom, UC Riverside

“Sinofrench Cinema: the Circulation of the *Red Balloon*”

Wentao Jiang, SUNY Stony Brook

“(Dis)Placed Translation and Global Political Imaginary of Nation: *Uncle Tom’s Cabin* in China”

Zelideth Maria Rivas, UC Berkeley

“Hybridization in Jun-nisei Short Stories: The Emergence of Colonia-go”

B29 **Un/Likely Bedfellows: Visual Studies and Literary Studies**

Room W 08 Seminar Organizer: **Shayna Kessel**, USC

This seminar arises from the modest proposal that literature and visual texts are no longer unlikely bedfellows — or are they? The work of W. G. Sebald in particular exemplifies the vitality of the relation between the image and language and the possibilities of such hybrid texts. Across Sebald’s novels and poetry, it would be violence to separate the texts into photographs and language; these works destabilize the boundaries of genre and invite us to revise our reading practices. Where literary studies once seemed firmly entrenched in language and literature, the arrival of visual studies continues to change the face of literary studies and departments of literature. Literary studies, however, has a solid idea of what it is, and visual studies is far less certain. This seminar seeks to think about visual studies and its implications for literature; the discipline of literary studies; those who identify with departments of literature, especially interdisciplinary departments; the shape of literature departments themselves; the ways in which scholars of theory and literature think about visual texts; and the pursuit of questions that embrace both literary and visual texts.

Friday, April 25, 10:15 AM - 12:15 PM

Markus Hardtmann, Northwestern U

“‘Amazed by the Continual Unrest of Things’: The Digital Photographer Andreas Gursky Encounters the Novelist Robert Musil”

Respondent: Amy Teresa Hondronicols, U of Western Ontario

Amy Teresa Hondronicols, U of Western Ontario

“Ekphrasis and the Geometry of Seeing in Literary and Visual Texts”

Respondent: Markus Hardtmann, Northwestern U

Genevieve M. Kaplan, USC

“Ramifications of the Ekphrastic Gesture in William Carlos Williams’s ‘Pictures from Brueghel’”

Respondent: Ben Stoltzfus, UC Riverside

Ben Stoltzfus, UC Riverside

“The Domain of Arnheim: Magritte’s Image/Poe’s Text: Moving Affinities”

Respondent: Genevieve M. Kaplan, USC

Saturday, April 26, 10:15 AM - 12:15 PM

Sima Daad, U of Washington

“Returning Images: The Implications of Representation and Reception of War Themes in the Post-war Iranian Cinema”

Respondent: Angela Marino Segura, NYU

Angela Marino Segura, NYU

“Signs at the Crossroads: Visual Performance and Politics in Venezuelan Diablos Danzantes and Yuyachkani’s *Santiago*”

Respondent: Sima Daad, U of Washington

Magdalena Sabat, NYU

“Discourse, Aesthetics and Prostitution: Spaces and Bodies of the Amsterdam Red Light District”

Respondent: Shayna Kessel, USC

Sunday, April 27, 10:15 AM - 12:15 PM

Michael Cucher, USC

“Détournement: Vandalizing the Visual and the Cultural Production of Resistance”

Respondent: Alex Montes, USC

Shayna Kessel, USC

“‘Words, picture words’: Theorizing Montage in the Twentieth Century”

Respondent: Magdalena Sabat, NYU

Alex Montes, USC

“Visual Epic: The Icon of Ernesto ‘Che’ Guevara”

Respondent: Michael Cucher, USC

B30 Walter Benjamin in Latin America (Friday, Saturday only)

Room Seminar Organizer: **David G. Kelman**, Indiana U Bloomington
W 21

When did Walter Benjamin arrive in Latin America? Has this arrival ever occurred, or is it always necessary to depart from Benjamin in order to read his thought and politics in new contexts? This seminar seeks to place Benjamin’s work in the context of Latin American literature and thought. While this task has been taken up in recent years in relation to Argentine writers (such as Jorge Luis Borges) and by Argentine theorists (such as Beatriz Sarlo), little attention has been paid to the way Benjamin’s thought resonates with other Latin American writers. This session therefore takes a comparative look at the way Benjamin’s writings intersect with the literature and philosophy of Latin America. At the same time, this session seeks to read our current critical moment, which includes a renewed attention to Benjamin’s theories, in relation to Latin America’s literary and cultural past. In the process, we will ask if this

comparison necessarily changes the way we read both Latin American texts and Benjamin's work.

Friday, April 25, 10:15 AM - 12:15 PM

Esther Cohen Dabah, UNAM

"Benjamin's Idea of Literary Criticism"

Robert George Kaufman, UC Berkeley

"When Vallejo Met Benjamin"

Mariana C. Zinni, Vassar College

"The Arcades Project e Historias de Indias: Revisión del método compositivo en la obra póstuma de Benjamin"

Susana Draper, Princeton U

"Benjamin, Architecture, and Historical Experience: Traces of the Dialectical Image in Latin America"

Saturday, April 26, 10:15 AM - 12:15 PM

Patrick J. O'Connor, Oberlin College

"Walter Benjamin, Beatriz Sarlo, and the Meaning of Life"

Citlali Martinez, U of Pittsburgh

"Rescuing Benjamin's Barbarian: the Restaging of Experience in Jesusa Rodríguez's Performance"

Veronica I. Garibotto, Queen's U

"Immune to Vertigo: Post-dictatorial Readings of Walter Benjamin's Works"

Scott E. Weintraub, U of Georgia

"Queering Benjamin's Urban Wanderings: Néstor Perlongher's Sexual Poetics of the Deriva"

B31 Wars of the Worlds, or "It's Lovely to Meet You, But You're in My Seat"

Room
W 06

Seminar Organizer: **Nathan Charles Faries**, U of Dubuque

The advent of new technologies promises the arrival of new media, which leads inevitably to new ways of telling stories. The new upstarts threaten previous modes of narrative with inglorious retirement or at least threaten a strain on the pocketbooks of those who earn their livelihood by the old trade. In Plato's *Phaedrus*, the god Teuth presents writing to King Thamus and thereby sounds the death knell for oral culture; we are teachers of literature rather than oratory because of that mythical encounter and the real transformations in media that it represents. As our textual culture reluctantly gives way to more visual media, to what extent do these new arrivals push us as "people of the book" toward departure? How far should we compromise with new media? What should we fight to retain?

My essay on the 1953 film *The War of the Worlds* will serve to describe one painful shift within the visual media culture — from the dominance of film to the rise of

television — that may serve as a model of what has been happening to “traditional” literature over the past century. Our discussion will broaden to address any or all such media wars throughout history: revolutions in printing, in stagecraft, in gaming. We will return constantly to the issues of literary pedagogy. What should we teach? How should we teach it? If written text is not the origin or necessary “norm” of literature, why should we resist the idea of a canon open to all narrative media?

Friday, April 25, 10:15 AM - 12:15 PM

Nathan Charles Faries, U of Dubuque

“A War of Worlds: Cinema and Television Battle for Dominance”

Leah Sadykov, Brooklyn College - CUNY

“Imposing Order: Literary Theory in Practice”

Evan M. Smith, U of British Columbia

“Literature qua Literature: Towards a Postmodern Phenomenology of Aesthetics”

Silvestra Mariniello, U de Montréal

“The Train of Catastrophism”

Saturday, April 26, 10:15 AM - 12:15 PM

Yinxing Liu, U of Chicago

“The Shadow Theater, Tea House, and the Arrival of Cinema in China”

Monica Filimon, Rutgers U

“Beyond the Screen: Abel Gance and the Language of Cinema”

Seung-hoon Jeong, Yale U

“Cinematic Interfaces as Mystic Writing Pads”

Mark B. Wolff, Hartwick College

“Playing Is Fundamental: The Oulipian Text As Game”

Sunday, April 27, 10:15 AM - 12:15 PM

Paul A.D. Waelchli, U of Dubuque

“Play It, Create It, Live It: Video Games and the Stories Students Tell”

Aparna V. Zambare, Central Michigan U

“Authorship: Oral and Digital Narrative”

Edward Aiken, Syracuse U

“What was quick is now slow; what was distant is now near”

B32 What Is the “Self” in Self-Reference?

Room Seminar Organizer: **Haun Saussy**, Yale U
W 15

A logical flaw, a performative utterance, a parabasis, an instance of feedback, a means of autopoiesis, an occasion of defacement — under the label of “self-reference” we telescope a great many different kinds of operation. Literary language, we are quick to say, thematizes itself or obtrudes on the designation of its object; we are also quick to recognize a site of controversy in the autonomy (autos = “self”) sometimes attributed

to literary language. It seems that by looking carefully at self-reference and splitting the lump associated with the name — or, more to the point, by noticing the tacit shifts among types that the umbrella term allows — we may hope to resolve some thorny theoretical questions.

Friday, April 25, 10:15 AM - 12:15 PM

Deborah Elise White, Emory U

“Carlyle and the Incontinence of the Tongue”

Jan M. Mieszkowski, Reed College

“The Poetics of Self-Affection”

Jonathan Abel, Bowling Green State U

“When Possible Worlds Collide”

Steven Meyer, Washington U in St. Louis

“Under What Conditions is Self-Reference not Reducible to Rigid Self-Reference?”

Victor Fan, Yale U

“Too Close to Home, Too Real to Perceive: Donnie Darko and the Unlivable Self”

Saturday, April 26, 10:15 AM - 12:15 PM

Rebecca L. Walkowitz, Rutgers U

“Does the Transnational Book Have a Self?”

Steven G. Yao, Hamilton College

“‘A Voice from China in America’: Ha Jin and the Cultural Politics of Anti-Socialist Realism”

Benjamin T. Hilb, Emory U

“The Question of (Care of) the Self”

Christopher Paul Bush, Northwestern U

“The Master-Samurai Dialectic”

Fatma Betul Cihan, UMass Amherst

“The Role of Readers in the Presentation of Self in Ego-Documents”

Sunday, April 27, 10:15 AM - 12:15 PM

Timothy Billings, Middlebury College

“Translating the Other Self: Matteo Ricci and Chinese Friendship”

Olga V. Solovieva, Georgia Tech

“The Religious and the Political in the Status of the Generic ‘Self’: From Kierkegaard’s Either/Or to Contemporary Debates on Universalism”

Henry Sussman, SUNY Buffalo

“Feedback Loop or Supplement?: Toward an Update in the Contemporary Rhetoric of Self-Reference”

Katrin Pahl, Johns Hopkins U

“Forging Feeling: Self-Reference in Emotion”

B33 **Cultural Journeys: In and Out of the Balkans, Eastern Europe and Eurasia***

Room
W 11

Seminar Organizer: **Thomas J. Garza**, UT Austin

This panel will continue the discourse from previous ACLA conferences concerning the literatures and cultures of the Balkans, Eastern Europe and the former Soviet Union. Prior sessions of this seminar have examined the classical empires of these regions, the impact of Soviet domination, the “othering” of Eastern Europe and Eurasia, and the post-colonial present of the region and its cultural products. This year we will focus on the movements — physical and metaphorical — into, out of, and within the regions of the Balkans, Eurasia and Russia.

Friday, April 25, 10:15 AM - 12:15 PM

Balkan Movements

Danica Cerce, U of Ljubljana

“Drago Jancar’s Dramatic Journey of Lonely Self”

Boryana Dobрева-Schlak, U of Pittsburgh

“Balkan Stories, Migrant Realities! Reconfiguring Eastern European Identities under Global Conditions: The Case of Dimitre Dinev”

Milena S. Gueorguieva, USC

“Balkan Ghosts, Tartars and Other Goblins: Haunting and Repetition in Robert D. Kaplan’s Balkanist Discourse”

Mark Richard Olague, Cal State Long Beach

“‘Minor’ Variations on an Eastern European Theme”

Vlatka Velcic, Cal State Long Beach

“Exile and Return: Dubravka Ugresic’s *Ministry of Pain*”

Friday, April 25, 1:30 PM - 3:30 PM

‘Home’ and Environment

Nikki A. Rose, Crete’s Culinary Sanctuaries

“Eco-Agritourism as a Means to Preserve Culture and the Environment”

S. I. Salamensky, UCLA

“Staging ‘Land’ and ‘Homeland’ in Stalin’s Yiddish Zion, 1937 and 2007”

Irene Sywenky, U of Alberta

“Nomadic Homes and Spatial Liminality in the Discourse of Central European Identity”

Agnes J. Vashegyi MacDonald, U of British Columbia

“In the Interstice: Nation, Home, and the Self in Hungarian Literature and Film through Lukács”

Saturday, April 26, 10:15 AM - 12:15 PM

Russian Literary Journeys

Kudaibergenova Azatkul Asanovna, Kyrgyz State National U
“Eating Schi and Drinking Kvass: Translation of Walt Whitman’s Poetry into Kyrgyz from the Russian Translation”

Andrij Michajlo Bamber, UT Austin
“Dumas’ ‘Diary’ and Tolstoy’s ‘Tome’: Visioning the Caucasus via Travelogue and Novel”

Aliaksandra Razor, UCLA
“Towards Hybridity: Cultural Journeys in Contemporary Russian-American Fiction”

Saltanat Zhumatova, Independent Scholar
“A Journey to Reality: Dostoevsky-like Theme and Characters in Somerset Maugham’s ‘Christmas Holiday’”

Sunday, April 27, 10:15 AM - 12:15 PM

Eurasian Images and Imaginings

Sean Cotter, UT Dallas
“The Diaspora at Home: Constantin Noica’s Transnational Cultural Production”

Thomas J. Garza, UT Austin
“Importing MTV: On the Creation of a Visual Identity for Russian Rock”

Eva R. Hudcova, U of Minnesota
“The Worst of Both Worlds: The New Speed of Eastern Europe in Dorota Maslowka’s Work”

Mykola S. Polyuha, U of Western Ontario
“Imagism in Exile: Imagist Ideas in Russian Literature”

B34 **Haunted Nations: Topographies of Displacement and Desire in the (post) Colonial / (post) Imperial Worlds***

Room
W 09

Seminar Organizers: **Erica Johnson**, Wagner College, and **Laura Ceia-Minjares**, Cal State Long Beach

Modernity, Jean-Michel Rabaté argues, is marked by the “spectro-graphies” of both the past and the future. Hence, rational and irrational spectral visitors haunt temporal and spatial ontologies of life and death: ghosts of literature, philosophy and psychoanalysis, of natural and urban landscapes function as specters crucial to the shaping of modern (and postmodern) consciousness. A critical consideration of these “spectro-graphies” allows for the inclusion of new archaeologies of the pasts, in particular in the social, political, and historical space of the nation-state. The modern nation-state — with its real citizens/non-citizens, and the liminal nature of these

citizens/non-citizens who haunt the nation-state with their modulated kinds of belonging (citizen, exile, refugee, immigrant, etc) — is a particularly rich and complex site of investigation. In the past quarter century, new theories of space have generated complex analyses of its citizenship and its relations to power and history (Foucault, Lefebvre, de Certeau, Aihwa Ong). This panel considers intersections between the real and the spectral as they occur within multiple temporalities and displacements and correspond to national histories and landscapes.

Friday, April 25, 10:15 AM - 12:15 PM

Hoda El Shakry, UCLA

“The Disorder of Imperialism: Recuperative Practices in Archeology”

Anne Hirsch Moffitt, Princeton U

“Making modernity ‘fabulous’: Rachid Mimouni’s *L’Honneur de la tribu*”

Eric Luis Prieto, UC Santa Barbara

“Beur Writing in the Entre-Deux”

Laura Ceia-Minjares, Cal State Long Beach

“The New Faces of Orientalisms: Perceptions and Representations of the Colonial Exotic in Tony Gatlif’s *Exils*”

Friday, April 25, 3:45 PM - 5:45 PM

Erica L. Johnson, Wagner College

“Ghostwriting Transnational Histories in Michelle Cliff’s *Free Enterprise*”

Roy Osamu Kamada, Emerson College

“Clones and the Body Parts We Want: The Discourse of Coercion”

Aparna Nayak-Guercio, Cal State Long Beach

“Of Departures and Returns: Kiran Desai’s *The Inheritance of Loss*”

Paul Tenngart, Lund U

“Universal Exiles: Adonis and al-Mutanabbi”

Saturday, April 26, 10:15 AM - 12:15 PM

Louise Bernard, Georgetown U

“The Theatre and Its Double: Traces of War in Adrienne Kennedy”

Ilka Kressner, SUNY Albany

“Transcendental Homelessness in Motion: Tununa Mercado’s *Yo nunca te prometí la eternidad*”

Sarah Arantza Amador, NYU

“Paisajes siniestros: Hauntings and Haunts in the Post-war Spain of Julio Llamazares”

Stream C: 1:30 p.m. – 3:30 p.m., Friday, Saturday

C01 **Affectus/Affectio: Spinoza without Spin/Deleuze without Delusion**

Room

C 01 Seminar Organizers: **Jamie Bianco**, Queens College - CUNY, and **Peter Hitchcock**, CUNY Name, Affiliation

Theories of affect, affection, and affectivity have proliferated in recent years. What might be termed respectively “empiricist” and “feeling” schools of affective theorization have elaborated strains of affective critique in attempts to rethink materialism and materialist politics, psychoanalytic theory and performativity. What has resulted is a proliferation of work that often cites philosopher Gilles Deleuze and/or Baruch Spinoza and/or the former reading the latter in an enormously diverse and contradictory set of readings of affect — from the staid to the ecstatic. These critical divergences populate the critical work in what would seem to be yet-to-be-articulated theoretical and political methods.

The aim of this seminar is to return to the works of Spinoza and Deleuze in order to carefully excavate the concept in each, to distinguish between the workings of affect in Spinoza and Deleuze, and to remap their compatibilities.

Friday, April 25, 1:30 PM - 3:30 PM

Peter Hitchcock, CUNY

“Is Affective Labor Effective? Immateriality and the Work of the Aesthetic”

Laura R. Zebuhr, U of Minnesota

“Getting over to the Stone: Walden as Ethology”

Patricia Ticineto Clough, Graduate Center - CUNY

“From Emotion to Affect to Emotion: A Deleuzian Fold”

Saturday, April 26, 1:30 PM - 3:30 PM

Adam J. Frank, U of British Columbia

“Thinking Confusion: on the Compositional Aspect of Affect”

Matthew Cordova Frankel, U of Rhode Island

“A Spinozist Art: Affect, Aesthetics, and Deleuze”

Orit Halpern, The New School for Social Research

“Schizoid Screens and Desiring Machines”

Jamie Bianco, Queens College - CUNY

“Sensations and Emotions: Affective Distributions”

C02 **Ambiguities of Presence: The Online Avatar as Rhetorical Performance of Identity**

Room

W 15 Seminar Organizers: **Regina Yung**, UC Riverside, and **Jonathan Lee**, UC Riverside

Any representation of the self is not just for the self — it is designed to provoke or invoke a response from others. As such, the online avatar performs the self in the post-geographic community. The avatar bears the trace of presence, an identity-establishing performativity encoding the longings and delusions of its creator into an easily recognizable form. Carrying the connotations of incarnation into the twenty-first century, the avatar conveys authorship/agency within the uncertain borders of the online community.

The intent of this panel is to examine, analyze and explore the avatar through a variety of lenses, disciplines, and frameworks. What theoretical constructs can we use to understand the avatar? What is the nature of the avatar as representation — sign, symbol, logo, brand, etc.? How does the avatar act according to societal dictates and online-specific modes of conduct? How might the avatar's construction be socially or culturally determined? What are the ethical implications of the use of avatars? How does membership in online communities signify arrival and/or departure? Also, how might the avatar, a symbolic representation, be a departure from the traditional conception of presence based on bodily reality?

Friday, April 25, 1:30 PM - 3:30 PM

Jonathan Lee, UC Riverside

“When Shadow Becomes Self: Capitalist Ideology in the Avatar”

Regina Yung, UC Riverside

“Im/mutable Im/moveable: Mimicry and Repetition Within Online Ecologies”

Blake Seana Locklin, Texas State U San Marcos

“Local, Global, Virtual: Avatars in Edmundo Paz-Soldán’s *El delirio de Turing* and Neal Stephenson’s *Snow Crash*”

Saturday, April 26, 1:30 PM - 3:30 PM

Theodora Danylevich, Georgetown U

“What is Human? Wangechi Mutu’s Visual Articulation of Subjectivity in the Context of Cybernetic Culture”

Rita Raley, UC Santa Barbara

“Spores and ‘Vores: A Life Gaming Narratives”

Derek A. Burrill, UC Riverside

“You’re Making Me Nervous: Desire and Anxiety in Videogame Play”

C03 **Arrivals and Departures In and "Out of Africa": The Case for Teaching Colonial Voices in Postcolonial Literature Courses (Saturday Only)**

Room

W 16

Seminar Organizer: **Lisa A. Eck**, Framingham State College

In order for the ideological departures of postcolonial authors to become legible to students, is it necessary to teach “telling” colonial texts in tandem with the postcolonial? If so, in the classroom, is the purpose of the colonial text to tell on itself — to, in effect, establish a moving target for postcolonial critique, or to capture some of the lived contradictions of the colonial era that translate forward into the postcolonial present, or both?

To borrow an example, in Isak Dinesen’s 1937 memoir, *Out of Africa*, at least three pedagogical trajectories seem to present themselves as teaching opportunities. On the one hand, Dinesen’s racist habits of representation offer themselves up for study because they help justify an ideology of enlightened “arrival,” one which subverts the history of the mass-migrations that secured and maintained a British Kenya, in the name of articulating how one, aristocratic, European individual could distill a new romanticized sense of self “out of Africa.” Yet, like other modernists before her, Dinesen’s identification with primitivism represents an unexpected departure from her own “default” assumptions about colonial supremacy, by her choosing, in numerous loaded passages in the memoir, to pit the rich tribal past against the impoverished modern present. And finally, to add a third possibility for reading this imperialist, primitivist narrative, if Dinesen is understood not only as a white woman who set out to “write Africa,” but also as a Danish outsider to British power, whose memoir acts as first hand witness to certain “local” crimes of empire, she serves to remind students that even the most historicized voice can sometimes get leverage on the present — even a present as ideologically charged as the colonial present.

Saturday, April 26, 1:30 PM - 3:30 PM

Linda Lang-Peralta, Metropolitan State College of Denver
“Teaching Diverse Perspectives in Post-Colonial Literature”

Adeline Koh, National U of Singapore

“Travelling In Between Colonial Spaces: Joseph Conrad in Asia”

Lisa A. Eck, Framingham State College

“Arrivals and Departures In and Out of Africa: a Case for Teaching Isak Dinesen’s Memoir”

Noel C. Stahle, William Penn U

“Crossing the Magical Vault of Distance: Excited Departures and Urgent Returns”

Olivier J. Tchouaffe, UT Austin

“Lost and Found: Narratives of Exiles in Jean-Marie Teno’s *Clando* (1996) and Ngangura Mweze’s *ID* (1998)”

C04 **Becoming: Living in the Continuous Tense**

Room Seminar Organizer: **Ella Brians**, Independent Scholar
C 08

Gilles Deleuze offers a concept of “becoming” as a radical alternative to “being.” In doing so, he imagines a subject that is in a continual state of arriving at, and departing from, its self. This immanent, contingent self lives in the continuous tense and is

perpetually in the process of becoming other than itself.

In a century already marked by increased movement — of information, of populations, of currencies and disease, of cultures and ideas — Deleuze's becoming seems an ever more accurate description of our human condition.

This seminar will address the literary, philosophical and political implications of living in the continuous tense. These include the impossibility of return to the self and the question of man's home in the world: Must becoming render the subject entirely destabilized, barren and homeless, or can she make a fruitful home in the desert? What is the status of aesthetic and ethical judgment in the absence of a stable point of view or authority? How is political discourse possible without strictly defined identities, and what would it look like?

Though at first glance the crisis of the "modern subject" in literature and the status of the subject in metaphysical or political philosophy may seem to have a merely tangential relation, this seminar will highlight the inter-disciplinary challenges and transformations of "becoming." This is especially appropriate, since becoming knows no firm boundaries.

Friday, April 25, 1:30 PM - 3:30 PM

Ronald Bogue, U of Georgia

"Deleuze, Mann and Modernism: Musical Becoming in Doctor Faustus"

Filippo Del Lucchese, Occidental College

"Nomadism, principle of individuation and critique of finalism in Simondon and Deleuze"

Enrico Vettore, Cal State Long Beach

"Deleuze's becoming between Jorge Luis Borges and Zen Buddhism"

Kristin E. Reed, Indiana U Bloomington

"The Road to Ethos: Brodsky's Poet as Theseus"

Vartan P. Messier, UC Riverside

"Death and Non-Savoir in Eroticism and Inner Experience: The Multiple Becomings of Bataille's Jouissance"

Saturday, April 26, 1:30 PM - 3:30 PM

Ella Brians, Independent Scholar

"Narrating the Self: Ethics and the Transient Subject"

Matthew J. Hadley, U of Minnesota

"Reading of the Outside: Literary Analysis in the Age of Biopolitics"

Carrie R. Matthews, UNC Chapel Hill

"Gertrude Stein's Living in the Continuous Tense and the Status of History (Her Story)"

Susan Shin Hee Park, U of Minnesota

"'2002: BECOMING-INTENSE-BECOMING-WOMAN-BECOMING-BLACK-BECOMING-SWAN'—radicalizing racial difference through Kara Walker's 2002 An Abbreviated Emancipation"

C05 **Beware of Greeks Bearing Thoughts: Greek Philosophy in Medieval and Early Modern Literature**

Room

C 06

Seminar Organizer: **Matthew Ancell**, Brigham Young U

Beginning in the twelfth century in medieval Europe, previously lost works of Aristotle began to arrive in Europe, making their way through Islamic channels, with a far-reaching impact. Many thinkers felt that the entire Christian theological enterprise needed to be rethought so as to accord with Aristotelian logic and precepts. Others resisted this “foreign” thinker, for after all, what does Athens have to do with Jerusalem? Similarly, in the 16th century, the writings of Sextus Empiricus began to circulate in western Europe. For many writers, his Pyrrhonian skepticism resonated with the intellectual revolution brought about by the Reformation; others, though, saw his philosophy as undermining the very possibility of truth. In fifteenth-century Italy, humanists and philosophers began a renewed investigation of Plato that led to important developments in art, thought, and literature. Throughout the late medieval and early modern periods of western thought, that is, Greek philosophy has exercised a formative but controversial influence. In this seminar, we look to explore the influence of, and resistance to, Greek philosophy on western literature from the 12th through the 17th centuries.

Friday, April 25, 1:30 PM - 3:30 PM

Luis F. Avilés, UC Irvine

“The Uses of Aristotle’s Concepts of Courage and Prudence in Renaissance Theory of War”

Saúl Jiménez-Sandoval, Cal State Fresno

“Loco amor: Free Will and Differance in Juan Ruiz”

Natalia Perez, Princeton U

“Traveling Tales in Calderón de la Barca’s *El médico de su honra*”

Brook Haley, UC Irvine

“Smuggling Epicurus: Materialist Interventions in Joachim Du Bellay and Peter Ramus”

Saturday, April 26, 1:30 PM - 3:30 PM

Nichole E. Miller, UC Irvine

“The Given Name in Plutarch and Shakespeare”

Robert T. Kendrick, Colorado College

“Uncloseting Plato: Platonic Homoeroticism in Christopher Marlowe and Edmund Spenser”

Gregory B. Stone, Louisiana State U

“Cavalcanti’s Physics of Courtly Love”

Stan Benfell, Brigham Young U

“Aristotle and Dante on Happiness”

C06 **Coming to Market: Cultural Value-Coding in the Business of Books**

Room
W 18

Seminar Organizer: **Jaime Hanneken**, U of Minnesota

The National Endowment for the Arts recently reported that translations represent less than two percent of literary publications in the United States. Yet even as the dearth of foreign-language writing in U.S. book markets provokes a widespread lament of the “national translation crisis,” multicultural demands continue to dictate the quotas of major publishing houses, making minority representation a veritable sine qua non of marketability. Insofar as teachers and scholars of literature act as cultural liaisons, they navigate this nexus of economic and institutional value-coding both as consumers and as brokers: curricular development, cultural and literary criticism, and the evolving structure of disciplinary divisions in university departments and programs of study both reflect and help to orient economic trends in the international publishing industry.

This seminar examines connections between economic and academic networks of cultural value-coding in the circulation of literature. How do university curricula, for example, adhere to and/or influence the availability of texts in translation? In what ways do scholarly work and pedagogical trends in postcolonial or cultural studies endorse and/or curtail the industrial promotion of “minority” writing? What kinds of explicit or implicit collaboration exist between the cultural authority of academia and the economic imperatives of media culture?

Friday, April 25, 1:30 PM - 3:30 PM

Yaeri Kim, Claremont Graduate U

“Swiri Controversy: Aesthetics, Economics, and Cultural Nationalism in South Korean Cinema”

Hsiao-Hui Yang, Penn State

“Transforming the Magic Lands: Reading *Charlotte’s Web* in Multicultural Contexts”

Hedda Ben-Bassat, Tel Aviv U

“Uninvited Citizens: Visible Minorities and Canadian Cultural Mosaic in the Writing of Bharati Mukherjee, Dionne Brand and Neil Bissoondath”

Clarissa Behar, NYU

“Twenty Years of Critical Violence: Interpreting Marie Ndiaye”

Saturday, April 26, 1:30 PM - 3:30 PM

Marina Potoplyak, UT Austin

“Book Publishing and the Arrival of Alternative Modernity in Russia and Argentina”

Teresa Longo, College of William and Mary

“Coming to Market: Small Presses, American Universities and Latin/o American Writing”

Jaime Hanneken, U of Minnesota

“The Economy of Prizes in ‘Minority’ Writing”

Yung-Hsing Wu, U of Louisiana Lafayette
“A Feeling for Faulkner: Reading an Archive of Response”

C07 **Coming up for Heir: Identities & Sexualities Let Loose in the Early Modern Age**
Room Seminar Organizer: **Cheryl Goldstein**, Cal State Long Beach, and **Nhora C 04 Serrano**, Cal State Long Beach

The European Early Modern Age designates a period that spans from the Quattrocento to the Enlightenment, between the 15th and 18th centuries. Known for its rich interconnectedness between cultures and languages, it was a fertile period that witnessed monumental political and historical shifts such as the accelerated Christianization of many non-Western populations as well as the advent of the Age of Exploration. As the many kingdoms, languages and burgeoning countries (city-states) in Western Europe were reshaping and redefining their own cultural and political identities, Early Modern writers were engaging with polemics of the day asserting and confronting their own identities and sexualities within and outside the domain of the written word. Male and female writers express a fascination with a turn to the classical golden age explaining the epistemological and philosophical shift and pursuing questions of subjectivity and representation. Our panel will reflect on the nature of these variously recorded identities and their engagement with community as a cultural and visual exercise.

Friday, April 25, 1:30 PM - 3:30 PM

Colleen Dorelle Butler, U of Toronto
“‘Nos invisos fidei suae Christianos...notavit’: Portrayal of the Turk in the Construction of the Female Humanist Self?”
Rachel E. Poulsen, Edgewood College
“Incest and Influence in Della Porta’s *La Sorella*”
Julie Gonnering, U of Utah
“‘That Massy Sheet of Lead’: Writing, Monument, and *The Dutchess of Malff*”
Cheryl Goldstein, Cal State Long Beach
“Dangerous Widows: Anxiety and the Sexual Other in Early Modern literature”

Saturday, April 26, 1:30 PM - 3:30 PM

Mirzam Cristina Handal, Tulane U
“In the Gilded Cage: Widowhood in 17th Century Spain”
Donovan H. Sherman, UC Irvine
“‘Daughters of the Subtle Flood’: The Early Modern Child as Problematic Subject”
Jeanete Nguyen Tran, U of Wisconsin Madison
“Early Modern Strange Women: Subversive Sexualities and Desires in John Fletcher’s *The Island Princess*”
Paul Ernst Meyer, U of Illinois Urbana-Champaign
“The spiritual, social, and sexual isolation of Doctor Johann Faustus”

C08 **Comparative Literature vs. World Literature**

Room Seminar Organizer: **Dorothy Matilda Figueira**, U of Georgia
C 05

The discipline of Comparative Literature has undergone considerable modification in recent years due to downsizing in the humanities, cooptation of the discipline by new fields (cultural studies, ethnic and identity studies), colonization of the field by English Studies Departments, and recent critical reformulations (both theoretically and institutionally) of the field itself in terms of world literature. This seminar will examine the erosion and/or remorphing of Comparative Literature both as an intellectual domain and an institutional entity. Proponents of both traditional configurations of comparative literature (including a discussion of the history of these parameters) and of the reformulation of comparative literature as world literature will contribute to the discussion. This seminar will continue a discussion that recently took place at the annual meeting of the Southern Comparative Literature Association. It is my hope to encourage debate within and across US national and regional Comparative Literature organizations. I see this panel as a continuation of the cross-organizational initiative that I organized last year (the ICLA round table held at the Puebla ACLA). In this instance, I will continue the discussion started in SCLA that I and several other comparatists feel should take place on the national level.

Friday, April 25, 1:30 PM - 3:30 PM

Dorothy Matilda Figueira, U of Georgia

“When Did Comparative Literature Become World Literature?”

David Damrosch, Columbia U

“How American is World Literature?”

Steven P. Sondrup, Brigham Young U

“The Historical Challenge of world Literature”

Djelal Kadir, Penn State

“To Compare, To World: Two Verbs, One Discipline”

Saturday, April 26, 1:30 PM - 3:30 PM

John Burt Foster, Jr., George Mason U

“Comparative Research / Worldly Teaching”

Sylvia Söderlind, Queen’s U

“Critical Practice in the Translation Zone”

Stephanie Ann Frampton, Harvard U

“The Afterlife of Guaman Poma de Ayala: New Directions in World Literature”

Eunha Choi, NYU

“Borges Between the world and Literature”

C09 **Departing from the Grimms**

Room W 17 Seminar Organizer: **Qinna Shen**, Yale U, and **Nicole A. Thesz**, Miami U

This session wants to engage with critical re-writings of the Grimms' tales. In the history of their reception, according to Professor Jack Zipes, the renowned scholar of the Brothers Grimm, Grimms' tales at times acquired sacrosanct status, yet at times were subject to critical and radical experimentations. Weimar political writers proletarianized the tales to express their utopian politics. By contrast, the Third Reich banned experimentation with German fairy tales and folktales and appropriated them in service of national-socialist ideology. After WWII, the Allies issued a ban (lifted in 1946) against publishing Grimms' tales, arguing that the violence-savvy tales contributed to Nazi brutality. In West Germany, the tales were at first considered as part of German humanist tradition and therapeutic in the healing process of the war-worn Germans. Thus, although racist interpretations and more violent episodes were deleted from children's editions, the tales remained largely unchanged. Before the liberal years under Honecker in the German Democratic Republic, Grimms' tales and other German folktales were interpreted in a way that they depict the peasants' experience and class struggle, and were therefore enshrined as sacred cultural heritage; despite the taboo against tampering with Grimm's tales, a number of authors contemporized them in a way that corresponds to the needs present in GDR society. The revisions very much aligned with state ideology before 1971, but were more reflexive and critical of social problems after that.

Friday, April 25, 1:30 PM - 3:30 PM

Nicole A. Thesz, Miami U

"To Be or Not To Be Romantic: Günter Grass's 'The Flounder' and 'The She-Rat'"

Laurie Johnson, U of Illinois Urbana-Champaign, **Robert Jenkins**, U of Illinois Urbana-Champaign

"Blaming the Victim, Again and Again: Why 'Bluebeard' Won't Die"

Qinna Shen, Yale U

"Continuity and Change: Contextualizing DEFA's Grimm Series"

Craig Andrew Hammond, ELIHE, Blackburn College, Lancashire

"Utopian Mysteries from within the Fairytale Forest: Uncovering Traces of Redemptive Journeys towards Home"

Saturday, April 26, 1:30 PM - 3:30 PM

Alison Heney, SUNY Binghamton

"'Because the last room is his room': 'Bluebeard' and Ingeborg Bachmann's *Malina*"

SarahEllen K.E. Hickle, San Diego State U

"ReVisions of a Fairytale: 'Hansel and Gretel' in Picturebooks"

Briah Nicole Luther, San Francisco State U

"Knowledge: The Currency for Power and Monstrosity among Shelley's *Frankenstein* and García Morales' *La lógico del vampiro*"

Catherine M. Mainland, North Carolina State U

“Olimpia and the Monster: Moving Beyond the Human in *Frankenstein* and ‘Der Sandmann’”

C10 **Dissidence/Decadence: Comparative Sexualities at the *Fin de Siècle***

Room

W 13

Seminar Organizer: **William J. Spurlin**, U of Sussex

As sexuality has become an important lens for the analysis of literature and culture, it also invites innovative forms of comparative inquiry. The proliferation of medical discourses on homosexuality in the mid-19th century in the West helped to shape Foucault’s formulation of a discursive shift whereby homosexuality came to be seen as an identity rather than as a momentary aberration. How did this shift affect the representation of gender, sexual identities and sexual dissidences, and sexual decadence(s) in literature and culture from a comparative perspective in the *fin-de-siècle* period, ranging from the early beginnings of modernism circa 1890 through the period leading up to the Second World War? What might comparative analysis reveal about the effects of sexually dissident subcultures in early 20th century Europe on the production of literature, art, film, gender, or understandings of cultural decadence?

Whether or not *fin-de-siècle* sexualities were produced discursively through the shift described by Foucault, his formulation seems very much based on a history of western sexualities. Broadening the comparison beyond Europe and the West, the seminar will also address and compare gender, sexual identities, sexual (sub)cultures, and/or sexual decadences at the *fin de siècle* in cultural contexts outside of the Euroamerican axis.

Friday, April 25, 1:30 PM – 3:30 PM

Gail Finney, UC Davis

“Gender-Bending at the *Fin de Siècle*: How Decadent Is It?”

Jennifer Burns Levin, UC Irvine

“Masochism in Circulation: Dissident Discourses of Sexualized Pain at the *Fin de Siècle*”

Roxana M. Verona, Dartmouth College

“Fin de Siècle ou belle époque? L’espace autobiographique d’Anna de Noailles”

Saturday, April 26, 1:30 PM – 3:30 PM

Elizabeth Richmond-Garza, UT Austin

“Heart Attacks and Severed Heads: Intermediate Sexualities in Chekhov and Wilde”

Noriko Hiraishi, U of Tsukuba

“Femme Fatale and Sapphic Desire: Japanese Women Writing Around 1910”

William J. Spurlin, U of Sussex

“Sexual Dissidence and Collective Memory at the Margins: Lesbians Under the Third Reich”

C11 **Final Curtain: Time and the Stage**

Room C 03 Seminar Organizer: **Glenn A. Odom**, Whitman College

The relationship between time and representation is problematic even when figured within the context of Western theatre. Between Aristotelian notion of unity and postmodern fracturing of meta-narratives, there exists a vast array of theatrical representation both of time itself and of the representation of time. When moving outside of Western literature, conceptions of time — to say nothing of the theatrical representations thereof — vary even more drastically. This seminar seeks to explore the linkages between time as presented and experienced on stage in a variety of theatrical or performance spaces and the ideologies that underpin these notions of time. To what extent do variations in theatrical structure correspond to variations in philosophies of time? Can differences between genres be explained in terms of concepts of time? Is there a significant difference between representational strategies in cultures that have a religious or philosophical investment in teleology? As theatrical traditions develop in various cultures, to what extent do these developments correlate with new conceptions of temporality?

Friday, April 25, 1:30 PM – 3:30 PM

Catalina Florina Florescu, Rutgers U

“Pain as Dark Comedy in Paula Vogel’s *Baltimore Waltz*”

Michelle Toumayants, Penn State

“Slavery, Memory, and the Middle Space”

Bambi F. Billman, UConn Storrs

“Remembering Revolution, Mythologizing History: Césaire, the Théâtre du Soleil, and Modern Cultural Crossroads”

Suzanne Marie Hopcroft, Stanford U

“The Omnipresent Matriarch as Vehicle for Cultural Criticism in Lorca’s *Bernarda Alba* and Islas’s *The Rain God*”

Saturday, April 26, 1:30 PM – 3:30 PM

Kelly Anne Hicks, UC Santa Cruz

“The Disruptive Performance of Time and Space in Virginia Woolf’s *Between the Acts*”

Magda Romanska, Emerson College

“Time and Space: Theory of Relativity in Robert Wilson’s *Einstein on the Beach*”

Leonardo F. Lisi, Yale U

“Time and Modern Drama”

Glenn A. Odom, Whitman College

“‘The End of Nigerian History’: Wole Soyinka and Yorùbá Historiography”

C12 **Gender and the Mapping of Governance**

Room Seminar Organizers: **Robin Truth Goodman**, Florida State U, and **Barry J. Faulk**, Florida State U
C 11

The new mobility of women in the workforce and the global metropolis in the late 19th century is regarded as one of the hallmarks of modernity. This triumphal view overlooks how new liberties for women often accommodated the new exigencies of governance. Foucault reminds us that modernity presumed a new, more encompassing knowledge of sexuality deployed to discipline individuals and normalize entire populations. We consider, as Judith Butler observes, “how colonial and nation-states rehearse gender relations in the consolidation of state power,” but we are also interested in how gender infuses other institutions of government including state, city, local, regional, and global power relations, agencies, initiatives, and networks; corporate, NGO, and other organizational structuring; spatial distributions and personnel deployments; the division between private and public spheres and responsibilities; the constitution of democracy; the composition of the law, its techniques of enforcement, and its practices of sovereignty; and the like.

Friday, April 25, 1:30 PM – 3:30 PM

John Marx, UC Davis

“Sexual Life and State Failure”

Robin Truth Goodman, Florida State U

“Women in Combat and the Liberalization of Labor in the Military: Chain of Command at Abu-Ghraib”

Masood A. Raja, Kent State U

“Women, Islam, and the Concept of Motherhood in the works of Muhammad Iqbal and Quratulain Hyder”

Laura Prindle Rice, Oregon State U, **Karim Hamdy**, Oregon State U

“Tahar Haddad’s Tunisian Women in Shari’a and Society: Women’s Rights, Progressive Islam, Ijtihad — cultural translation / political transition”

Saturday, April 26, 1:30 PM – 3:30 PM

Barry J. Faulk, Florida State U

“Walter Sickert’s Music Hall Scenes and the Late Victorian Social Explorer”

Mark Garrett Cooper, U of South Carolina

“Universal City: ‘Movie’ Actresses Control Its Politics”

Jennifer A. Wicke, U of Virginia

“Geographies of Enchantment: Gender, Celebrity, and the Global Sublime”

C13 **Geographies of Desire: Sexual Tourism and Narratives of
Rebellious Travel**

Room
W 21

Seminar Organizers: **Nicholas G. Salvato**, Cornell U, and **Maria
Francesca Fackler**, Davidson College

What are the relationships among travel narratives, tourism, and desire? In *Sultry Climates: Travel and Sex Since the Grand Tour*, Ian Littlewood speculates that “[d]uring the second half of the [nineteenth] century, easier foreign travel encouraged a tourism of escape. For those who had the means, it was now possible to reject at will the social and moral restrictions of life at home: the rebel could become a tourist.” Building upon Littlewood’s claims, this seminar seeks to explore the effects of late-nineteenth century developments in tourism as they were alternatively circulated, newly embodied, and significantly transformed in the twentieth century and beyond. The seminar will also investigate how earlier instances of sexual tourism and narratives of touristic desire may be read as prefiguring this tourism of escape, and how accounts of early exploration and colonialism register and record sexual yearning. We will address the central role that desire plays in tourism across different historical moments, and how artists become figures of “escapist” and “rebellious” travel. As we investigate the shifting status of desire as a forceful motive, guiding principle, or effective product of tourism, we will also interpret the influence of touristic desire on and animation in important works of art.

Our seminar intends to survey the emergent field of studies in sexual tourism, and seeks answers to questions such as the following: Who are the subjects of touristic desire, and what (or whom) do they want? What modes of embodiment, perception, and interpellation characterize both these tourists and the objects of their longing? What roles, often imbricated, do gender, class, race, and sexual orientation play in the constructions of both the tourist and his or her “others” as figures of desire? What are the relationships between tourists’ habits of being, knowing, and yearning and the artistic forms in which these habits are recorded? How do tourists express dissatisfaction or lack of requital? When and where do tourists’ practices of sexual and economic exploitation coincide—and in what moments and ways, if any, has sexual tourism been disarticulated from the hegemony of capital? How do modern technologies of transportation and communication shape—and how in turn are they marked by—tourists’ subject positions and pleasures? Finally, how does the phenomenon of longtime expatriatism make “tourists” of travelers who return to their countries of origin? In what ways, for instance, does the particular nexus of alienation and nostalgia inflect the desires of expatriate artists upon their return?

Friday, April 25, 1:30 PM – 3:30 PM

Touristic Desire and its Antecedents

Moderator: **Maria Francesca Fackler**, Davidson College

Andrea J. Walkden, Queens College - CUNY

“Boarded and Abroad: The Case of Defoe’s Cavalier”

Eric R. Lindstrom, U of Vermont

“What Wordsworth ‘Planted’”

Alexandra P. Peat, U of Toronto Scarborough
“Unravelling Desire: Romance, Renunciation, and Modern Travel”
Nicholas G. Salvato, Cornell U
“Gertrude Stein in Hollywood”

Saturday, April 26, 1:30 PM – 3:30 PM

Explorations of the “Exotic”

Moderator: **Nicholas G. Salvato**, Cornell U

Colin R. Gillis, Yale U

“‘The Idea of Dominating Us’: Sexual Tourism in D. H. Lawrence and Al-Tayyib Salih”

Kamran Javadizadeh, Pomona College

“‘We are in a cloud’ or: John Berryman Must Die”

Maria Francesca Fackler, Davidson College

“‘Un touriste ne meurt jamais’: Dany Laferrière’s *Vers le Sud* (*Heading South*) and the Limits of Sexual Tourism”

Caroline Beschea-Fache, Davidson College

“French Vanilla: Métissage Narrative and the Commercial Sexploitation of the Exotic”

C14 **Hinterland of East-West Interplay of Reality**

Room C 02 Seminar Organizers: **Yoshihiro Yasuhara**, Florida State U, and **Ikuho Amano**, U of Nebraska Lincoln

Behind the foreground of historical theorization of reality lies the hinterland, where multitude realities are yet to be theorized. Such dynamics of hinterland demand more critical attention in an East-West intellectual interplay, given that the western concepts of reality often fail to fully grasp the reality of the eastern modernity. For instance, the Japanese political theorist Masao Maruyama questions the “characteristics of Japan’s modernity in which supermodernity and premodernity are peculiarly intertwined.” From this perspective, he also criticizes the recourse of the historical discourses on modernity to a taxonomical application of the Western theories to the reality of modern Japan, a recourse that leads to overcoming modernity by leaning toward its stereotypical premodern legacy. As a possible solution to this problem, Maruyama posits a notion of cultural heterogeneity — an interconnected theorization of East-West intellectual relations that can also transform Japan’s premodernity, and thereby he attempts to formulate a new tradition of theorizing modern reality. Maruyama’s view in 1961 may well be a point of departure not only to reify various kinds of reality and modernity that remain to be theorized in Japanese literature, but also to invite the discussion of the evidence of such a hinterland in other Asian literatures.

Friday, April 25, 1:30 PM – 3:30 PM

Chunlin Li, UC San Diego

“Image, Concept, Sign—Toward an East-West Comparative Epistemology”

Yuka Amano, Penn State

“Modernity and Nationalism in Romantic Literature: Izumi Kyoka’s *Yashagaike* and Gerhart Hauptmann’s *Die Versunkene Glocke*”

Xin Wei, Penn State

“Modernity of Procrastination in Different Cultural Contexts: *Kokoro* and *Hamlet*”

Ikuho Amano, U of Nebraska Lincoln

“Modernity’s Introversion: Decadent Hermitages in Satō Haruo’s *Denen no yūtsu* and J.K. Huysmans’s *A Rebours*”

Saturday, April 26, 1:30 PM – 3:30 PM

Chia-li Kao, Indiana U Bloomington

“(Inter)national Ambiguities: Reinterpretation of Japanese Marxism and Modernity in Kobayashi’s *The Crab Boat*”

Masaki Mori, U of Georgia

“Escape from Modernity via the Hinterland”

Yoshihiro Yasuhara, Florida State U

“The Potential of the Reemerging Avant-garde in Postwar Japan”

Keiko Nakano, John Carroll U

“Challenge Behind the Text: Minae Mizumura’s *Shishosetsu from Left to Right*”

Reiko Tachibana, Penn State

“Diasporic Writers and Landscapes of Japan”

C15 **Home Fronts, 1850-1950**

Room Seminar Organizer: **Elissa M. Zellinger**, UNC Chapel Hill
W 04

Behind the story of every soldier is the story of the home front. For those who remain, letters from loved ones or journalistic accounts intersect the wartime experience. Melville’s experience of the American Civil War, for example, was shaped by reportage, largely that of the *Rebellion Record* and other pictures, newspapers, and journals that claimed to document the “real war” for its readers. Thus for an artist on the home front, the experience of the war is explicitly mediated by the circulation and exchange of written and photographic accounts. This panel will focus on the expressions of those who remain behind battle lines, who register the movement of war from a distance. For them, the experience of war becomes the experience of mediation. By tracing the many shifts of war through those removed from it, this panel will examine how artists meditate on the experience of mediation.

The hundred-year period from roughly the American Civil War to the close of the Second World War permits an examination of texts beginning with the development of mass media and communications markets (faster, wider circulation of newspapers,

sketches and photos appearing in print), but prior to the development of more immediate and invasive capabilities (television sets in the home, live feeds, digital media). Shaping the period in consideration of these media technologies foregrounds the interaction of expression and mediation. This panel will contribute to understanding how texts negotiate these issues of representation, raising larger questions about the literary experience of war and its complicated relationship with media.

Friday, April 25, 1:30 PM – 3:30 PM

Karsten H. Piep, Union Institute & U

“‘A Life Like a Movie-Film’: Romantic Longings for War”

Melissa Hillier, NYU

“The Poetry of War and the War over Poetry”

Elissa M. Zellinger, UNC Chapel Hill

“Melville and the Media”

Saturday, April 26, 1:30 PM – 3:30 PM

Dermot A. Ryan, Loyola Marymount U

“Reading the Marks of Distinction: Travel, Writing, and the Production of Empire in Maria Edgeworth’s Irish Writing”

Emily Royse Green, Georgetown U

“Reevaluating the European Hybrid: An Exploration of Culture, Community and the Third Space in Aichinger’s *Die groessere Hoffnung*”

Philippa C. Gates, Wilfrid Laurier U

“There’s no place like home! World War II, Women, and the Home Front Film”

C16 **Materialist Departures and Libertine Literatures: Philosophical Journeys to Forbidden Destinations**

Room C 13 Seminar Organizers: **Frédéric Conrod**, Creighton U, **Murielle M. Perrier**, Princeton U, and **Thomas Robert Parker**, Vassar College

From Democritus and Epicurus on, materialism has belonged to the school of subversion. Marginalized by major trends of religious and philosophical thought, it has nevertheless persisted to the Modern Age. In the seventeenth century it became the discourse of the libertins érudits, flew against Cartesian rationalism and questioned the relationship, or indeed the very distinction, between God and Nature. Writers such as Gassendi, Saint-Évremond, Spinoza, and Bayle, provided a springboard for the concept’s development in the eighteenth century where the materialist discourse evolved into enquiries regarding sensibility and hedonism made by writers such as Diderot, Casanova, and the Marquis de Sade inflected purely religious questions, thus engendering a libertinage de moeurs.

Friday, April 25, 1:30 PM – 3:30 PM

Brooke A. Holmes, Princeton U

“Living Atomism: Democritus and the Unholy Union of Ethics and Physics”

Thomas Robert Parker, Vassar College

“Aesthetic Theory, the Stage and the Farm: the Unlikely Battlefields of Epicurean Atomism and Cartesian Rationalism”

James A. Steintrager, UC Irvine

“Obscenity as Social Fact and Material Force”

Saturday, April 26, 1:30 PM – 3:30 PM

Frédéric Conrod, Creighton U

“Mapping the Libertine Body: Sade’s Juliette and the Exploration of the European Margins”

Vernon Hyde Minor, U of Illinois Urbana-Champaign

“Sensibility and Hedonism: Diderot’s love/hate relationship with François Boucher”

Murielle M. Perrier, Princeton U

“Pleasure: A Sensational Voyage in La Mettrie’s *L’Art de jouir*”

Andrew Benjamin Warren, UC Irvine

“Unentangled Intermixture”: Love in Shelley’s Materialism”

C17 **Middle Passages: Poetics and Ethics of Suspension (II)**

Room W 01 Seminar Organizer: **Katrina Marie Harack**, UC Irvine

Between the poles of departure and arrival, inquiry and conclusion, creation and apocalypse lies the great middle, the part of the journey where movement and stasis confront each other dialectically. Wandering or floating adrift in medias res always retains some relation to port — or does it? In this seminar, we seek, with apologies to Frank Kermode, the sense of a middle. These papers close read, theorize, and critique representations and formalizations of suspension in its many contexts and guises, with special attention to the ethical demands and licenses suspension entails. In five sessions — organized under the rubrics of Travel and Dislocation; History and Narrative; War, Violence, Ethics; Limbo, Perpetual Motion, and Possibilities for Action; and Narratological Ethics — we will address mediation, liminality, times and spaces in between, and the relation between means and ends. Engaging the resources of epistemology, theology, geography, and technology, we ask how literature, visual arts, and other media thematize and formalize these concerns, investigating their implications for poetics and for an ethics of narrative.

Friday, April 25, 1:30 PM – 3:30 PM

Sara Marzioli, Penn State

“Dynamics of Stillness: Historical and Ontological Inquiries in William Demby’s *The Catacombs*”

Karen Elizabeth Bishop, UC Santa Barbara

“A Poetics of Suspension: Form, the Common Place, and Historical Intervention in the Baudelarian Prose-Poem”

Katrina Marie Harack, UC Irvine

“The Ethics of Metafiction: Suspension in Toni Morrison’s *Jazz*”

Joseph V. Ricapito, Louisiana State U

“Alfonso de Valdes’ *Dialogue of Mercury and Charon*”

Saturday, April 26, 1:30 PM – 3:30 PM

Magali Armillas-Tiseyra, NYU

“Strategies of Suspension: Means of Dislocation in Mercedes Santa Cruz y Montalvo, Comtesse de Merlin’s ‘La Havane’ (1844)”

Moshe S. Rachmuth, U of Oregon

“Floating and Talking – Short Marine Escapades in Twain and Svevo”

Evelyn Ferraro, Brown U

“Suspended in Becoming: Exile and Negotiation of Identity in Ebe Cagli Seidenberg’s novels”

Ronda C. Henry, Indiana U-Purdue U Indianapolis

“‘Keep on Using Me Until You Use Me Up’: Herman Melville, Charles Johnson, and the Journey Toward Intersubjective Black Masculinity”

C18 **Neither Here Nor There: Interrogating Representations of Transnational Labor ***

Room W 08 Seminar Organizers: **Lisa B. Felipe**, UCLA, and **Amy Tahani-Bidmeshki**, UCLA

In this present era of globalization, the movement of bodies for hire has taken on complex geographical trajectories with equally complex political ramifications. From the heavily contested and debated legality of migrant workers around the Mexico-U.S. border, to the “brain drain” phenomena currently experienced by so-called developing nations due to the loss of workers to overseas jobs, and even movement of jobs to cheaper labor markets — all these movements seem to be markers of an increasingly mobile global population completely in tune to the free flow of capital across established borders. As the mobility of laboring bodies becomes celebrated as indicators of dissipating national boundaries towards more open global affiliations, the often violent processes of migration and displacement are occluded by popular discourses in order to ensure the continued free flow of capital. Thus we continually fail to fully recognize and address the reality Foucault identifies, namely that “the body is [...] directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs...”. The goal of this panel is to explore the various discourses about laboring bodies, especially as they traverse boundaries and borders.

Saturday, April 26, 1:30 PM - 3:30 PM

Lisa B. Felipe, UCLA

“Producing Bodies for Hire: Representations of Overseas Filipino/a Workers in the Philippine Imaginary”

Elena Foulis, U of Arkansas

“Justified Violence: Femicidios en Juarez”

Aynne E. Kokas, UCLA

“Border Insecurities: Code 46, Ultraviolet and Spatial Representations of Shanghai in Contemporary Western Cinema”

Saturday, April 26, 3:45 PM - 5:45 PM

Benjamin Lawrence Balthaser, UC San Diego

“Traveling Against Empire: Reading the Anti-Imperial Politics of Travel and Migration in the Depression Left”

Robert Paul Schmidt, Independent Scholar

“Ambition and Socio-Economic Mobility: Investigating Adam Smith and Labouring-Class Poets”

Amy Tahani-Bidmeshki, UCLA

“I suppose it’s impossible for people like you [...] to understand my kind?: Labor, Class, and Solidarity in Paule Marshall’s *The Chosen Place, the Timeless People*”

C19 **Nomadism, Community, Inhabitancy and the “Emergency State”**

Room Seminar Organizers: **Robert P. Marzec**, Purdue U, and **Asimina**
C 07 **Karavanta**, National & Kapodistrian U

This panel constitutes an effort to consider the future of theory and literary studies, in the following specialized manner. The concept of Nomadology as developed by Deleuze and Guattari offered a certain promise of “unsettlement,” a destabilization of naturalized relations in the disciplined social order. Widespread dissemination of security measures on a global scale — symptomatic of what Agamben calls the “Emergency State” — would seem to confirm previous criticisms of D&G: that the nomadic promise is little more than a romantic ideal. Is this the case? Are we to abandon an ontological exploration and development of nomadism? Or might we still find of value the nomadic critique, and its promise of a subversion of the fundamental social fabric? This panel investigates not only the perversions of community and inhabitancy and the violence that follows, but the potentials for nomadism to produce a proper political event for inhabitants and their communities.

Friday, April 25, 1:30 PM - 3:30 PM

Adam V. Spanos, Dartmouth College

“Anticolonial writing as Resistance: Moving with C.L.R. James”

Christina Dokou, National & Kapodistrian U
“Mobilis in Mobile’—An Intellectual’s Inside Guide”

Mike Hill, SUNY Albany
“On the Failure of People: Political Community and Perpetual War”

Robert P. Marzec, Purdue U
“The End of Habitation”

Saturday, April 26, 1:30 PM - 3:30 PM

Christine Marie Battista, SUNY Binghamton
“Postcolonial Ecologies in the Age of Globalization: Ngugi’s *Devil on the Cross* and the Politics of Environmental Racism”

Nina Morgan, Kennesaw State U
“Is there a Nomadology of Justice?”

R. Radhakrishnan, UC Irvine
“Between Literal and Metaphorical”

Asimina Karavanta, National & Kapodistrian U
“Not as Nomad: A Woman’s Narrative of Crossing Borders in Chimamanda Ngozi Adichie’s *Half a Yellow Sun*”

C20 **Operation Sedition is a Go: Democracy and its Discontents
(Saturday only)**

Room W 07 Seminar Organizer: **Bidhan Roy**, Goldsmiths College, U of London

“Democracy has always been suicidal, and if there is a to-come for it, it is only on the condition of thinking life otherwise, life and the force of life.” — Jacques Derrida
Is not democracy that which assures me the right to act and speak against it? And is not this precisely what constitutes its to-come, its inability ever to be done? Sedition then is constitutive of democracy; it is its very historicity. Democracy then is always magnetized toward its limit, toward that which will terrorize it to keep its à venir open. It is not stability or rest but a continuous call for unrest that prevents its atrophy. Yet today the very possibility of this call is in question. Democracy put in the service of global capital has come to claim its transnational validity. It has become its own alibi used as a warrant for measures taken against the voices that put the authority of its law that is monopolized by the West in question. But to protect or immunize democracy against its others is to limit it, to suspend it. One assassinates it in order to prevent its suicide, so to speak.

The seminar will open the questions on democracy and sedition, democracy as precisely what keeps open the coming of the other that interrupts the course of its history by making it. Are the voices of sedition — sedition is always in plural — possible today? Is the need for political violence inherent in democracy? Democracy true to its name will never master the specters of alterity that threaten its dissolution. And does not our responsibility, in the very name of democracy, reside in cultivating the ethos of alterity — that is, of a certain irresponsibility?

Saturday, April 26, 1:30 PM - 3:30 PM

Munia Bhaumik, UC Berkeley

“Democracy’s War: The Paradox of Responsibility in Henry David Thoreau’s ‘On the Duty of Civil Disobedience’”

Hema Chari, Cal State Los Angeles

“Bordered Bodies and Emigrated Spaces: In/Excluding Arab-American Identities and Citizenship”

Andrea M. Quaid, UC Santa Cruz

“Juliana Spahr and Andrea Bowers: Imagining an Ethics of Responsibility”

Cory Stockwell, U of Minnesota

“The Futures of Participatory Democracy”

Bidhan Roy, Goldsmiths College, U of London

“Democracy, Globalization and Islam in Britain”

C21 Roving Artists and the Reification of Lived Experience

Room Seminar Organizers: **Julia A. Walker**, U of Illinois Urbana-Champaign, and
W 20 **Barbara Ching**, U of Memphis

This panel examines how artists who travelled into, out of, and around defined cultural zones produced art objects out of others’ lived experiences. Reified into conventional artistic forms, these art objects were imagined to transcend their geographical and cultural specificity, even as they were dependent upon it. From the horrific images of war-torn Europe that model-photographer Lee Miller presented to the readers of *Vogue*, to the Appalachian folks songs that anthropological “song-catchers” such as Alan Lomax recorded and archived for the Smithsonian Institution, to the characters that anonymous traveling actors created for rural audiences at the turn of the 20th century, art in the modern period claimed an object status for itself that both relied upon and denied a spatio-temporal rupture from its source. This panel explores how a variety of lived experiences were rendered into art objects that paradoxically depended upon and denied the modern artist’s “arrivals and departures.”

Friday, April 25, 1:30 PM – 3:30 PM

Roving Artists I: the Reification of Lived Experience in the Visual/Spatial Arts

Moderator: **Barbara Ching**, U of Memphis

Brett Ashley Kaplan, U of Illinois Urbana-Champaign

“Lee Miller, Arrivals, Departures, Receptions”

Gloria F. Orenstein, USC

“The Invisible Weavings of ‘le Hasard Objectif’ in the Surrealist Oeuvre of Alain Glass”

Julia A. Walker, U of Illinois Urbana-Champaign

“The Railroad to Realism: Dion Boucicault and Late-19th Century Acting”

Jacob M. Juntunen, U of Illinois Chicago

“Using Travel to Represent Nation: Tectonic Theater Project’s *The Laramie Project*”

Saturday, April 26, 1:30 PM – 3:30 PM

Roving Artists II: the Reification of Lived Experience in the Aural/Temporal Arts

Moderator: **Julia A. Walker**, U of Illinois Urbana-Champaign

Barbara Ching, U of Memphis

“The Marketplace as Meeting Place in Stories of Songcatchers”

Eric P. Titterud, UC Irvine

“‘Cabin Fever at 65mph’: The Transience of Touring in Punk ‘zines’”

Curtis Bauer, Texas Tech

“Travel as Poetic Act: Arrivals and Departures as Necessity in Poetic Composition”

C22 **The Challenge of Justice**

Room C 14 Seminar Organizer: **Rebecca Saunders**, Illinois State U

Justice, both as a concept and as a set of institutional practices, is insuperably beset by challenges: how to distinguish justice from revenge; what relation justice bears to other forms of the good; whether justice should be retributive, corrective, or distributive; how to distinguish perpetrators from victims in circumstances of sustained conflict; what constitutes “guilt,” “responsibility,” or “justice” itself; and what emotions (anger, grief, indignation, disgust), if any, should be brought to bear on the reasoning of law.

Friday, April 25, 1:30 PM - 3:30 PM

María Mercedes Andrade, U de los Andes

“Judgment, Justice and Responsibility in Walter Benjamin”

Rebecca Saunders, Illinois State U

“Dostoevsky on Transitional Justice: Reason, Punishment, Forgiveness”

Rei Terada, UC Irvine

“Court of Appeal: Adorno’s Critique of Justice”

Saturday, April 26, 1:30 PM - 3:30 PM

Martin Blumenthal-Barby, Yale U

“‘A peculiar apparatus,’ or Kafka’s Thanatopoetics of the State of Exception”

Corina Lacatus, U of Illinois Urbana-Champaign

“Public Shaving: Shame, Female Sexuality and Justice at the Time of the Liberation”

Sharareh Frouzesh Bennett, UC Irvine

“Woman Never Leaves, Justice Never Arrives: On Shahrnush Parsipur’s *Women without Men*”

C23 **The European Novel Between Reaction and Revolution, 1815-1848**

Room W 03 Seminar Organizer: **Tobias Boes**, Notre Dame

Both socially and formally, the European novel during the period from 1815 to 1848 found itself at a crossroads between reaction and revolution. Socially, the genre which had served as an early mouthpiece of bourgeois liberal ideology had to reconcile itself to a period of brutal repression in the wake of the Congress of Vienna. Formally, it began to chart an uneasy course from the idealistic and introspective preoccupations of romanticism towards the entirely different set of artistic conventions that have come to be known as literary realism.

Our panel assembles comparative papers that examine aspects of this tension in its various manifestations throughout the European continent. Speaking in the most general terms, we are interested in work that critically reflects on the many riddles and paradoxes that characterize the European emergence into “modernity.” How do the novels of this period complicate the claims that modernity was an inevitable and uniform outgrowth of the European enlightenment? What alternatives to, and local variations of, modernization are discussed and depicted in these works? How do supposedly “obsolete” literary conventions, such as the ballad or the picaresque, resurface in the novels of this period? And what conceptual apparatuses – sociological, literary, economic – can productively be brought to bear on the novel in such a transitional state?

Friday, April 25, 1:30 PM - 3:30 PM

Moderator: **Tobias Boes**, Notre Dame

Susan Mooney, U of South Florida

“Early Signs of Modernism’s Men: Mary Shelley’s *Frankenstein* and Honoré de Balzac’s *Père Goriot*”

William N. Coker, Yale U

“The Novel as a Mirror of Time in Goethe and Jean Paul”

Eric S. Downing, UNC Chapel Hill

“Paint it Black: Politics and Allegory in Gotthelf’s *Die Schwarze Spinne* and Stifter’s *Brigitta*”

Crisillia Benford, U of Chicago

“Selling the Revolution to the English: Reynolds’s *Mysteries of London*”

Saturday, April 26, 1:30 PM - 3:30 PM

Moderator: **Eric S. Downing**, UNC Chapel Hill

Victoria Somoff, Dartmouth College

“The Death of the (Mock) Author: The Cycle and the Novel in Russian Prose of the 1830s”

Tobias Boes, Notre Dame

“Children of Their Times: On the Formation of a Generational Consciousness in the Bildungsromane of Karl Leberecht Immermann and Stendhal”

Luba Golburt, UC Berkeley

“The Russian Historical Novel: Between Sir Walter and Les Jeunes-France”

Norma Wimmer, UNESP, Sao Paulo State U

“Balzac and History”

C24 **Travel Narratives in Science Fiction**

Room W 14 Seminar Organizer: **Yu-I Yvette Hsieh**, Rutgers U

From its inception in the nineteenth century, science fiction has used the motif of traveling to engage in critical inquiry of the issues brought by the advancement of science. As epitomized in Mary Shelley’s foundational text, the secret of Victor Frankenstein’s scientific experiments unfolds through epistolary accounts of Robert Walton’s expedition to the Arctic. In his first major work, *The Time Machine*, H. G. Wells also relies on the figure of a lone traveler to launch a socialist critique. Throughout the twentieth century, travel narratives continue to be the defining feature of science fiction. This panel explores different aspects of how travel narratives function in science fiction. To the extent that travel writing and science fiction can be categorized as two distinct genres, what mutations do they engender when they collaborate? In what ways can we say that travel narratives and science fiction are both cultural products of Enlightenment and modernity? From the cyberpunk movement in the 1980s, how do travel narratives in SF reflect a shift in geopolitics — a re-Orientalized move to Asia, for instance?

Friday, April 25, 1:30 PM - 3:30 PM

Hannah Rose Allen, Washington State U

“Subjective and Transgressive Narrative: Jack London’s Future Histories and the Mediation of Time”

Kiyoong Jang, Texas A&M U

“Edgar Allan Poe and The Author-Fiction: *The Narrative of Arthur Gordon Pym of Nantucket* (1838)”

Vered Weiss, San Francisco State U

“Creation of Life; Infection of Death: Unearthing the Voyages of the Monster”

Saturday, April 26, 1:30 PM - 3:30 PM

Suparno Banerjee, Louisiana State U

“The Calcutta Chromosome: A Novel of Silence, Slippage and Subversion”

Claudia Barbosa Nogueira, U of Tulsa

“Cinematic Representations of Earth and Transnational Subjectivities”

Yu-I Yvette Hsieh, Rutgers U

“Mapping the Anime Body”

Brian Adam Smith, Emory U

“The Posthuman Ear: an Essay on the Culture of Prosthetic Sound”

C25 **Traveling Communications: Analyzing Letters and Correspondence**

Room

C 10

Seminar Organizer: **Naomi Shulman**, UC Berkeley

In conjunction with the theme of “arrivals and departures,” this panel concentrates on correspondence. In the process of letter-writing, the travel of bodies and words becomes entangled in complex ways. Rather than standing in for an absent writer, the letter enacts its author’s voice simultaneously as an immediate presence and a tangible absence. The ambivalence of the letter’s bond between the physical and the textual asks us to consider its affective charge and investigate its scope — its promises and limits — as communication. By examining the letter’s mobility, this panel pursues investigations of correspondence’s transforming power, as well as the points at which the force of the letter’s communication may falter or rupture. Thus, the panel provides a forum in which to conceptualize the problem of arrivals and departures in various ways through the letter’s movement. Papers included consider the letter’s historical dimensions and its temporal and spatial coordinates, investigating issues posed by the concept of the dated text and its purposefully circumscribed navigation of place. The issue of communication involves considerations of voice and address and thus of the relation between author and reader, questioning the implications of reading letters directed toward a private recipient or those anticipating a public audience. Thinking through correspondence’s problematization of generic divisions, the papers included theorize letter-writing in contrast to other genres. They investigate how correspondence of various sorts becomes part of, and defines, other genres and media, exploring in what ways we might examine the epistolary as a medium or mode of writing as well as a distinct category.

Friday, April 25, 1:30 PM - 3:30 PM

Monica Cure, USC

“Writing Home/ Homely Writing: The Rise of the Postcard in the Age of Empire”

Kanchuka Nayani Dharmasiri, UMass Amherst

“Chekhov’s Paradise and Lawrence’s Dark Apathy: Accounts of Sri Lanka by Late Nineteenth and Early Twentieth Century Literary Figures”

Michael Bogucki, UNC Chapel Hill

“To a Dead Whale: Louis MacNeice, Travelling Modernism, and Letters from Iceland”

Saturday, April 26, 1:30 PM - 3:30 PM

Naomi Shulman, UC Berkeley

“Navigating the Meridian: An Encounter with the Correspondence and Poetics of Paul Celan and Nelly Sachs”

Lindsey M. Freer, Graduate Center - CUNY

“Gender and Place: Mid-Century Letters and Journals Between Poets”

Susanne E. Hall, UC Irvine

“The Letter in the Age of Televised War: Robert Duncan and Denise Levertov in the Sixties”

C26 **Variations on the Picaresque**

Room Seminar Organizer: **John Andres Ochoa**, Penn State
C 12

There is no single “picaresque.” The genre has gone through a number of permutations, from its nihilistic origins in 16th century Spain with the Lazarillo, through the Continental and British rogues’ stories of the 18th century, and on to the “Road” genre in 20th century literature and film. However, certain continuities are observable: the hard-luck protagonist, the notion of travel, the series of apprenticeships, the stink of failure.

Friday, April 25, 1:30 PM - 3:30 PM

Patricio E. Boyer, Notre Dame

“El tribunal de mi propia conciencia”: Colonial Identity and the Spanish-American Picaresque”

Monica Popescu, McGill U

“Cold War Picaresque: Nadine Gordimer’s *A Sport of Nature*”

Colin Hugh Moore, Stanford U

“The Picaresque on Stage”

Saturday, April 26, 1:30 PM - 3:30 PM

Ramona M. Uritescu-Lombard, Harvard U

“The Modernist Anti-Picaresque: Céline’s *Voyage to the End of the Night*”

John Andres Ochoa, Penn State

“The Picaro, the Law, and Bad Education”

Tatiana V. Barnett, Independent Scholar

“*Theophilus North* by Thornton Wilder as an American Picaresque”

Margaux Cowden, UC Irvine

“Vagrant Gender: Allegorizing Isabelle Eberhardt”

C27 **World Writers and Local Place**

Room C 09 Seminar Organizer: **Allison B. Carruth**, Stanford U

What are the relationships between global novelists — whose works are translated almost instantly into dozens of languages — and the local places and spaces that those works alternately memorialize and critique? If we consider such contemporary novelists as J.M. Coetzee, Toni Morrison, Orhan Pamuk, Salman Rushdie, and Ngũgĩ wa Thiong’o, how are we to account for the conflicts between local narratives of conflict, oppression, and environmental injustice and the novelist’s own status as an expatriate, exile, or cosmopolitan artist? This seminar will investigate the complex dialectic of local and global in the life and work of such “world writers.”

Friday, April 25, 1:30 PM - 3:30 PM

Babli Sinha, UCLA

“Between departure and arrival: Modernity in Mulk Raj Anand’s *Untouchable*”

Joshua Patrick Beall, Rutgers U

“Modernism and the Global Author: The Case of Witold Gombrowicz”

Saturday, April 26, 1:30 PM – 3:30 PM

Louisa Matmati, U de Annaba

“Transgressions in Assia Djebar’s writing: being, space and women’s bodies”

Naomi Matsuoka, Nihon U

“Haruki Murakami as a New Yorker Writer”

Daniel J. Pope, UMass Amherst

“Island: Self-Exile and Self-Location in Jamaica Kincaid’s *Annie John*”

C28 **Narrative Death***

Room W 02 Seminar Organizer: **Amy M. Johnson**, U of Wisconsin Madison, and **Kim A. Rostan**, Marquette U

Death is an arrival and a departure for the deceased, as well as for those left behind — who leave one kind of life and arrive, like the dead, in uncharted territory. Culturally, we are awash in stories of the dead, which signifies the desire to come to terms with death and loss as well as the refusal to do so. This seminar investigates the various manifestations of death in narrative, from corpses to caesuras, the death of the author to Diana Fuss’s conception of “last words,” and surrealism’s exquisite corpses.

How are death and the dead objectified in different forms — poetry, prose, film? What is the perspective of the dead? How do we make sense of narratives about dead bodies or narratives from the perspective of a dead creature? How might we explain, for instance, the current cycle of horror films and television series focusing on zombies and vampires? How and why are these contemporary creatures different from their literary ancestors? Why are stories of the dead so compelling even while

discomfiting us? Have narratives of the dead changed over time (from Defoe's *A Journal of the Plague Year* to Ondaatje's *Anil's Ghost*, for example)? What do narratives of death and the dead share across cultures? Where do they differ?

Friday, April 25, 1:30 PM - 3:30 PM

Courtney Denine Marshall, UCLA

“Saving the Living?: Death as Escape in *The Execution of Wanda Jean*”

Carrie Ann Conners, U of Wisconsin Madison

“Economic Maladies: Illness, Death, and Capitalism in *The Big Money*”

Andrew S. Dicus, Graduate Center - CUNY

“Fantasies of Necropolitan Enlightenment: The Corpse, Objectivity, and Defoe”

Dongshin Yi, Texas A&M U

“Recycling Death in Marge Piercy's *Woman on the Edge of Time*”

Friday, April 25, 3:45 PM - 5:45 PM

Brian J. Williams, U of Wisconsin Madison

“Ghostly Narrator, Ghostly Reader”

Catherine A. Flynn, Yale U

“The Death of Our Mutual Friend”

Hala Herbly, UT Austin

“Treasures Without Price: Exchange, Expenditure, and Loss in Oscar Wilde's *Salome*”

Saturday, April 26, 1:30 PM - 3:30 PM

Amy M. Johnson, U of Wisconsin Madison

“A Natural History of Zombies”

Julia Emanuelle Krause, Johns Hopkins U

“The perspective of the dead”

Mary O'Neill, U of Lincoln

“Speaking to the Dead”

Kim A. Rostan, Marquette U

“Corpse, Context and the New Literary CSIs”

C29 **Music, Text, and Memory***

Room W 12 Seminar Organizer: **Paul-André Bempéchat**, Harvard U

The significance, meaning and power of music over our lives has never been in question, and has even been feared by numerous leaders. When prose or poetry is set to music, either in the sacred or the secular context, the impact is even more centered, focused and direct, whether during peacetime or in wartime.

The Lyrica Society for Word Music Relations here presents papers discussing the ways in which composers and authors — drawing from reality, fantasy and/or imagination — deploy different genres and syntaxes to respond to, challenge and recreate one another to produce a cultural memory for the new Global Village.

Friday, April 25, 1:30 PM - 3:30 PM

Prima la Musica o Prima la Parola?

Sarah Daughtrey, Elizabethtown College

“Caryatids of the Classical Canon: The lyric monologue, using iconic female figures from Greek mythology, as cultural, musical and literary retrospection and continuum”

Steven P. Rozenski, Harvard U

“The Visual, the Textual, and the Auditory in Henry Suso’s Vita or Life of the Servant”

Russell Knight, UC Santa Barbara

“Common-Tone Tonality and Schubert’s *Ihr Bild*: A Musical Parergon”

Amy M. Bauer, UC Irvine

“The Cosmopolitan Imagination in Ligeti’s *Weöres Songs*”

Friday, April 25, 3:45 PM - 5:45 PM

War and Memory

Luke B. Berryman, Boston U

“20th Century English Music, the Great War, and Havergal Brian’s ‘Gothic’ Symphony”

Colin Roust, Oberlin College

“‘L’Alouette et l’hirondelle’: Nostalgia and Hope in a Resistance Song Album”

Amy R. Blau, Whitman College

“Longing and belonging: musical adaptations of Selma Meerbaum-Eisinger’s poetry and their significance for Jewish and German cultural memory”

Saturday, April 26, 1:30 PM - 3:30 PM

Opera’s Very Nasty People

Kunio Hara, Indiana U Bloomington

“Nostalgia for Romance in Puccini’s ‘Il tabarro’”

Mustapha Marrouchi, Louisiana State U

“What’s Butterfly’s History: A Blank”

Anne Marcoline, UC Santa Barbara

“The *mise-en-évidence* of Faust’s un-doing: Louise Bertin and Faust’s operatic debut in France”

C30 **Displaced Cultural Production and its Political or Social
Engagement in the 21st Century***

Room
W 19

Seminar Organizers: **Natalia Navarro-Albaladejo**, Bucknell U, **John D. Riofrio**, U of Wisconsin Madison, and **Miguel A. Cabanas**, Michigan State U

The loss of faith in politics and economics as sources of social progress and individual salvation resulted in a renewed interest in culture as a means to regain some notion of telos. This loss of faith is a constant threat to displaced writers in that it often leads to disidentification and even perhaps estrangement. These writers thus often retreat into the less blatantly political, the abstract, in order to experiment in ways which may seem only tangentially related to the political. The trope, then, of formal and conceptual experimentation can also be linked productively to issues of exile, loss of faith or dramatic reinterpretation. This seminar would like to explore specifically some of these dynamics in displaced writing. Questions which we are interested in pursuing include: how does the geographical distance which defines exile ultimately inform the critical distance which enables (or disables) the exile writer to engage with “home” in productive, if often, complicated ways? Or further, in a globalized world in which displaced subjectivities reconstruct their personal and national identities through their cultural production, is it relevant to talk about the ethical commitment in their work? How does the theoretical turn towards ethics reflect in culture?

Friday, April 25, 1:30 PM - 3:30 PM

John Riofrio, U of Wisconsin Madison

“Memory, Trauma and the Failure of Language in *Novela negra con Argentinos*”

Miguel A. Cabañas, Michigan State U

“The Politics of (Auto) Biographical Fiction: Provocateur Fernando Vallejo writes ‘Colombia’ from Mexico”

Ana M. Marín, UT Austin

“Looking Back: Politics and Displacement in Contemporary Colombian Literature”

Friday, April 25, 3:45 PM - 5:45 PM

Naomi Baldinger, UCLA

“Without Exile, Who Am I? Yehuda Amichai, Mahmoud Darwish, and the Poetics of Exile”

Rachael R. Marks, Simmons College

“Embodied Memory & the Representation of the Specter of Palestinian Nationalism—Examination of Children’s Films Produced in the West Bank”

Carolina C. Santos, U de São Paulo

“Marginal literature, marginal project: notes on a contemporary Brazilian literature”

Keith O’Reagan, York U

“The Rules of Engagement: Tracing the Lineages and Influences in Political Aesthetics”

C31 **Reenacting Arrivals***

Room Seminar Organizers: **Vanessa H. Agnew**, U of Michigan, **Kader Konuk**, U
W 19 of Michigan, and **Martin Tremml**, Zentrum für Literatur- und
Kulturforschung Berlin

Recent scholars use the term reenactment to span everything from living history museums, technical reconstructions, and “nostalgia toys” to literature, film, photography, reality television, pageants, parades, and public history displays. What these forms may share is a concern with affect, restaging, individual testimony, suffering, everyday life, and conjectural interpretations of the past. This seminar uses the reenactment concept to ask what cultural and political work is performed when specific historical moments of arrival are reenacted in the present. In examining the cultural and political interests in the reenactment of arrival, the seminar aims to contribute to recent scholarship on reenactment as a form of historical representation.

Saturday, April 26, 1:30 PM - 3:30 PM

Vanessa H. Agnew, U of Michigan
“Towards a Theory of Reenacted Arrival”

Jonathan Lamb, Vanderbilt U
“Captain Cook’s Rearrival in Hawai’i”

Zaal Andronikashvili, Zentrum für Literatur- und Kulturforschung Berlin
“The Ambivalence of Autochthonous Paradigms in Texts on the Caucasus”

Saturday, April 26, 3:45 PM - 5:45 PM

Kader Konuk, U of Michigan
“Reenacting Humanism in Turkish Exile”

Jennifer Glaser, UPenn
“The Pre-History of Arrival: Re-Enacting ‘The March of the Living’ in Contemporary Jewish Culture”

Martin Tremml, Zentrum für Literatur- und Kulturforschung Berlin
“Arrival in an Old Land: Martin Buber in Jerusalem”

C32 **Prose of the World***

Room Seminar Organizers: **Nirvana Tanoukhi**, Stanford U, and **Na'ama Rokem**,
W 09 Yale U

Prose has come to present itself as a neutral category, as the form that writing naturally takes on in the absence of the intervention that creates bound language, meter and rhyme. As such a default mode of expression, prose seems to exist

everywhere and always. But, as scholars of the European middle ages, for example, have shown, prose is a mode of expression that emerges as the result of concentrated effort or of cultural and linguistic translation and transformation. In fact, as our perspective widens beyond the modern west, we realize that more often than not prose is the object of intense cultural scrutiny. This panel refunctionalizes a term put into currency in Hegel's *Aesthetics* - "prose of the world" as an invitation for a comparative discussion of literary form and its cultural and ideological underpinnings. One of our points of departure is the term itself: how do different languages call this thing? Under what conditions do historical and geographical "cultures" associate prose with the "prosaic"? At the most basic level, what are the different linguistic contexts in which prose is interpreted. For example, what are the different translations for "prose" and what is its opposite?

Our utilization of the concept prose and Hegel's powerful conjunction of "world" and "prose" serves as a fresh entry into the question of world literature, and the implied relationship between prose and modernity in "postcolonial" or "peripheral" literature. "Prose of the world" is, therefore, meant to indicate the multiple and interrelated conceptions of prose in different languages and cultures.

Saturday, April 26, 1:30 PM - 3:30 PM

Na'ama Rokem, Yale U

"Hegel's Prose of the World"

Sanjay Krishnan, UC Irvine

"The Institution of Realism in the Colony"

Indra Levy, Stanford U

"Replacing Poetry with Translation: on the formation of modern Japanese prose fiction"

Daniel D. Baird, Duke U

"Marginal Authority: Familiar Essays of Woolf, Zhou, and Soseki"

Sinan Antoon, NYU

"The Sub-Version of a Genre: The Iraqi Prose Poem"

Sunday, April 27, 10:15 AM - 12:15 PM

Enrique E. Lima, U of Oregon

"The Combined and Uneven Development of Prose"

Ulka Anjaria, Brandeis U

"The Poetic Past and the Margins of the Prosaic in Ahmed Ali's *Twilight in Delhi?*"

Yoon Sun Lee, Wellesley College

"Epic Prose: Lukács, Kang and Bulosan"

Nirvana Tanoukhi, Stanford U

"'The Time of Poetry' and 'the Space of Prose': Tradition, Adventure, and the Geopolitics of Postcolonial Arabic Genre Criticism"

C33 **Translational and Imitational Representations: Intertextual Vehicles for Intercultural Values***

Room W 10 Seminar Organizer: **Lina Lamanauskaite Geriguais**, Claremont Graduate U

The theme of this panel refers to the phenomenon of textual re-construction as it migrates trans-culturally, trans-historically, and trans-linguistically by means of translation and imitation. This seminar explores how translation can produce a re-creation of a literary text thereby shaping it into a vehicle for cultural values different from (or similar to) those of the original audience. Equally important to this seminar is the study that engenders inquiries of literary texts that intentionally alter the text by means of imitation.

Friday, April 25, 1:30 PM - 3:30 PM

Ruth Blandón, USC

“It pays to habla español!” — Langston Hughes’s Travels through Translation”

Barbara Brinson Curiel, Humboldt State U

“Had They Been Heading for the Barn All Along?” Viramontes’s Chicana Feminist Revision of Steinbeck’s Migrant Family”

Jordan A. Yamaji Smith, UCLA

“The Trans(Pacific)migration of Pervert and Prostitute: Gabriel García Marquez, Kawabata Yasunari, and the Nobel Prize”

Eugene Chen Eoyang, Lingnan U

“The Insights of the Outsider: The Legacy of Translation as Nachleben”

Friday, April 25, 3:45 PM - 5:45 PM

Karen L. Thornber, Harvard U

“Filling in the Blanks: Censorship, Translation, and Intertextuality in Empire”

Lina Lamanauskaite Geriguais, Claremont Graduate U

“The First Literary Arrival of the Lithuanian Robinsonade: A Muted Weapon for International Political Departures”

Margarita D. Marinova, Christopher Newport U, **Scott Pollard**, Christopher Newport U

“Don Quixote’s Arrival in the Collective in Mikhail Bulgakov’s Dramatic Adaptation of Cervantes’s Novel”

Sunday, April 27, 10:15 AM - 12:15 PM

Laura B. Eshleman, U of Washington

“The Language of a Sunday Romance: Translating the Modern West in 1920s Chinese ‘Fiction for Comfort’”

Yuemin He, Northern Virginia CC

“Traveling Through Cold Mountain”

C34 **Arrivals and Departures: Homer's Epics and Modernity
(Saturday only)**

Room

W 10

Seminar Organizer: **Nicole M. Jowsey**, SUNY Buffalo

Homer's epics are structured by the notions of arrival and departure. In the *Iliad*, the arrival of the Achaians with their hero, Achilles, to the shores of Ilion discloses the workings of fate not only for particular characters of the epic, but for humanity in general, since it shows us the nature of our mortality. The *Odyssey*, on the other hand, tells the story of departure and homecoming, in the trials and tribulations Odysseus and his fellow comrades undergo on their return after the war. Both poems discuss what is at stake in war and what happens to those who arrive at a land's shore to fight: will they ever depart for home, or will they leave the earth itself in dying for glory. Friendship, community, oaths, betrayal, memory, and blood are some of the related issues that develop alongside. This panel will discuss the ways in which the Homeric epics relate to modernity as they push us to think through the consequences of one's arriving and/or departing.

Saturday, April 26, 1:30 PM - 3:30 PM

Nicole M. Jowsey, SUNY Buffalo

"Aletheia and Achilles: The Unconcealment of Being"

German Campos-Munoz, Penn State

"An Odyssey of Shifting Mirrors"

Richard B. Snyder, USC

"Tell Even Us?: Diasporic Nostos in Theresa Hak Kyung Cha's *Dictee*"

Richard Fletcher, Ohio State U

"Odysseus' Lost Voice: Homeric Reference and Displaced Community in

Jonas Mekas' *Lost Lost Lost*"

William Tyson Hausdoerffer, U of Wisconsin Milwaukee

"Nostos, Nostalgia, and Homophrosunē in the Odysseys of the French New Wave"

C35 **Symbolist Movement in Europe: The Aesthetics of Arrival
(Friday only)**

Room

W 16

Seminar Organizer: **Rosina Neginsky**, U of Illinois Springfield

The theme of Arrival and Departure is central in European Symbolism, the cross-European and cross-disciplinary movement in the second part of the 19th and the beginning of the 20th centuries. In this movement the writers, poets and artists arrived at the conclusion that the world surrounding them is highly unsatisfying. They aspired to depart from this world in order to arrive to the creation of another, more

perfect and more beautiful world, the world of imagination. In this seminar we examine the cross-European phenomenon of artistic and literary departure from this world and the artistic and literary points of arrival to the other world. What were features and aesthetics of that other world? How features and aesthetics of that new world varied from country to country, from artist (poet, writer, philosopher) to artist (poet, writer, philosopher), and how the new aesthetics affected the world of departure?

Friday, April 25, 1:30 PM - 3:30 PM

Benjamin Lee, U of Tennessee Knoxville

“In a whirling cabaret: Langston Hughes and Symbolism”

Mary C. Traester, USC

“French Symbolism: Decadent Heroes, Idealist Problems”

Brent Ronald Judd, U of Illinois Springfield

“William Faulkner and the Symbolist Movement: *Absalom, Absalom!* as a reflection of Mallarme’s ‘L’Après-midi d’un faune”

Polina Dimcheva Dimova, UC Berkeley

“From Lyric to Music: The Aesthetics of Impossible Arrival in Rainer Maria Rilke’s and Viacheslav Ivanov’s Orpheus”

Rosina Neginsky, U of Illinois Springfield

“Salome/Herodiad as a Self-Portrait”

C36 **The Uninvited (Friday only)**

Room Seminar Organizer: **Sladja Blazan**, NYU
W 16

“I have always depended on the kindness of strangers,” reveals Blanche DuBois in *A Streetcar Named Desire* after arriving uninvited to her sister’s home. This seminar will combine the concept of strangers, invitation and desire. We will explore various forms of uninvited presence, be it as an apparitional figure, exile, refugee, returnee, lost family member or any other representations of that which comes without an invitation. Using literary and cinematic examples we will particularly analyze the quality of this kind of arrival and the effects it produces. What kind of characters arrive uninvited? What does an (non) invitation imply? According to Schopenhauer, joy comes uninvited. What is the relationship between desire and invitation? Why can Blanche DuBois arrive only uninvited? These and similar questions will be at the center of our attention.

Friday, April 25, 1:30 PM - 3:30 PM

Min-Jung Lee, Florida State U

“The Uninvited: Ellen Olenska and a Suffering Soul in Edith Wharton’s *The Age of Innocence*”

Katrin Pesch, Independent Scholar

“The Uninvited - A Day in Berlin’s ‘New Center’ (Neue Mitte)”

Ritha Vincent, U of Wisconsin Madison

“The Disappearance of Occult philosophy in the Early Modern Period: Strangeness, the Foreign, and Negative Theology”

Christian M. Hite, USC

“Party-Crashing in ‘Spectres de Marx’ and *The Great Gatsby*: Some Partial Notes on the Hol(e)y (G)host”

C37 **Ports Of Call (Saturday only)**

Room Seminar Organizers: **Kelly A. Austin**, U of Chicago, and **Ryan J. Kernan**,
W 06 UCLA

This seminar comprises presentations that cast new light on modern and contemporary literary production by explicating the historical factors that govern, or are governed by, the aesthetic exchanges they represent or incarnate. Its scholarly exchange centers on the textual, inter-textual and extra-textual evidence surrounding literary encounters at ports of call. The presentations pay special heed to how each embarkation or departure (be it aesthetic, personal, critical, etc.) is differently predicated on identifiable specificities of place and differing conceptions of places insofar as they constitute sites of movement and exchange. In this sense, “ports of call” is both a workaday idiom and a multiply inflected metaphor, and (in either case) stands in and stand for modern and contemporary representations (and representations of experiences) of ports — seaports, airports, carports, wireless ports, etc. — and their relevance as points of contact, as havens, and as layovers for travelers, passengers, authors and their works. “Ports of Call” also alludes to the contours of the ethical demands (the “calls”) that inevitably accompany such encounters — demands ranging from attempts (and failures) to heed calls at the moments of import and export to representations of bartering, of giving, of gifting and their aftermaths. The careful examination of both historical and artistically invented “ports of call” is the principal concern of the participants.

Saturday, April 26, 1:30 PM - 3:30 PM

Jack M. Skeffington, U of Arizona

“Making the Domestic Alien: Identity and the Port City”

Peter J. Lehman, UCLA

“A Call for the Same? Juan José Saer’s *The River without Banks* and the Aesthetics of Subtraction”

Ryan J. Kernan, UCLA

“Comparative Exiles and the Fomentation of Literature of the Americas”

Kelly A. Austin, U of Chicago

“Reading in Malú Urriola’s *Nada*”

C38 **Post-Reunification German Literature: Eine Neue Ankunfts-literatur? (Saturday only)**

Room
W 05

Seminar Organizer: **Henrik Sponsel**, Cal State Long Beach

This seminar proposes to identify and examine trends in contemporary German fiction, that could be considered a new literature of arrival - *eine neue Ankunfts-literatur*. The five panelists will present viewpoints of post-reunification novels and Berlin-related novels. One of the central questions of discussion will be, to what extent these new narratives represent a point of arrival for the “new Germany” by exploring more recent issues, rather than looking back to fulfill the perceived obligation to remember the past.

Saturday, April 26, 1:30 PM - 3:30 PM

Corinna Kahnke, Cal Poly San Luis Obispo

“One Nation under Pop: Zonenkinder, Generation Golf and German Unification”

Jana Fedtke, U of South Carolina

“Soccer, Sex, and Social Space: Thomas Brussig’s *Berliner Orgie* (2007)”

Annemarie Fischer, SUNY Binghamton

“The Left-Overs: Refilling Memories - Eastern German Ostalgia and ‘Easthetics’”

Giovanna Montenegro, UC Davis

“Post-Soviet-Jewish-German Identity in Wladimir Kaminer’s *Russendisko*”

C39 **Cruising Interstitial Waters: Representations of Ships and Water-Based Travel (Saturday only)**

Room
W 11

Seminar Organizer: **Kathleen Kelly Baum**, Cal State Long Beach

The occasion of the 2008 Meeting in the seaport city of Long Beach, CA, permanent port of the venerable ocean-liner HMS Queen Mary, an iconic reflection of the twentieth-century’s golden era of luxury liners, seems a suitable platform for a seminar exploring imagery, either visual or in writing, of ships and water-based travel. Representations such as these span the millennia since humankind first put paddle to water in order to navigate from “here to there,” spatially, temporally, conceptually.

Saturday, April 26, 1:30 PM - 3:30 PM

Alwin L. Baum, Cal State Long Beach

“River to Nowhere in the New World: Herzog’s *Aguirre, de Zorn Gottes*”

Nektaria Klapaki, U of Thessaly

“‘Cruising Interstitial Waters’: Andreas Embirikos’s Sea Travelogues as Psychoanalytic and Literary Journeys”

Linda Elizabeth Carreiro, U of Calgary

“Conveyor of texts: the Boat in ‘An appendix to the history of knowledge’”

David R. George, Jr., Bates College
“A Writer’s Wandering Home: Blasco Ibañez on the S.S. Franconia”
Kathleen Kelly Baum, Cal State Long Beach
“Modernity ‘a la Dérive’: Federico Fellini’s *E la nave va*”

Stream D: 3:45 p.m. – 5:45 p.m., Friday, Saturday

D01 **(E)scapes of Desolation: Deserts and Wastelands in Literature, Philosophy, and Art**
Room Seminar Organizers: **Kalliopi Nikolopoulou**, SUNY Buffalo, **Jason Kemp**
W 03 **Winfree**, Cal State Stanislaus

Arrivals and departures happen toward a place and from a place, sometimes toward promised lands that prove deserts, other times from deserts that open to promised lands. This seminar seeks to approach such inhospitable landscapes in order to understand how the imagination of the desert takes us from the salutary birth of the gods to the violence of manifest destiny, and how the wasteland — a figure of speech in the academic environment for modern poetics and for an abstract sense of capitalist alienation — becomes the living experience of the poor in the global megalopolises. But can we speak of this barrenness without a sense of generation, of what arises out of nothing? Can we think of this violence without the possibility of a counter-violence that is not simply destructive, but is also an up-rising, an up-lifting? How does then the barren inflect creativity? How does it provoke thought or incite revolt? In what deserts or wastelands do we follow the ascetic philosopher? How may the desolate provide an escape from the false paradises of modern life?

Friday, April 25, 3:45 PM - 5:45 PM

Burcu Gursel, UPenn
“Desert Translations: Sacy and Champollion’s Institution, Defense, and Depoliticization of Orientalism and Egyptology”
Clark Buckner, San Francisco Art Institute
“The Middle of Nowhere: Nothing in the Coen Brothers’ *Fargo*”
Paul (Monty) Paret, U of Utah
“International Airport Montello: Isolation, Mobility and the Aesthetics of Delay”
Russell L. Stockard, Jr., California Lutheran U
“Writings from a Drowned Land: Post-Katrina Fiction in New Orleans”
Andrew J. Mitchell, Emory U
“The Atomic Bomb and the Desert of Metaphysics: Heidegger”

Saturday, April 26, 3:45 PM - 5:45 PM

Didier J. Maleuvre, UC Santa Barbara
“Monotheism in the Desert”
Justin Halverson, Penn State
“Judges *a través del desierto*: Judgment and Jurisdiction in Inter-American Desert Landscapes”

Melinda Mejia, SUNY Buffalo

“Native Son, Perfect Stranger: From Desolation to Creativity in the Desert Landscapes of *El resplandor* and *Los recuerdos del porvenir*”

Kalliopi Nikolopoulou, SUNY Buffalo

“Crossing to the Desert”

Jason Winfree, Cal State Stanislaus

“Solitude, Alterity, and Violation in Juan Rulfo’s Deserts”

D02 **Antonioni and Bergman: Perspectives on Avant-Garde Cinema**

Room Seminar Organizer: **Robert Doran**, Middlebury College, **Sabine Doran**, UC
W 11 Riverside

This panel pays homage to two late avant-garde film directors — Italian director Michelangelo Antonioni and Swedish director Ingmar Bergman — both of whom died on July 30, 2007. Considered two of the greatest directors of all time, Antonioni and Bergman have been highly influential on cinema throughout the world. They opened up new vistas of filmmaking, pushing the boundaries of traditional cinematic technique and creating a fiercely individualistic style. Despite their idiosyncrasies, both Antonioni and Bergman came to be regarded as the embodiment of European art cinema.

Friday, April 25, 3:45 PM - 5:45 PM

Robert Doran, Middlebury College

“Antonioni’s Auteurism”

Brandon J. Granier, UC Irvine

“Within the Clouds: Antonioni’s *L’Eclisse* and the Search for a New Experience of ‘the Thing’”

Lynn R. Wilkinson, UT Austin

“Ingmar Bergman’s *Sandust and Tinsel*: Modernism, Montage, and the Auteur Film of the 1950s”

Saturday, April 26, 3:45 PM - 5:45 PM

Sabine Doran, UC Riverside

“Antonioni’s Use of Color in *Red Desert (Deserto rosso)*”

Mihaela Petras, UCLA

“From the Crisis of Representation to the Crisis of Being”

D03 **Arabs and the New World**

Room Seminar Organizer: **Waïl S. Hassan**, U of Illinois Urbana-Champaign
C 04

Twelfth-century geographer al-Idrisi reported that eight Arabs sailed west from Lisbon to discover what lay beyond the “Sea of Darkness” (the Atlantic ocean), and arrived somewhere in South America. In 1492, Louis de Torre, a converted Moor, accompanied Columbus to act as an Arabic interpreter once the expedition reached India. Columbus reportedly had a copy of al-Idrisi’s book with him. The culture that the conquistadores brought to the New World was deeply marked by eight hundred years of Arab presence in the Iberian Peninsula. Arab immigration to the Americas in large numbers, however, did not begin until the nineteenth century, and since then those immigrants (variously known as “Turks,” “turcos,” “Syrians”) and their descendants have produced a significant amount of literary texts in Arabic, English, French, Portuguese, and Spanish. This seminar will focus on Arab arrivals in — and departures from — the New World, from 1492 to the present.

Friday, April 25, 3:45 PM - 5:45 PM

Waïl S. Hassan, U of Illinois Urbana-Champaign
“Orientalism and the Beginnings of Arab-American Autobiographical Discourse”

Asaad Al-Saleh, U of Arkansas
“Displaced Autobiography: Looking for a Place in the Genre”

Jacob Rama Berman, Louisiana State U
“Mapping the Arab American Immigrant Novel: Trans-National Imaginaries and Rihani’s *The Book of Khalid*”

Saturday, April 26, 3:45 PM - 5:45 PM

Heba A.N. El-Attar, Cleveland State U
“A Palestinian Flare between Latin America Bi-oceanic Shores: Mahfud Massis”

Maryam Monalisa Gharavi, Harvard U
“Travel and Anti-Travel: Transgressions of Modernity in the Poetry of Waly Salomão”

Gabriela McEvoy, UC San Diego
“Turcofobia: a new form of racism in Chilean society”

D04 **Arriving at a Theory of World Literature**

Room Seminar Organizers: **Antonio A. Garcia**, U of Houston Downtown,
C 02 **Giuliana Lund**, U of Houston Downtown

In *What is World Literature?*, David Damrosch proposes a geometric model for mapping the path by which a work transcends its native context and achieves the status of world literature. He conceives of this passage as an elliptical trajectory

whose two foci are the literary work's point of origin, where it is subject to local forces of production, and its point of arrival, where it is subject to the host country's machinery of reception. This panel sets out to uncover the problematics of cross-cultural literary production and reception in an effort to understand how works are transformed as they are transported between cultures. How do the study and teaching of world literatures promote elliptical cycles of departure and arrival? How do specific texts arrive at canonical status in the opus of world literature? How do such texts promote a return to considerations of the local? What are the pitfalls of a scholarship of world literatures that embraces a nativist or nationalist teleology? What alternative approaches are available?

Friday, April 25, 3:45 PM - 5:45 PM

Marike S. Janzen, U of Kansas

"Anna Seghers's 'Ueberfahrt': Using World Literature in East Germany"

Evren Akaltun, SUNY Stony Brook

"Turkish Modernization Project and the Reflections of the West in the Travel Narratives of Early Republican Intellectuals"

Damla Bulbuloglu, Black Sea Technical U

"Suffering Identity"

Saturday, April 26, 3:45 PM - 5:45 PM

Daniel M. Dooghan, U of Minnesota

"Why World Literature Needs China"

Nmachika N. Nwokeabia, U of Wisconsin Madison

"The Making of Literary Traditions: Nigerian Literature as World Literature"

Guiliana Lund, U of Houston Downtown

"Arriving at a Theory of World Literature"

D05 **Culinary Journeys**

Room W 01 Seminar Organizer: **Vivian Nun Halloran**, Indiana U Bloomington

In an age that has seen both a marked increase in the availability of exotic foods in supermarket chains and the growing popularity of farmers' markets and local food movements, what explains the urge some writers feel to travel far and wide in search of new culinary adventures? How does the quest for food change the nature of the travel experience?

Friday, April 25, 3:45 PM - 5:45 PM

Alice L. McLean, Sweet Briar College

"From Communion to Colonialism: The Culinary Voyages of M.F.K. Fisher, Alice B. Toklas, and Monique Truong"

Vivian Nun Halloran, Indiana U Bloomington

"Jeffrey Steingarten's Food Travel-Vogues"

Michelle L. Niemann, U of Wisconsin Madison

“Redemption through Matter: Death and Organic Transformation in Frank Bidart’s Long Poems”

Michael G. Ziser, UC Davis

“Starving Heidegger: Food-Being in Modernity”

Saturday, April 26, 3:45 PM - 5:45 PM

Raina Polivka, Indiana U Bloomington

“Freeze-Dried Fiction: Importing Food into the Wilderness”

Ana Rodriguez Navas, Princeton U

“Narrative Encounters: Re-reading Mexico in ‘Under the Volcano’”

Michelle Har Kim, USC

“Merely culinary? Adorno, Food Deconstruction and the Problem with Eating”

Haerin Shin, Stanford U

“Salad with Sauce: Examining the Controversies regarding Ethnic Identity and Nationality in Modern Americanism and Post-Modern Multiculturalism”

D06 **Displacements of the War Itself**

Room C 14 Seminar Organizer: **Brian Thill**, UC Irvine

There exists a long tradition of anti-war sentiment among literary and visual artists, theorists, and intellectuals. Whatever the particular moral or political arguments offered in support of their positions, a primary goal has been to illuminate the horrors of war. In developing a cultural critique of the mechanisms of war and militarism, anti-war sentiment holds out the possibility (albeit a slim one, in many cases) of bringing about a variety of changes, from individual readerly consciousness to the shape of foreign policy. But as Foucault has argued, even the history of peace and civil institutions is little more than a displacement of war itself, a coded war that continues “beneath the law,” wherein “peace” merely covers over an unending relationship of force typically most recognizable in the “blood and mud of battles.” With these two ideas in mind, this panel begins with these questions: How might we read anti-war cultures alongside such a definition of war, where war has no clear beginning or end, but is instead ongoing, endless? In the era of the “war on terror,” should we revisit what an “anti-war” aesthetic or polemic signifies in concrete terms? How have anti-war advocates defined the contours of war itself? And is it enough for the opponent of war to demand an end to military operations, or would even that particular departure not suffice? This panel will explore how and why anti-war thinkers from all genres, and from a wide range of historical periods and cultural traditions, have engaged with the problem of the wars beyond the wars themselves: from the Boer Wars to the Thirty Years’ War, from Vietnam to Iraq.

Friday, April 25, 3:45 PM – 5:45 PM

Craig A. Carson, U of Chicago

“Private War: Locke and Rousseau”

Katherine Henry, Temple U

“Cato’s Savagery: Republican Rome, the American Revolution, and the Problem of Slavery”

Aaron Winter, UC Irvine

“The Warportunistic Satire of James Russell Lowell’s ‘Biglow Papers’”

Brian Thill, UC Irvine

“Do You See a War Here?: Muriel Rukeyser and the Age of ‘Total War’”

Saturday, April 26, 3:45 PM – 5:45 PM

Nouri Gana, UCLA

“The Arab and the Human”

Neil Balan, York U

“Recurring Structure & Ongoing Nullification: For the Re-Placement of War”

Elena Cueto Asin, Bowdoin College

“Exile and Return of Guernica/‘Guernica’ on the Stage”

Molly Metherd, Saint Mary’s College of California

“Creative Departures: James Weldon Johnson and the Comedic Opera”

D07 **Ecocritical Approaches to Latin America**

Room C 10 Seminar Organizer: **George Handley**, Brigham Young U

This panel explores the foundations of an environmental consciousness within Latin American literature and culture. It brings together papers that demonstrate the most relevant and recent currents in ecocriticism (the intersections of ecocriticism with postcolonialism, environmental justice, gender studies, racial and cultural theory, and globalization) and that develop or challenge previous assumptions.

This seminar raises issues which address all periods of Latin American literature and culture, especially as they relate to the transatlantic crossings of European and African peoples and the place of indigenous cultures in the forging of Latin American culture; the conversation with European and/or U.S. literatures and cultures; the emergent transnational discourses of natural science and travel; 19th and 20th century representations of national subjectivities, indigenous people, *mestizaje*, regionalism, magical realism, processes of creolization and transculturation, and the disconnect between the city and the backlands; the definition of a Latin American or regional sense of place; and contemporary discourses of environmentalism in Latin America and their implicit dialogue with global environmentalism.

Friday, April 25, 3:45 PM – 5:45 PM

George Handley, Brigham Young U

“Exploring the Ecological Foundations of Latin American Cultural Theory”

Alexandra Aryana Isfahani-Hammond, USC

“Violence, ‘Bare Life’ and the Question of the Animal in Brazilian Literature and Cinema”

Luis Fernando Restrepo, U of Arkansas

“Creole Science and The Human Park: Defining Animals and Humans in

Jorge Tadeo Lozano’s ‘Fauna cundinamarquense’ (1806)”

Philip W. Walsh, Independent Scholar

“Agricultural Laborers in French and Hispanoamerican Naturalism”

Saturday, April 26, 3:45 PM – 5:45 PM

Richmond M. Eustis, Louisiana State U

“Commodifying the Sublime: Wilderness Guides and the Wilderness Experience”

Stefan N. Mattesich, Santa Monica College

“A Singular Falsity: Metaphysics, Modernity, and Eternal Return in *El amor en los tiempos de cólera*”

Mac J. Wilson, Brigham Young U

“Self-awareness and Interrogation: Ecological Unity and the Place of Humanity in Rubén Darío’s Poetry”

Kirsten M. Ernst, Middlebury College

“‘Liberating the Tropical Sun’: Post-Dictatorship Ecocriticism in Ana Maria Machado’s *Tropical Sol da Liberdade*”

D08 **Exodus: “Where We’re Goin’, Where We’re From”**

Room Seminar Organizer: **Eliza F. Slavet**, UC San Diego
W 07

As a grand narrative of radical transformation, the Biblical narrative of Exodus has been used to model, explain and produce political, theological and social change. Yet it has also been used to cement particular racial, religious and national identities and to establish a sense of continuity with the past. Particularly in the last three centuries, a number of literary authors, composers, film-makers and political leaders have turned to Exodus as a source of inspiration. Each version embraces particular events and characters of the Biblical narrative while it suppresses others. For example, while Michael Walzer focuses on the liberatory potential of the Exodus narrative, Edward Said emphasizes the ways in which it has been used to support colonial conquest, domination and oppression. So too, while Walzer and Said emphasize the secular political potential of Exodus, Jonathan Boyarin recalls the explicitly religious contexts in which it has been used. This seminar will use Exodus as a point of departure to explore the tensions between spiritual redemption and earthly political action, between universalist liberation movements and particular ethnic-religious interventions, between utopian dreams of the future and visionary appropriations of particular pasts, and between departures and arrivals.

Friday, April 25, 3:45 PM – 5:45 PM

Eliza F. Slavet, UC San Diego

“Exodus: Where We’re From and What’s Left Behind”

Sarah Mechlovitz, Hebrew U

“Tricks of Memory: Slavery in Egypt and the Haggadah”

James Stephen Mellis, Temple U

“Zora Neale Hurston’s Exodus”

Robert J. Patterson, Florida State U

“When and Where I Enter: Gender, Sexuality, Exodus, and African American Political Strategies”

Saturday, April 26, 3:45 PM – 5:45 PM

Scott M. Langston, U of North Texas

“From Oppressed to Oppressor: Exploring Exodus’ Potential”

Erin Royston Battat, Harvard U

“American Exodus: Black and White Migration Narratives in the Depression Era”

Francisco J. Martin, Cal State San Marcos

“Perspectives on the 15th-Century Exodus of Spanish Arabs and Jews”

Anna L. Bernard, U of York

“‘We travel like other people, but we return to nowhere’: The Palestinian ‘Exodus’”

D09 **Exposure: Literature, Epidemiology, Risk**

Room W 16 Seminar Organizers: **Daniel Grausam**, Washington U in St. Louis,
Mitchum Huehls, UCLA

This seminar seeks to engage the conference theme of arrival and departure by asking how narratives of exposure — to disease, risk, and toxins, broadly conceived — might contribute to a rethinking of disciplinary locations, identifications, and boundaries. How, for instance, do patterns of illness and exposure, and their related narratives, destabilize the borders, areas of expertise, and historical periods that constitute our academic fields? What threats might they pose to the idea of the aesthetic?

Friday, April 25, 3:45 PM – 5:45 PM

Chair: **Mitchum Huehls**, UCLA

Julie C. Nack Ngué, USC

“Against Quarantine: Foreign Bodies, Circulation, and Contact in Francophone Immigrant Literature and Disability Studies”

Daniel Grausam, Washington U in St. Louis

“Atomic Kinship, Genetic Citizenship”

Erika M. Wenstrom, USC

“Trembling Boundaries in Wonderland”

Len von Morze, UMass Boston

“Feverish Fiction: Writing Risk after Adam Smith”

Saturday, April 26, 3:45 PM – 5:45 PM

Chair: **Daniel Grausam**, Washington U in St. Louis

Mary Catherine Foltz, SUNY Buffalo

“Samuel R. Delany’s Novel Biography in the Time of AIDS: Writing the Self into Chaos”

Jacqueline Foertsch, U of North Texas

“Last Man Standing: Race, Sex, and Survival in the Postwar Urban Apocalyptic”

Lorena Cuya Gavilano, Penn State

“Animals’ condition as a social physiognomy in Garcilaso de la Vega”

Mitchum Huehls, UCLA

“Exposing Exposure: Helena Viramontes’s Similes”

D10 **Globalization and the Holocaust**

Room C 07 Seminar Organizer: **Justin D. Neuman**, U of Virginia

This seminar seeks to explore the ways in which Holocaust discourse has traveled and continues to evolve in global discourse and “narrative” in a broad understanding of the term. In the sixty years since the Nazi attempt to eradicate European Jews, the Holocaust has become the litmus for and lingua franca of discussions of genocide, trauma, human rights, the limits of ethics, memorial culture, and the notion of radical evil. While scholars have become increasingly sensitized to the effect the centrality of the Holocaust has in authorizing or marginalizing experiences of suffering around the globe, little attention has been paid to the role of the Holocaust in globalization and the commensurate effects generated by the truly global diffusion of Holocaust memorials, literature, and inquiry. This seminar is particularly interested in the possibilities that emerge for Holocaust studies when focusing on the way the Holocaust is narrated outside Euro-American contexts and beyond survivor testimonials.

Friday, April 25, 3:45 PM – 5:45 PM

Jennifer L. Taylor, College of William and Mary

“National Responses to the Holocaust”

Craig Mitchell Smith, Queen’s U

“American Catastrophe? J.M. Coetzee and the Holocaust”

J. Wood, U of Virginia

“Hostiles: Do You Even Know What That Word Means?”

Mordecai A. Walfish, Northwestern U
“An Impossible Sacrifice: Georges Bataille and the Holocaust”

Saturday, April 26, 3:45 PM – 5:45 PM

Sharon Portnoff, Pomona College
“The Holocaust’s Uniqueness: The Question of Religion, Narrative and Politics in Primo Levi and Emil Fackenheim”

Estelle Tarica, UC Berkeley
“The Shoah seen from the Southern Cone: the Holocaust in the Age of Dictatorship”

Sonali Thakkar, Columbia U
“Transnational memory Culture and the Countermonument Today”

Justin D. Neuman, U of Virginia
“Globalization and the Holocaust: *The Painted Bird* to *Shalimar the Clown*”

D11 **Liminal Long Beach (Friday only)**

Room Seminar Organizers: **Margaux Cowden**, UC Irvine, **Susanne E. Hall**, UC
W 14 Irvine

Long Beach has long been an active site in the U.S. imaginary; it was nicknamed “Iowa by the Sea” in the early 20th century, a moniker that represented its popular image as a sunny, ocean-side city that became home to thousands of transplanted mid-Westerners. At mid-century Long Beach figured in notable fictional works — like Robert Penn Warren’s *All the King’s Men* and John Fante’s *Ask the Dust* — as an ahistorical site where characters went to escape the tragedy of their lives. Those who have lived there know Long Beach differently: not as an ahistorical crystallization of the command to Go West, but rather as a liminal site between Los Angeles and Orange County, between the post-industrial city and the lingering promise of the beach. Long Beach has long been home to many active subcultures, including those associated with gangsta rap, motorcycle culture, diverse immigrant populations, and queer culture. Alongside this rich history, Long Beach serves as one repository of the accreted failures and illusory heroic histories that characterize so many beach towns and gentrifying post-industrial cities.

Friday, April 25, 3:45 PM – 5:45 PM

Susanne Hall, UC Irvine, **Margaux E. Cowden**, UC Irvine “Seminar Introduction: Visualizing Liminal Long Beach”

Jean Jacques Jura, Cal State Long Beach
“Hollywood Started Here: The Silent Film Studios of Long Beach”

Karen Tongson, USC
“The Softer Side of Long Beach”

Mary Walker, Independent Scholar
“Fortune-Tellers in Long Beach’s Amusement Zone in the 1920’s”

Spencer J. Hawkins, U of Michigan

“Sophistry in Port Towns: The Self-Measurements of Protagoras and Snoop Dogg”

D12 **Literary Systems Outside the Modern**

Room C 03 Seminar Organizer: **Alexander J. Beecroft**, Yale U

Do literary systems map onto political and economic systems? How do literary texts negotiate the transitions from one system to another, as from local tradition to a pan-cultural environment? How and why do certain literary languages take on cosmopolitan dimensions, whether connected to an emergent empire or not? What sorts of similarities can be identified between emergent vernacular literatures in different cultural contexts, and how do those vernacular literatures become linked to projects of nationalism? This panel will explore relations between literatures before and outside modernity, especially as represented within literary texts themselves. Contemporary claims about “world literature” offer a variety of models for understanding relationships between literatures and texts, mostly by analogy to relatively recent political-economic paradigms of imperialism and globalization. Are there other models which might better explain literary relations in earlier times, and might these models have explanatory power in the present?

Friday, April 25, 3:45 PM – 5:45 PM

Chair: **Wiebke Denecke**, Barnard College

Sherally K. Munshi, Columbia U

“Grendel is a Terrorist”

Anjuli Raza Kolb, Columbia U

“Sensus Communis: Anagrammatic Selfhood and the Anagogic Corpus in Anglo Saxon Law and Poetry”

Alexander J. Beecroft, Yale U

“Ecological and Economic Metaphors for World Literature”

Saturday, April 26, 3:45 PM – 5:45 PM

Ozgen Felek, U of Michigan

“Intertextuality in the Dream Book of Sultan Murad”

Annette Damayanti Lienau, Yale U

“Literacy as Coercion, Poetry as Insubordination: the case of the Abbasid Slavewomen Poetess”

Wiebke Denecke, Barnard College

“Capital Loss: The Exile Poetry of Sugawara no Michizane (845-903) and Ovid (43 BC-17CE)”

D13 **Magic Lands**

Room C 13 Seminar Organizer: **Harold Gabriel Weisz Carrington**, UNAM

We visualize magic, myth, religion, literature and anthropology as conceptual fields. If we imagine ourselves as speculative voyagers, how can one visit and report what is found in these lands? And how one becomes an ambassador of sorts able to open dialogical exchanges between fields? Challenges cross our path as we try to cover these fields, this kind of travel is an imaginary enterprise but similar to certain traveling situations where the basic pull of adventure is always present. However visitors to other lands demonstrate yet another face of the issue at hand.

I take a quote from Greenblatt's *Marvelous Possessions* to illustrate how these journeys often have violent ideological implications, when Cortés, in his historical role as conqueror in the New Spain, is present while the Indians explain that "their forefathers had worshipped those Idols because they were good, "whereupon Cortés decides to solve the problem of religious otherness by direct action: Then Cortés ordered us to break the Idols to pieces and roll them down the steps, and this we did..." (137).

This time we could choose to visit the 'land' of German Romanticism, and mention how Hoffmann pays a visit to the frightening presence of Coppelius, The Sand Man and his strange rituals with human eyes. We can follow the steps of the narrator into a magic land where the protagonist Nathaniel is haunted by The Sand Man, who puts children to sleep by throwing sand into their eyes and then steals their eyes. He finds Coppelius again during his adult life and falls in love with Olympia, but instead of a woman he finds an automaton, a magical machine made out of wood and clockwork and created by the diabolical Sand Man/Coppelius.

We could mention many other examples of imaginary roaming from readers who discover the lands of the magical and fantastic; from chroniclers like Bernal Díaz who narrated Cortés exploits; or else from theoretical visitors to the lands of alterity.

Friday, April 25, 3:45 PM – 5:45 PM

Harold Gabriel Weisz Carrington, UNAM

"Wandering Bodies"

Steve Adisamito-Smith, Cal State Fresno

"From Maya to *The Matrix*: Virtual Realities Ancient and Modern"

Susan Antebi, UC Riverside

"The indivisible sphere and the portable volcano"

Ellen S. Peel, San Francisco State U

"The Magic of Translation: The Constructed Body in Hoffmann's 'The Sandman' and Hwang's *M. Butterfly*"

Saturday, April 26, 3:45 PM – 5:45 PM

Angela Mercedes Becerra, Stanford U

“Facing the Beast in Modern Catalan Literature: Encounters With the Fantastic in *Les històries naturals* and *Solitud*”

María de la Concepción González Esteva, UNAM

“Territorios del poder en *Yo el Supremo* de Roa Bastos”

Danielle La France-Borgia, UC Santa Barbara

“Fantastic Mexican Women Authors of Medio Siglo: Questioning Gender Regulations”

Katherine Ann McLoone, UCLA

“Arthur’s Otherworld”

Kyle Wanberg, UC Irvine

“The Synesthetic Space Between: The Twilight Theater of Cruelty in Goya’s *Caprichos*”

D14 **Mundo a Mundo: World to World - Cultural Adaptation and Transmission in the Americas**

Room W 18 Seminar Organizers: **Linn Cary Mehta**, Barnard College, **Antonio Barrenechea**, U of Mary Washington

In keeping with the conference theme of departures and arrivals, this seminar will consider various modes of cultural formation — such as tradition, anti-tradition, and adaptation — in a transoceanic American context. The circulation of images, ideas, genres, and rhetorical traditions and tropes is of central importance to the definition of the “New World” during the early modern period and increases in intensity from the eighteenth century to the present day. Literary traffic has always traveled in multiple directions: north and south, east and west. This panel asks: how do the cultures of the western hemisphere adapt European and/or Asian ideas so as to make them different while still establishing continuities with them? How do New World cultures reshape images and ideas in ways that redefine our understanding of the Atlantic and Pacific Worlds? Upon what set of criteria do American republics embrace and/or reject the flow of culture across borders?

Friday, April 25, 3:45 PM – 5:45 PM

Linn Cary Mehta, Barnard College

“Poe/Baudelaire/Darío: Transatlantic Genealogies of Symbolism”

Michael Mirabile, Reed College

“Global Henry James”

Nancy A. Hall, Wellesley College

“Multiple Times and Distant Spaces: Thomas Hardy, Henri Atlan, and Carlos Fuentes’s *Instinto de Inez*”

Maarten Van Delden, USC

“Latin America and Europe in José Lezama Lima”

Saturday, April 26, 3:45 PM – 5:45 PM

Catalina T. Castillon, Lamar U

“Baroque Adaptations in XX Century Transatlantic Novels: José Donoso and Álvaro Cunqueiro”

Christopher K. Coffman, U of Tennessee Martin

“Aztec and Anarchist, Iroquois and Jesuit: Re-representation of American Colonization in Thomas Pynchon and William T. Vollmann”

Moira Fradinger, Yale U

“Antigone: Modernizing Argentina and Haiti”

Antonio Barrenechea, U of Mary Washington

“Transamerican Genealogies: ‘Dracula’ in the Age of Sound”

D15 **Nomadism, Human Rights, and the Refugee Narrative**

Room Seminar Organizer: **Basuli Deb**, Quinnipiac U

W 04

Refugee narratives embrace a range of storytelling — from those which recount the lives of internally displaced populations and people fleeing the nation to those that relate the predicament of people rendered stateless when territories are transferred as regimes collapse. As the trope of flight defines these narratives of displacement, migrancy, and temporary shelters, the paradigm of the nation-state along with its attendant category of citizenship come to a crisis, and the human rights claims of the homeless are foregrounded. The border-shifting postnational thrust of such narratives is evident in genocide testimonies like *Surviving the Slaughter: The Ordeal of a Rwandan Refugee in Zaire*. On the other hand, the historical violence of colonialism and neo-imperialism have also propelled a phenomenon of postcolonial nomadism retold from locales of violent intersections of the secular nation-state and the cultural claims of immigrants who are driven out of their homelands by the unequal global distribution of resources. These postcolonial junctures particularly render visible how women become both the site of contest between such opposing claims and the site of struggle for human rights from the interstices of such contests as in Fadela Amara’s *Breaking the Silence: French Women’s Voices from the Ghetto* — a memoir about Algerian Muslim women in France.

Friday, April 25, 3:45 PM - 5:45 PM

Elisabeth M. Lore, UC Davis

“Have Courage, Be Wise: Kant’s Call for the Public Use of Reason at Work in 20th Century Immigration Debates”

Esra Mirze, U of Tampa

“Literary Form and Human Rights in Orhan Pamuk’s Snow”

Patricia G. Nuriel, USC

“The Jewish White Slave Trade in Contemporary Jewish Latin American Fiction”

Basuli Deb, Quinnipiac U

“Reading Spielberg’s *Amistad* as a Refugee Narrative of Statelessness and Colonial Property Rights”

Saturday, April 26, 3:45 PM - 5:45 PM

Karin Gosselink, Yale U

“Refuge and Return: Creating Community in the Midst of Violence in the Novels of Nuruddin Farah”

Jonas U. Baes, U of the Philippines

“When There is no More Music: Dumagat Internal Refugees from the Philippines and the Issues of Cultural Objecthood”

Stefan T. Esposito, Yale U

“Refugee Ipseity: Who is the Who of Egger’s/Deng’s ‘What is the What?’”

Bunkong Tuon, UMass Amherst

“The Specter of Home: Haunting, Home, and Trauma in Lan Cao’s *Monkey Bridge*”

D16 **Placing the “Everyday” in Postcolonial Reading**

Room W 15 Seminar Organizers: **Sejal V. Sutaria**, Monmouth U, **Stephen Morton**, U of Southampton

Current postcolonial discourse often entails inter-disciplinary readings of imperial occupation, nationalism, nostalgia, Diaspora, or the hybridity of postcolonial cultures. Paradigms of self and Other, home and exile, nation as family, and attempts to complicate such dichotomies underpin much postcolonial theory. While one school of thought considers the economic and anthropological aspects of Empire, the other takes a more literary and psychoanalytic approach; both views inform our understanding of the postcolonial.

This panel investigates methods for integrating the “everyday” into more theoretical analyses of postcolonial texts and consider the benefits and challenges of such approaches. To what degree can literary and cultural texts internalize and articulate the realities of the everyday? Can we rely upon archival materials such as letters, journals, interviews, or official documents to establish a picture of the “everyday” aspects of the world from which the texts emerged? If so, to what extent can this picture complement and complicate how we read and theorize postcolonial literature and culture?

Participants will discuss the varied methodologies available for constructing a sense of the everyday through postcolonial texts and archives. For instance, how can theories of singularity, de Certeau’s theories of the everyday and feminist standpoint theory enhance our understanding of colonial and postcolonial cultures? We will investigate how focusing upon the quotidian aspects of colonial and postcolonial experience offers new insights into different forms of agency in literary texts and

archival documents not accounted for by theories of power, hegemony and colonial discourse.

Friday, April 25, 3:45 PM - 5:45 PM

Manal Mahmoud AlNatour, U of Arkansas

“*Men in The Sun* and *The Dupes*: When The Dead End?”

Elisabetta Benigni, Sapienza U di Roma

“Prison in arabic novel and autobiographical writing: a survey of a literary genre”

Hande Gurses, University College, U of London

“The Silhouette of a City: Orhan Pamuk’s *Istanbul*”

Saturday, April 26, 3:45 PM - 5:45 PM

Sejal V. Sutaria, Monmouth U

“‘I Remember When’: Affection, Malcontent, and Imperial Ambivalence for the Empire in the Indian Civil Service”

Pavitra Sundar, U of Michigan

“Listening for Trauma: Partition in Hindi Film and Film Music”

Stephen Morton, U of Southampton

“Colonial War and Everyday Life in Algeria”

D17 **Indeterminate Memory: Trauma and Testimony**

Room W 21 Seminar Organizer: **Magda Romanska**, Emerson College

This seminar will explore various manifestations of trauma in cultural production, and the influence of representations of trauma on philosophical, historical, and social discourse. We are interested in analyzing works whose creators did not directly experience the traumatic event they contend with — individuals or groups whose “memories” of traumatic events may have been transmitted through survivor testimony, witness accounts, literary or media representation, etc. In what ways do such works represent, reconstitute, repress, relive, and/or resolve vicarious memories, and their effect on the formation of individual and national identity.

Friday, April 25, 3:45 PM - 5:45 PM

Gretchen Mary Hammerschmidt, U of Wisconsin Madison

“‘A New Claim’: Isaac Jogues’ *Novum Belgium* and the Experience of Trauma”

Oliver M. Hiob, UConn Storrs

“Emptiness and Memory—Architecture in W.G. Sebald’s *Austerlitz*?”

Ahmed F. Elbeshlawy, U of Hong Kong

“America’s Fascist Imago in the Works of Theodor W. Adorno”

Sarah F. Senk, Cornell U

“‘Transboundary’ Trauma: Historical and Transhistorical Loss in the Poetry of Kamau Brathwaite”

Saturday, April 26, 3:45 PM - 5:45 PM

Catalina Novac, Marymount U

“Long-term Traumatic Experiences of Imprisonment and Their Impact on the Well-being of Political Prisoners of the Romanian Gulag”

Nathan Dale Ragain, U of Virginia

“The Uncanny Time of Eternity: Garcia Marquez’s Eighteenth Brumaire”

Sara L. Maurer, Notre Dame

“Pre-Constituting Trauma: Tristram Shandy’s Uncle Toby and the Landscape of Injury”

D18 **Religion, Literature and the Political in Modernity**

Room Seminar Organizers: **Amy C. Smith**, Independent Scholar, **W. David Hall**,
C 06 Centre College

In the contemporary situation, literature has become a principal means for addressing religion. Statements from figures such as Jacques Derrida, Stanley Fish, and Slavoj Žižek have marked religion as the next great literary theoretical frontier. At the same time, and perhaps in response to what they view as an aestheticization, secularization, or commodification of the religious, believers have become progressively more politicized in their convictions. The coalition of the Christian right in the United States, backlash to colonialism and the rise of Islamism in the Middle East, political Zionism in Israel, Hindu nationalism on the Indian subcontinent, as well as returns to the more abstract political theological ideas of Karl Schmitt and Walter Benjamin are all examples of this politicization of the religious. This seminar explores the intersection of the religious, the literary, and the political not so much with the aim of providing answers as laying bare some of the questions that get asked there.

Friday, April 25, 3:45 PM – 5:45 PM

Mehnaz Mona Afridi, U of South Africa

“Naguib Mahfouz, Orhan Pamuk, and Salman Rushdie: Arrivals and Departures of Secular Muslim Identity”

David M. Buyze, Bucknell U

“Orhan Pamuk and Mohsin Hamid: The Irresolution of Religious/Secular Identity”

Ricky R. Varghese, U of Toronto

“Departure of Loss, Arrival of Desire: Rethinking Exiled Subjectivity and the (Im)possibility of Return in Milan Kundera’s Ignorance”

Kris J. Trujillo, Harvard U

“Media Conversion and Religious Transmission: Hervé Guibert in Image and Text and the Effability of AIDS”

Saturday, April 26, 3:45 PM – 5:45 PM

Michael B. Allan, UC Berkeley

“Literature, Adab and Secular Sensibilities in Colonial Egypt”

Matthew D. Bennett, U of South Carolina

“Shadows of Hector and Achilles: Lope de Vega’s African Slaves between Angels and Demons”

Amy C. Smith, Independent Scholar

“The Call of the Mad: Religion and/as Madness in *Mrs. Dalloway*”

Bronwen R. Tate, Stanford U

“Questioning the Book in Edmond Jabès

D19 **Revisiting Historicism**

Room Seminar Organizers: **Carolyn J. Betensky**, U of Rhode Island, **Susan**
W 06 **Hiner**, Vassar College

Historicism is no longer new. In many disciplines across the humanities and social sciences, once-iconoclastic historicist approaches now constitute a dominant (and in some disciplines, the dominant) methodological and theoretical paradigm. Nowadays, the injunction “Always historicize!” can sound less like an urgent call than a demand to toe the line.

This panel seeks to revisit the goal of historicization in order not (simply) to contest it but rather to recover it from some of the layers of obviousness it has accumulated. Some of the questions we might consider: has the “luminous detail” run its course? Is it possible to write what Foucault called a “history of the present” if our attention is directed primarily toward knowing the past? Are there new or excluded modes of historicizing that might usefully inform our thinking about cultural practices? Could outdated modes of thinking about history (notions of the “transhistorical,” for instance) safely be readmitted, on a case-by-case basis, to our intellectual portfolio? What gets lost when we historicize with too much rigor? What might be gained if we historicized differently?

Friday, April 25, 3:45 PM – 5:45 PM

Jason B. Jones, Central Connecticut State U

“Toward a ‘radicalism of the future’: Extradiscursivity and Psychoanalytic Historicism”

Carolyn J. Betensky, U of Rhode Island

“The Problem with Getting it ‘Right’: Class, Referentiality, and the Victorian Novel”

Corinna K. Lee, Cornell U

“Formlessness and Irrelevance: The Question of Radical Literary History”

Thomas P. Cannavino, U of Minnesota

“The Invisible and Irresistible Hand of Progress: how Literary Darwinists (mis)read the notion of progress in evolutionary theory”

Rose Shapiro, Fontbonne U

“The Matter in the Machine: Formalism, Historicism, and the Rise of Material Culture Studies”

Saturday, April 26, 3:45 PM – 5:45 PM

Respondent: **Valerie A. Karno**, U of Rhode Island

Susan Hiner, Vassar College

“Marriage Matters: Unpacking the Corbeille de Mariage in Nineteenth-Century France”

Geoffrey Turnovsky, U of Washington

“Hypocrisy and the Modernity of the Eighteenth-Century French Intellectual”

Andrea Opitz, U of Rhode Island

“Haunting and the Affirmation of Loss”

D20 **The Anxiety of Immanence; Modernism and Human Indistinction**

Room C 05 Seminar Organizers: **Rebecca A. Sheehan**, UPenn, **Andy J. Gaedtke**, UPenn

Heidegger famously identified Modernity with a technological leveling of being to a single order of a “standing reserve.” In a radically different tone, Gilles Deleuze articulated a single “plane of immanence” within which ontological distinctions between mind and body, God and world, interiority and exteriority become indiscernible. Taking such philosophical declarations as points of departure, this panel will consider how a collapse of ontological distinction emerged as a thematic and structural trope in literary and cinematic modernisms. We hope to consider how writers and film-makers of the 20th c. utilize the resources of their media to ask “the question of being” that troubled their philosophical contemporaries and heirs. In this vein, we will examine how these modernist ontologies of immanence describe the crisis of a subject saturated and eclipsed by a world which comprises her while also remaining strange or opaque. Papers will ask what is lost with the departure of a distinctly human sense of “being” and how the historical arrival of an alternative ontological order may be evident in the lived experience of modernity. In this sense, the relationship to departures and arrivals becomes the modern subject’s suspicion that he is unable to do either vis á vis the world.

We will examine what historical developments (technological, political, economic and aesthetic) gave rise to this experience of ontological indistinction and how modernist aesthetics incorporate, combat, or celebrate this anxiety of over-determination. Finally, we’ll also ask to what extent such an ontology — which has clear sources and analogues throughout the history of philosophy — can be called distinctly modern.

Friday, April 25, 3:45 PM - 5:45 PM

Adrian Switzer, Emory U

“The Risk of Immanence: Deleuze and the Kleistian War-Machine”

Daniel Childers, NYU

“The Persistence of Being There”

Rebecca A. Sheehan, UPenn

“The Cinematograph and History: Hollis Frampton’s Video Nightmare”

Gauti Sigthorsson, U of Greenwich

“I Wanna Be a Protocol”

Saturday, April 26, 3:45 PM - 5:45 PM

Maureen Chun, Princeton U

“A Modernism Without Meaning: On Woolf’s *The Waves* and Faulkner’s *Absalom, Absalom!*”

Andy J. Gaedtke, UPenn

“The Machinery of Psychosis – Lewis, Schreber, and Ontological Monism”

Michael Andrew Schwartz, UC Riverside

“The ‘journey out of nonbeing’: aura and desire in Don DeLillo’s *Mao II*”

Robert Cowan, Hunter College - CUNY

“Djerzinskistein 2009: Houellebecq and the Politics of Obsolescence”

D21 **The Arrival of a Departure: 9/11 and the Antinomies of Postmodernity**

Room C 12 Seminar Organizer: **Mathias Nilges**, U of Illinois Chicago

According to most macrotheoretical models, postmodernity is centrally defined by processes of decentering, deregulating and diversifying conceptions of subjectivity, the determining material structure and of cultural production, the terrain within which new subjectivities, attitudes and beliefs are formed, contested and disseminated. A fully postmodern sociopolitical and cultural situation should therefore be defined by deregulation, the appreciation of diversity, of pluralism and difference. In recent years, many theorists have begun to examine the intersection of such conceptions of postmodernity and forces such as globalization, neoliberalism, multiculturalism, the waning of the nation state, transnational cultural exchange, etc.

This seminar intends to interrogate the ways in which 9/11 has, depending on the perspective, hindered the progress of postmodernity, amplified and accelerated postmodernity’s logic, highlighted its internal contradictions, or thrown the intersections between postmodernity, decentralization and, for example, economic globalization into stark relief. Has 9/11 as a global event resulted in a reversal of the material project of postmodernity? Has it revealed ideological fissures that present themselves as increasingly difficult to resolve? Did 9/11 mark a ruptural event that signalled the departure from the hopefulness of the postmodern project, or did it

allow for the actual practical arrival in postmodernity, forcing a consideration of postmodernity in all its complexity? Papers in this seminar explore the effect of 9/11 on the project of postmodernity in all its facets, including theories of subjection, political subjectivity, theories of the state and community, etc., with a special focus on the cultural representation of these issues.

Friday, April 25, 3:45 PM - 5:45 PM

Amanda Marie Alvarado, Purdue U

“Living In Terror: Post 9/11 Horror Films”

John Austin Bridge, UCLA

“Debunking History: 9/11 Conspiracies Theory Documentaries”

Nirmal H. Trivedi, Boston College

“Cultures of War Correspondence After 9/11”

Anna Froula, East Carolina U

“Anticipating the ‘War on Terror’: 28 Days Later... and the Culture of Fear”

Saturday, April 26, 3:45 PM - 5:45 PM

Stephanie A. Youngblood, U of Wisconsin Madison

“‘May breath for a dead moment cease’: Temporality, Identification, and Postmodern After 9/11”

Gisele M. Fernandes, UNESP, Sao Paulo State U

“Literature and History: Departures and arrivals in the journeys to reevaluate 9/11”

Emilio Sauri, U of Illinois Chicago

“9/11: Event, (Post-)Modernity and the Present”

Mathias Nilges, U of Illinois Chicago

“The End of the Future: post-9/11 Culture and the Antinomies of Postmodern Subjectivity”

D22 **The Royal Road: Arrivals and Departures with Freud**

Room W 20 Seminar Organizers: **Ariel J. Ross**, Emory U, **Melissa Sexton**, Emory U

Sigmund Freud famously declared dream interpretation would be the “royal road to a knowledge of the unconscious activities of the mind.” Indeed, *The Interpretation of Dreams* is ripe with a sense of movement and direction. Proof of the “dynamic unconscious” is revealed, and after his interpretation of the dream of Irma’s injection, Freud begins Chapter III with an image expressing his sense of accomplishment and excitement in facing the future: “When, after passing through a narrow defile, we suddenly emerge upon a piece of high ground, where the path divides and the finest prospects open up on every side, we may pause for a moment and consider in which direction we shall first turn our steps. Such is the case with us, now that we have surmounted the first interpretation of a dream.” (Freud, 155)

This situation will be familiar to any person who has read more than one of his works: Freud triumphantly arrives at a certain point in an investigation, and immediately upon arrival envisions many new paths open for exploration. No arrival is an absolute arrival — it is always a new point of departure. The dynamic unconscious is always at play. As the course of a dream analysis is determined by which avenues of association are followed more assiduously, has the course of psychoanalysis also been determined by those paths Freud chose to follow, saving others for another day and essay? When do pathways diverge from psychoanalytic contributions altogether? Which arrivals or departures create new pathways of resistance and insistence for psychoanalytic interpretive methodology? Does Freud ever truly arrive anywhere, or is psychoanalysis always necessarily on the (royal) road? This seminar will examine the arrivals and departures of Freudian psychoanalysis, as well as the many ‘returns to Freud’ and ‘departures from Freud’ in this history.

Friday, April 25, 3:45 PM - 5:45 PM

Seth R. Wood, Emory U

“Freud’s ‘Project’ and the Breakthrough of Melancholia”

Jennifer Cho, George Washington U

“Dreaming in queer: the ‘hypermnesia’ a/effect”

Patrick D. Blanchfield, Emory U

“Freud’s Undreamt-of Pharmakon”

Andrea Cooper, NYU

“‘Nothing broken, not even a tooth’: Rousseau’s Stroll Beyond the Pleasure Principle”

Ariel J. Ross, Emory U

“‘I will move Hell’: Virgil’s Repetition Compulsion”

Saturday, April 26, 3:45 PM - 5:45 PM

Thomas Albrecht, Tulane U

“‘A Certain Resemblance to the Methodology of Psychoanalysis’: Freud’s Interpretation of Michelangelo’s Moses”

Matthew J. Roberts, Emory U

“Difference and Transference: Freud, Irigaray, and the Ethics of Psychoanalysis”

Brian Tucker, Wabash College

“The Joke and Its Other: Freud’s Departure from Himself”

Melissa Sexton, Emory U

“Consciousness Evolved: Love’s Repetitions in Dreams and in Play”

D23 **Trajectories of Western Philosophy in the Literature of the Americas**

Room Seminar Organizers: **Rhett Warren McNeil**, Penn State, **Mariano G. Humeniuk**, Penn State
C 11

Europeans arrived on the shores of the New World with an intellectual framework that would be deployed in more than just their geopolitical concerns and colonialist

ambitions: their philosophical tradition would also come to have a great impact on the literature of the Americas. From the foundational documents of the conquistadores, wherein European intellectual history inflects the description of a new continent and its peoples, to Jorge Luis Borges's twentieth-century dramatization of the philosophical conundrums of theologians, scholars, and encyclopedists, the literary imagination of the Americas has multifariously reacted against, enacted, and reprocessed the European philosophical tradition. Borges explained the complex relationship between these disciplines in a way that could serve as an insight into the literary mind in the Americas: "I'm a literary man and I have done my best to use the literary possibilities of philosophy." In this session, we explore these "literary possibilities of philosophy" that are represented in the Americas in the form of reactions and resonances.

Friday, April 25, 3:45 PM - 5:45 PM

Ilg Andreas, UNAM

"Urban Mosaics: Latin American Metropolis"

Cenaida R. Alvis-Barranco, Indiana U Bloomington, **Yudis Contreras**, Indiana U Bloomington

"Fiction and History, One and the Same?"

Stephen M. Park, USC

"New World, New Race, New Art: Orozco's Visual Historiography of the Americas"

Paloma Yannakakis, Cornell U

"The Affect of Minimal Existence in César Vallejo's *Poemas Humanos*"

Saturday, April 26, 3:45 PM - 5:45 PM

Mariano G. Humeniuk, Penn State

"Argentine Literature's Coming into Fantasy"

Rhett Warren McNeil, Penn State

"The Fictional Philosophies and Philosophical Fictions of Borges and Machado"

Daniel L. Wuebben, Graduate Center - CUNY

"Jorge Luis Borges and William James: Pragmatic Fictions"

D24 **Traversing Deleuze and Derrida: Dialogues About Difference (Saturday only)**

Room W 02 Seminar Organizer: **Susan Shin Hee Park**, U of Minnesota

Gilles Deleuze and Jacques Derrida are undeniably among the most influential Post-war French theorists to have undergone a global reception. Notwithstanding the recent eruption of critical work, by Eric Alliez, Paul Patton, Daniel W. Smith and others, relatively little has been written putting the theories of Deleuze and the theories of Derrida in direct dialogue with one another.

In keeping with this year's conference theme, this seminar is designed to explore the concept of "traversal" in Deleuze and Derrida's respective works. We proceed from the premise that a traversal approach, by definition, involves "crossing," "penetration," and even "reading through or considering thoroughly". In this spirit, we are simultaneously concerned with facilitating a dialogue charting forms of movement that may exist between these two figures. Finally, as both theorists are well known as "philosophers of difference" we are particularly concerned with how Deleuze and Derrida's respective theories run parallel, crash, and jointly blaze trails for hybrid philosophies of difference which can then be applied to a multitude of literary and artistic objects.

Saturday, April 26, 3:45 PM - 5:45 PM

Bojana Comprone, Virginia Commonwealth U

"Arrivals and Departures in *Sula*: A Deconstructive Approach"

Rafael Acosta Morales, UA de Madrid

"The border and the Deleuzian concept of the fold"

Jeffrey Pierre Resta, Penn State

"The Long, Long Self: Identity and the Compression of Narrative Time"

Isabella Winkler, Antioch College

"Transversal Sexuality"

D25 **Withdrawal, Subtraction, Separation, Disappearance**

Room W 13 Seminar Organizer: **Marija Cetinic**, USC

How is the disposition of withdrawal operative, or inoperative, in contemporary politics and aesthetics? What sort of affect is implicit in this disposition? How does it relate to the thematics of "unworking" in Nancy, "subtraction" in Badiou, or the notion of "communism as separation" developed by Alberto Toscano? What does withdrawal have to do with the "positivity" of broadly Spinozist or Deleuzian orientations? What might differentiate or link withdrawal and passivity, indifference, negativity, or inertia? If withdrawal seems inherently unproductive, what does its unproductivity, nonetheless, produce?

Above all: how does it configure or dismantle witness — the being-with, or being-in-common of a group (Sartre) or a community (Blanchot, Nancy, Agamben)? What mode of relationality might withdrawal enable?

Considering concepts and practices of withdrawal in philosophy, art, and politics, this seminar will investigate the tactics of the sad, the abstract, the removed, the in-existent, the canceled, and the generally missing. That is, the withdrawn.

Friday, April 25, 3:45 PM - 5:45 PM

Eric Richtmyer, U of Minnesota

“Maurice Blanchot’s Desire to Depart”

Matthew L. Schilleman, UC Irvine

“Teleology and Aticology: A Note on the Symptom of Writing in the Philosophy of Derrida”

Samuel Solomon, USC

“A Rock of the Self: Denise Riley’s Geology”

Allison Weiner, Yale U

“Strange Wisdom?: Blanchot at the Turning Point”

Saturday, April 26, 3:45 PM - 5:45 PM

Jennifer C. Brittan, UC Santa Cruz

“On Black Surrealism, Negative Poetics, and the Afterlife of the French Avant-Garde”

Xiaomei Chen, UC Davis

“A Heroic Arrival with a Tragic Departure: the Untold Story of A Chinese Communist Founding Father”

Sean Austin Grattan, Graduate Center - CUNY

“Whatever: Engagement and Withdrawal in Dennis Cooper’s *Try*”

Mayumo Inoue, USC

“Senses of Memory: Singular-Plural in Hou Hsiao-Hsien’s *Café Lumière*”

D26 **Writing Medicine: Varieties of Medical Discourse from Renaissance to the Present Day**

Room W 05 Seminar Organizer: **Angela Hurworth**, U de Picardie

This seminar takes as its point of departure Francis Bacon’s assertion that scientific discourse should eschew figurative language and describe the object of enquiry using “literal” description. The impact of the scientific revolution was to inaugurate a rupture between philosophical and metaphoric description and to impose the use of non-rhetorical language. Its goal in medical terms was to ensure that the investigation of physiological/anatomical states and pathologies should be described in non-figurative language.

This seminar’s papers address the question of whether such a distinction between the “descriptive” and “rhetorical” in the representation of medicine was/is ever possible. It seeks to identify the types of discourse involved in the representation of medicine in all times and places, and includes considerations of multiple historical periods and areas of the study of medicine where its representation in language cannot be contained within the limits of “clinical,” “technical” or “descriptive”. Equally, it encompasses the more general enquiry about instances of tensions or paradoxes in the language used to describe any kind of medical discovery, clinical description and examines the linguistic problematics of presentation of research in various field of medicine.

Friday, April 25, 3:45 PM - 5:45 PM

Moderator: **Carl Fisher**, Cal State Long Beach

Angela Hurworth, U de Picardie

“Re-gendering Creation: Early Modern representations of childbirth”

Rodney A. Rodriguez, UC Irvine

“Literary and Medical Crossings in Smollett’s *Humphry Clinker*”

Masha C. Mimran, Princeton U

“The Poetics of Pathology: fin-de-siècle medical diagnosis and literary fiction”

Raquel Gonzalez Rivas, U of North Florida

“Medicated subjects: Foucault, Welty, Beltrán and the Eucharist of modern medicine”

Saturday, April 26, 3:45 PM - 5:45 PM

Moderator: **Angela Hurworth**, U de Picardie

Carl Fisher, Cal State Long Beach

“Medical Enlightenment? Descriptions and Depictions of the Eighteenth-Century Doctor”

Lindsay R. Parker, U of Alberta

“Somnambulism: Law, Medicine, Literature”

Linda A. Saladin-Adams, Florida State U

“Medicinal Rhetoric of Dialogue on the Body”

Atia Sattar, Penn State

“Theater and the Production of Scientific Knowledge”

D27 **Gender and Mobility in Life and Literature (Friday only)**

Room C 08 Seminar Organizer: **Kirsten A. Wasson**, Ithaca College

This seminar examines ways that certain narratives — in both lived experience and literary/non-literary discourse — reveal national inscriptions of gendered identity that allow or deny social/cultural movement. Mobility is defined in various ways: 1) as the capacity for transformation, 2) as the opportunity to “climb the ladder” of North American achievement, and 3) by the possibility of fluidity and multiplicity within social roles. The discussions here are concerned with the mythologies and realities of hierarchies, the notion of “the chosen ones,” as well as those not chosen, the manners in which inclusion and exclusion, authority and submission are constructed, de-constructed, and re-constructed within personal/historical/literary history.

This panel approaches gender and mobility in a variety of contexts: some consider characters like those in Jen Mukherjee’s work who, in immigrating to the U.S. must negotiate multiple avenues of self. In Kroik’s discussion, we find an analysis of

discourse about women's occupations in which "women's sexuality is constructed as being at odds with professional work." Pietruszynski discusses experiences in the classroom where his presence is perceived as "authoritative white male," framing these moments in terms of his reluctance to assume the prescribed role. Schwebel's talk examines the North American notion of a "New Canaan" in *O Pioneers*, where we read that it is not the beloved youngest son who is to be the new world progenitor, but a daughter who represents the future.

Friday, April 25, 3:45 PM - 5:45 PM

Sara L. Schwebel, Independent Scholar

"Becoming the 'Beloved Son': Alexandra as Progenitor in Cather's *O Pioneers!*"

Kirsten A. Wasson, Ithaca College

"'No Idea Where the Ground Was': Driving in Rain, Disappearing, and Other Metaphors of Becoming in Gish Jen"

Jeffrey P. Pietruszynski, West Virginia State U

"'I Am Not an Animal': A White Male Feminist Forced Into a Masculine Pedagogy"

Christina Bertrand, Cal State Long Beach

"Movement and Agency in Bharati Mukherjee's *Jasmine*"

Polina Kroik, UC Irvine

"The Gendering of Work and the Construction of Sexuality in Early and Late 20th Century Texts"

D28 **Wit and Humor: Departures and Arrivals (Friday only)**

Room C 01 Seminar Organizer: **Kathleen Lott Haley**, Brooklyn College - CUNY

From Touchstone to *Borat*, from Congreve to the *Onion*, from Chaucer to *Family Guy*, wit and humor involve departures from conventions, norms, and expectations — even as they rely, for their effect, on arrival at a new place both surprising and familiar. How do wit and humor push the limits of accepted meaning through carefully timed departures from and arrivals at standard discourse?

Friday, April 25, 3:45 PM - 5:45 PM

Annette B. Budzinski, Johns Hopkins U

"Departure and Arrival in Ludwig Tieck's *Zerbino*"

Juniper Ellis, Loyola College in Maryland

"Of Tattoo and the Nederends: Epeli Hau'ofa, Tâtatau, and a last 'Taboo'"

Kathleen Lott Haley, Brooklyn College - CUNY

"'Privy Tokens': Rabelais and Nashe's Copious, Bodily Text"

Andrew M. Opitz, U of Minnesota

"From Ingénu to Revolutionary: Outsider Satire and Anticolonial Rebellion in the novels of José Rizal"

Anne Meredith Stiles, Washington State U
“Late-Victorian Neurology and the Gothic”

D29 **With or Against the Flow: Conversation and Movement (Friday only)**

Room Seminar Organizers: **Barbara van Feggelen**, UConn Storrs, **Martina Lüke**,
W 08 UConn Storrs

This panel examines the way in which the social spaces of conversation that have characterized our social, cultural and political history and their representations have always depended on the phenomenon of movement. For not only do the salon, the cafe, and other such social groups allow for a great number of arrivals and departures from people with different nationalities, they are also the archetypal space for a collectivity of language based on the traveling of words and ideas.

Referring to the many historical accounts and representations by people who associated themselves with the social spaces such as the salon as well as the various theories concerning inter-individuality, this panel will question the significance of movement for the European social spaces.

Friday, April 25, 3:45 PM - 5:45 PM

Marius Conceatu, Pomona College

“Speaking (English) and belonging in Proust”

Elodie Nowinski, Columbia U

“Collective noises, collective spaces: the French youth in the sixties and the creation of cultural spaces of identification and internationalisation”

Barbara van Feggelen, UConn Storrs

“‘You say Goodbye and I say Hello’: Conversation in the Nineteenth Century”

Martina Lüke, UConn Storrs

“Berlin Salons Around 1800 and Their Political Impact”

D30 **Departures from the Text: Literary Adaptation in Praxis (Saturday only)**

Room Seminar Organizer: **Elaine Martin**, U of Alabama
W 10

Cinema, from its inception at the turn of the century, has relied on literary texts as a source of narrative Stoff or material. The cinematic departures from these Ur-texts have varied from extreme fidelity vis-à-vis the original to an inspiration-only relationship. If literary texts have breathed life into a new genre over the decades, so too has that new genre, in some cases, rescued the original from obscurity and

inaccessibility. As Robert Stam writes: “if mutation is the means by which the evolutionary process advances, then we can also see filmic adaptations as ‘mutations’ that help their source novel ‘survive.’ Do not adaptations ‘adapt to’ changing environments and changing tastes, as well as to a new medium, with its distinct industrial demands, commercial pressures, censorship taboos, and aesthetic norms?” (*Literature and Film*, 3). What different kinds of textual departures have been explored by cinéastes over the years? What is the nature of the two-way relationship between text and film, especially in cases of multiple filmings of a work? How has recent adaptation work been affected by “changing environments”? What new issues in adaptation theory have emerged in recent years and how have they affected practice? To what extent is Stam correct, when he writes: “filmic adaptations . . . are caught up in the ongoing whirl of intertextual reference and transformation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin.”

Saturday, April 26, 3:45 PM - 5:45 PM

Heather Richardson Hayton, Guilford College

“Reanimating Beowulf: New Media and the Textual Undead”

Jinhua Li, Purdue U

“Lost in Translation: The Politics of Transcultural Adaptation from *Infernal Affairs* to *The Departed*”

Blair C. Orfall, U of Oregon

“The Many Incarnations of Devdas: Literature to Film Adaptation in Praxis”

Ileana Alexandra Orlich, Arizona State U

“Literature and Film as Political Landscapes: Eugene Ionesco’s *The Rhinoceros*”

Elaine Martin, U of Alabama

“The Impossibility of Adapting Desire: From Goethe’s *Elective Affinities* to Jelinek’s *The Piano Teacher*”

D31 **La Habana: Ruins and Ruinous Returns in Contemporary Cuban Literature (Saturday only)**

Room Seminar Organizer: **Susannah R. Drissi**, UCLA

W 12

The City of Havana exists in the memory of its citizens — its former and current inhabitants — in a geography of remembrance, the foundation of which has been built on the ruins of the “real” city, giving way to an invented past where all things are possible and where the future (a return to the past) is also a possibility. Contrary to the once coveted ancient ruins of Greece and Rome, Havana’s ruins are not traces of a lost civilization, oddments of an architectural design that has long lost its functionality and meaning. Instead, they are a model of the disjuncture between the whims and desires of the state, and the desires of the human spirit, between the imaged and imagined homeland of the exile and Havana’s current urban reality.

Havana's ruins mark Cuba's ambivalent break from, and a nostalgia for, a capitalist past, not only in spite of, but as a result of Castro's regime — more pointedly, they signal the imminent breakdown of meaning and therefore encourage a compensatory creativity and a necessary return to the past, the best example of which may be found in contemporary Cuban literature. The goal of this seminar is to include the city of Havana in the current theoretical considerations of the peculiar status of ruins in modern culture, while considering the ways in which ruins, as gaps and traces, as interruptions in the flow of time and space, allow for a revisiting of the past in the present, as well as suggest, and even provide the foundation for, a different urban future. This seminar considers the narrative response to Havana's ruins, taking into consideration how the physical reality of ruins either hinder or facilitate a "return" to the "homeland," and a movement to and from the past into the present, as well as a flash of the city's own projected future. How does movement (literary, political, artistic, and other) between the island and diasporic communities, and between the island and the rest of the world, as well as imperialistic projects and neocolonial enterprises benefit from Havana's "ruined" image?

Saturday, April 26, 3:45 PM - 5:45 PM

Ivette M. Gomez, UC Irvine

"Tuguria: the Other Face of Havana. A New Art of Making Ruins in Contemporary Cuban Fiction"

Jorge Marturano, UCLA

"Falling statues and forgotten memories: ruins under siege in literary Havana"

Susannah R. Drissi, UCLA

"Invitation to a Ruin: Hospitality and the City in Abilio Estévez's *Los palacios distantes*"

Christopher Winks, Queens College - CUNY

"*Se regalan escombros*: Premonitions and Visions Within Havana's Ruins"

Stacey Van Dahm, UC Santa Barbara

"Chicano/a Icon, Cuban Menace: Mural Art and the Struggle for Home"

D32 **Lamentation and Arrivals: Negative Affect, Ugly Feelings, and the Return of the Exile (Saturday only)**

Room W 14 Seminar Organizer: **Carlos Amador**, UT Austin

This panel wishes to explore one specific kind of arrival: the return of the exile. Arrivals "home" are often moments of anger, hurt, disgust, or other ugly feelings — traumas —, especially in an era of global migration and neoliberalism's cooptation of the idea of border that sets certain arrival myths into place that leave the exile in a site fraught with tensions and traumas unanticipated. As a consequence, the return is often marked by the lamentation of a loss of what was fantasized to perdure, but really did not — the home left by the migrant.

Literature often couples the moment of arrival with trauma and specific emotions. Yet it also opens up a space for us to discuss the affective cartography of arrival — the map of the space that is arrived at and needs to be changed upon return, as you return to a place that ruptures nostalgia.

By reading and theorizing texts written from this position of negative affect, this panel hopes to shed light on the ethical and political consequences of concepts, we argue, are inextricably tied together — nostalgia and fantasy, exile and rage, trauma and borders. Of genuine relevance to this panel is the building of thorough discussion on how the arrival or return of the exile, when marked by feelings of loss, rage, disgust, hopelessness (to name a few), is transformed into a departure from the safety and comfort of the previous symbolic order.

Saturday, April 26, 3:45 PM - 5:45 PM

Carlos Amador, UT Austin

“El Asco (Disgust): Castellanos Moya’s Return Home in Anger”

Raphael John Comprone, Saint Paul’s College

“Banishing the Specter of the Nation: Arrivals and Departures in Mario Vargas Llosa’s *Travesuras de la niña mala*”

Diane Smith, Suny Farmingdale, **Robert Singer**, CUNY

“Gerhart Lamprecht’s Berlin: Physiognomy of a City”

Bruno Ferrer-Higueras, U de Puerto Rico

“El regreso al hogar inexistente: retorno, invisibilidad y fronteras en la cinematografía de Elia Suleimán (Palestina)”

Tuire Valkeakari, Providence College

“Interrogating ‘Home’: The Ambiguities of Return in Caryl Phillips’s Early Fiction”

D33 **Pan-Americanism: The Life and Death of a Utopian Rhetoric (Saturday only)**

Room C 08 Seminar Organizer: **Russell Cobb**, U of Alberta

The idea of a hemispheric unity of the Americas was once an integral part of the poetic projects of many U.S. writers. Walt Whitman, Stephen Crane, William Carlos Williams, and Waldo Frank: all envisioned a spiritual — if not political — unity between North and South America. The pan-American ideal had real-world manifestations in F.D.R.’s Good Neighbor Policy, as well as numerous pan-American summits and congresses throughout the 20th century.

In Latin America, pan-Americanism has enjoyed a mixed reception. Some writers hoped that greater understanding and cooperation with the United States would give them greater exposure and help lift the region out of underdevelopment. Others, such as Ruben Darío and José Enrique Rodó, warned against too much cultural contact with the rapidly expanding empire to the north. Many modernista writers wanted to reinvigorate Hispanism and cultivate ties with Europe, rather than the

United States. Today, the idea of pan-Americanism is all but dead. Conservative politicians and think-tanks warn of a North American Union, an E.U.-style community that would create a more integrated economic and social system with Mexico and Canada. Many Latin American leftists also fear greater integration with the United States and have set up media outlets (such as Telesur in Venezuela) to counter what they see as U.S. propaganda.

Why did the utopian rhetoric of Pan-American unity disappear? When did it disappear? Should it be recuperated? This seminar will explore the rise and fall of Pan-American rhetorics from the 19th century to the present.

Saturday, April 26, 3:45 PM - 5:45 PM

Richard Cándida Smith, UC Berkeley

“New World Writing: The Influence of Latin American Poets on William Carlos Williams’s Rewriting of American History”

Russell Cobb, U of Alberta

“From Nuestra América to the Amero: Dreams and Nightmares of Hemispheric Unity”

Francisco Foot Hardman, UNICAMP

“Pan-Americanism and Republicanism in the ‘Guesa’s’ Epic Poem by Brazilian Poet Sousandrade: Ruins of a Utopia”

Luiza Franco Moreira, SUNY Binghamton

“The Thought of the Americas: Panamericanism between the Popular Front and Roosevelt”

Kirstin L. Squint, Louisiana State U

“Pan-American Indigenous Revolution as Utopian Vision in Leslie Marmon Silko’s *Almanac of the Dead*”

D34 **Philip Roth: A Global Perspective (Saturday only)**

Room W 09 Seminar Organizer: **Daniel Medin**, Stanford U

The past decade has witnessed Roth’s canonization as an American classic. This seminar is dedicated to examining his impact from a global perspective. Panels will engage issues pertaining to Roth in translation, his reception in other parts of the world, his novels read alongside international authors (Céline, Kundera, Appelfeld, Bernhard, O’Brien) or vis-à-vis the visual arts (Rembrandt, Guston, Kitaj).

Saturday, April 26, 3:45 PM - 5:45 PM

Patrick L. Day, U of Wisconsin Eau Claire

“Ceci n’est pas une vie: Life and Counterlife in Philip Roth and Patrick Modiano”

Joseph Benatov, Haverford College

“Philip Roth and the Transnational Turn in American Studies”

Daniel Medin, Stanford U

“Art as a Trial”

Velichka Dimitrova Ivanova, U Paris III

“Fiction as an Alternative to History in Milan Kundera and Philip Roth”

Till F.D. Kinzel, Technische U Berlin

“Philip Roth, Milan Kundera, and the novel’s morality of knowledge”

D35 **The Ghosts of Latin America (Saturday only)**

Room Seminar Organizer: **Alison Heney**, SUNY Binghamton
C 09

In his short essay *Olympics and Tlatelolco*, Octavio Paz addresses the events surrounding the 1968 Olympic Games in Mexico, an event where more than 10,000 students convened for a demonstration that eventually erupted into a terrible violence and the subsequent death of over 300 participants. “Aggression is synonymous with regression,” Paz writes of the event. “It was an instinctive repetition that took form of an expiatory ritual. Its resemblances to Mexico’s past, especially to the Aztec world, are fascinating, frightening, and repellent. The massacre at Tlatelolco shows us that the past which we thought was buried is still alive and has burst out among us. Each time it appears in public it is both masked and armed, and we cannot tell what it is, except that it is vengeance and destruction. It is a past that we have not been able to recognize, to name, to unmask.”

Like the ghosts in the fictional world of Juan Rulfo’s *Pedro Páramo*, Isabel Allende’s *House of the Spirits*, and Carlos Fuentes’s *Aura*, the idea of the “Aztec past” in Paz’s writing functions as a ghost, a “masked and armed” past that breaks into the reality of Mexico’s world and is experienced as the violent encounter between the past and the present, presence and absence, and the sacred and profane. As a figure constituted by the crossing of oppositions and ultimately, ambiguities that characterize myth and the incursion of the symbolic by the semiotic, the figure of the ghost in Latin American literature is a figure that represents the eternal return of a past that refuses to die.

This panel considers the figure of the ghost in Latin American literature and attends to the function of fantasy in its relationship to the crisis of historical identity. What reality continually asserts itself in the slips, silences, fragmentations and the dreams of Latin America? In what ways does the figure of the ghost function as a representation of the danger and violence that continually stalks the contemporary imagination? Does the figure of the ghost act as a unifying symbol in the construction of a historical identity? Or reveal the possibility (and failure) for revolution in art?

Saturday, April 26, 3:45 PM - 5:45 PM

Mariana Morris-Grajales, SUNY Binghamton

“Balun Canan: The Ghosts of Imperialism”

Steven W. Gonzagowski, Rutgers U

“Ghostwriting the Nation: Hauntology as Subversive Methodology in Fernao Mendes Pinto’s *Peregrinations*”

Amanda L. Petersen, UC Boulder

“Ghostly Bodies in Cristina Pacheco’s Short Fiction”

Maria Campero, U of Maryland

“A city runaway: the poetic voice of Los papeles salvajes by Marosa di Giorgio”

D36 **Cultural Identity and Cultural Critique in East-West
Comparative Literature: Film and Literature in Modern Asian
Perspectives**

Room W 17 Seminar Organizer: **Yuan-Jung Cheng**, U of Washington

East-West comparative literature has come a long way to be recognized as an important part of the discipline of comparative literature. Over the past decades new territories have been discovered, and new approaches explored. Cultural identity and cultural critique remain two crucial issues in the comparative study of the East-West relationship. They highlight seemingly general discussions on how the West has misunderstood or appropriated the East and how the East has been transformed or disoriented by the West. We shall look into how cultural identity, surviving cultural clashes, is negotiated and contested, and how cultural critique is produced and formulated in a complicated process of interaction, perception, and conception.

Friday, April 25, 3:45 PM - 5:45 PM

I-Chun Wang, National Sun Yat-Sen U

“Bounding for India: Representation of the Cities in Early Modern Travel and Envoy Narratives”

Yanning Wang, Washington U in St. Louis

“*Woyou* as Women’s Travel: Ming-Qing Women’s Imagination and Writing”

Xingbo Li, U of Wisconsin Superior

“Global Subjects of Poetry: How Poetry Transcends the National”

Yun Zhu, U of South Carolina

“Imagism and Chinese poetry”

Saturday, April 26, 3:45 PM - 5:45 PM

Yuan-Jung Cheng, National Sun Yat-Sen U

“Neither East Nor West: The Dilemma of Chinese Culture in Eileen Chang’s Fiction”

Ruijuan Hao, UC Riverside

“Cross-cultural Reconstruction of Chinese Discourse: Reading Lu Xun, Lin Yutang and Qian Zhongshu through Comparative Poetics”

Meiling Wu, Cal State East Bay

“From Departing His-story to Arriving Her-story: Transgender Narrative and Two Nobel Laureates”

William Tung-peng Sun, UC Riverside

“Departure without Arrival: Paris as site of disillusion in *The World and What Time Is It There?*”

D37 **Stateless Nomads, Non-Territorial Nations: The Roma, Gypsies, and Other Travelers (Friday only)**

Room C 09 Seminar Organizer: **Tijen Tunali**, U of New Mexico

India’s forgotten children, as the poet J.S Pathania calls them, the Roma, Gypsy and Sinti diaspora in Europe, registered on the political radar of their host countries depending on the “civilizing efforts” or the “ethnic cleansing” of the current regimes. For more than 700 years, this largest ethnic minority in Europe has been marginalized politically, socially, economically and culturally. Whether driven by genocide, racist assaults or economic hardships, they traveled in the hope of sympathetic reception.

Since 1989, the situation of the Roma has become a key condition for the entry of Eastern European countries into the European Union. Even though they lack a tradition of political activism, over the last fifteen years the Romany people have been setting up self-administrative bodies and non-governmental organizations with strong ties to local communities, forming initiatives such as the Decade of Roma Inclusion, 2005-2015. This panel aims at broadening the academic discussions and stimulating debates on the nomadic and traveler groups in Europe whose long history of tribulation shows little sign of ending.

Friday, April 25, 3:45 PM - 5:45 PM

Elena Valentinovna Golovneva, Ural State Technical U

“Gypsies in rural Romania today: the social dimension”

Mina Ivanova, Villanova U

“Declaration of a ‘Roma Nation’: The Constitution of Roma as a Trans-Territorial ‘Nation’ ”

Garnet Kindervater, U of Minnesota

“Molecular Hope: the Nomad, the State, and the Resistance from Within”

Mairead Pratschke, Mount Royal College

“Visual Representation of the Travellers in Britain and Ireland in film and new media”

Tijen Tunali, U of New Mexico

“The Art of the Possible: The Roma Pavillion at the 52nd Venice Biennale”

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| Cerce, Danica | B33 | Cowley, Chris Michael | B22 |
| Cetinic, Marija | D25 | Craig, Siobhan S. | A33 |
| Cha, Kyung-Ho | A18 | Creet, Julia | A02 |
| Chaar, Kahlil | A13 | Creighton, Jane | A08 |
| Chakravorty, Mrinalini | B18 | Cucher, Michael | B29 |
| Chari, Hema | C20 | Cueto Asin, Elena | D06 |
| Chaudhary, Zahid R. | B18 | Cure, Monica | C25 |
| Chen, Jian (Chuan) | A03 | Curiel, Barbara Brinson | C33 |
| Chen, Leilei | A08 | Cutler, John Alba | A06 |
| Chen, Lu | A29 | Cvetkovich, Ann L. | A04 |
| Chen, Xiaomei | D25 | | |
| Cheng, Yuan-Jung | D36 | Daad, Sima | B29 |
| Childers, Daniel | D20 | Dabah, Esther Cohen | B30 |
| Chilton, Myles | B20 | Dahl, Cristina | B19 |
| Ching, Barbara | C21 | Dal Borgo, Manuela | A31 |
| Cho, Jennifer | D22 | Daly, Tara Ann | A10 |
| Choi, Eunha | C08 | Damrosch, David | C08 |
| Choy, Howard Y. F. | B28 | Dancer, Thom | B03 |
| Chraïbi, Aboubakr | A27 | Dancus, Adriana Margareta | B05 |
| Chun, Maureen | D20 | Danylevich, Theodora | C02 |
| Gihan, Fatma Betul | B32 | D'Aoust, Jason | A24 |
| Clough, Patricia Ticineto | C01 | Darby, David | B14 |
| Cobb, Russell | D33 | Darznik, Jasmin | B17 |
| Codebo, Marco | B02 | Daughtrey, Sarah | C29 |
| Coffman, Christine E. | A24 | Dauss, Markus David | A18 |
| Coffman, Christopher K. | D14 | Davies, J. Marina | A33 |
| Cohen, Jason E. | A13 | Davis, Emily S. | B18 |
| Coker, William N. | C23 | Day, Patrick L. | D34 |
| Colbert, Margot Mink | A33 | De Bruyn, Ben | B03 |
| Commisso, Elana F. | A05 | de la Torre, Osvaldo | A07 |
| Comprone, Bojana | D24 | Deb, Basuli | D15 |
| Comprone, Raphael John | D32 | Del Lucchese, Filippo | C04 |
| Conceatu, Marius | D29 | DeLoughrey, Elizabeth M. | B21 |
| Conley, John | A35 | Denecke, Wiebke | D12 |
| Connell, Christine M. | A12 | DeRosse, Rae Ann | A11 |
| Connors, Carrie Ann | C28 | Derwiche Djazaerly, Yasser | A29 |
| Conrod, Frédéric | C16 | Desiderio, Vincent | A09 |
| Contreras, Yudis | D23 | Desmond, Marilyn R. | A32 |
| Cook, Roger | B12 | DeSousa, Valerian | A28 |
| Cooksey, Thomas L. | A17 | Dhar, Nandini | A17 |
| Cooper, Andrea | D22 | Dharmasiri, | |
| Cooper, Mark Garrett | C12 | Kanchuka Nayani | C25 |

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| Diaz, Hernan | A13 | | |
| Diaz, Roberto Ignacio | B15 | Fackler, Maria Francesca | C13 |
| Dickey, Colin | A19 | Fan, Victor | B32 |
| Dickson, Kent L. | A04 | Faries, Nathan Charles | B31 |
| Dicus, Andrew S. | C28 | Faris, Michael J. | A26 |
| Didur, Jill | B21 | Faulk, Barry J. | C12 |
| Diehl, Catharine E. | A30 | Fedtke, Jana | C38 |
| Dimova, Polina Dimcheva | C35 | Feldman, Leah M. | A33 |
| DiTommaso, Lorenzo | B24 | Felek, Ozgen | D12 |
| Djagalov, Rossen Lilianov | A35 | Feliciano Arroyo, Selma | B11 |
| Dobрева-Schlack, Boryana | B33 | Felipe, Lisa B. | C18 |
| Doerr, Adrian E. | A03 | Felski, Rita | B03 |
| Dokou, Christina | C19 | Fernandes, Gisele M. | D21 |
| Dooghan, Daniel M. | D04 | Fernando, Tanya | A35 |
| Doran, Robert | D02 | Ferrante, Allyson Salinger | B09 |
| Doran, Sabine | D02 | Ferraro, Evelyn | B16 |
| Dornbach, Marton | B13 | Ferrer-Higuera, Bruno | D32 |
| Dorsey, John T. | B11 | Figueira, Dorothy Matilda | C08 |
| Douvaldzi, Charitini | B13 | Figueiredo, Euridice | A04 |
| Downing, Eric S. | C23 | Figueroa, Victor | B09 |
| Draper, Susana | B30 | Filimon, Monica | B31 |
| Drissi, Susannah R. | D31 | Filipcevic, Vojislava | A35 |
| Drumm, Elizabeth | A20 | Fineman, Daniel David | A26 |
| du Plessis, Michael | A03 | Finney, Gail | C10 |
| Dubbati, Barkuzar | B03 | Fischer, Annemarie | C38 |
| Dykema Katsanis, Bobbi | B24 | Fisher, Carl | D26 |
| | | Fleith, Barbara | A34 |
| Eck, Lisa A. | C03 | Fletcher, Richard | C34 |
| Eckmann, Sabine | B12 | Flint, Darren M. | C20 |
| Edwards, Magdalena | B02 | Florescu, Catalina Florina | C11 |
| Efthymiou, Andrea Rosso | A15 | Flynn, Catherine A. | C28 |
| El Dessouky, Dina | B21 | Foertsch, Jacqueline | D09 |
| El Shakry, Hoda | B34 | Foltz, Mary Catherine | D09 |
| Elahi, Babak | B17 | Fornazzari, Alessandro | B23 |
| El-Attar, Heba A.N. | D03 | Fortmann, Patrick | B13 |
| Elbeshlawy, Ahmed F. | D17 | Foster, Jr., John Burt | C08 |
| Elinson, Alexander E. | B01 | Foulis, Elena | C18 |
| El-Khachab, Walid A. | A21 | Fox, Paul W. | A25 |
| Ellis, Juniper | D28 | Fradinger, Moira | D14 |
| Eoyang, Eugene Chen | C33 | Frampton, Stephanie Ann | C08 |
| Ergin, Meliz | B20 | Frank, Adam J. | C01 |
| Ernst, Kirsten M. | D07 | Frankel, Matthew Cordova | C01 |
| Erturk, Nergis | A15 | Freed, Mark M. | B02 |
| Eshleman, Laura B. | C33 | Freed-Thall, Hannah Isadora | B03 |
| Esplin, Emron | A06 | Freeman, John C. | B16 |
| Esposito, Stefan T. | D15 | Freer, Lindsey M. | C25 |
| Estrada Vargas, Graciela | A08 | Frey, Christiane | A18 |
| Eustis, Richmond M. | D07 | Froula, Anna | D21 |
| Evans, Kathryn LaFevers | A21 | Frouzesh Bennett, Sharareh | C22 |
| Ezaki, Motoko | A25 | Fuentes Muñoz, | |

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|--------------------------|-----|-------------------------|-----|
| Fernanda Patricia | A28 | Gragera de Leon, Flor | B07 |
| Fujitani, James M. | B10 | Granier, Brandon J. | D02 |
| Gaedtke, Andy J. | D20 | Gras, Delphine | A06 |
| Gafaiti, Hafid | A21 | Grattan, Sean Austin | D25 |
| Gage, Molly L.K. | A02 | Grausam, Daniel | D09 |
| Gallagher, Patrick W. | A35 | Green, Emily Royse | C15 |
| Gallope, Michael A. | A05 | Greenberg, Nathaniel | A28 |
| Gana, Nouri | D06 | Griffin, Jane Deanne | B19 |
| Ganguli, Shubhayan | A17 | Grimstad, Paul | A13 |
| Garcia, Antonio A. | D04 | Groover, Kristina K. | A23 |
| Garibotto, Veronica I. | B30 | Gueorguieva, Milena S. | B33 |
| Garza, Thomas J. | B33 | Gueye, Khadidiatou | A10 |
| Gasyna, George Z. | B02 | Gui, Weihsin | B20 |
| Gates, Philippa C. | C15 | Guillemin, Anna | B13 |
| Gaunt, Simon | A32 | Gunn, Olivia Noble | A29 |
| Gavilano, Lorena Cuya | D09 | Gursel, Burcu | D01 |
| Geiger, Marion | A20 | Gursel, Duygu | D37 |
| Gelikman, Oleg | A30 | Gurses, Hande | D16 |
| Gelley, Alexander | A30 | Guyer, Sara | A14 |
| Gentic, Tania | A35 | Guynn, Noah D. | A32 |
| George, Jr., David R. | C39 | Hadley, Matthew J. | C04 |
| Gharavi, Maryam Monalisa | D03 | Hägglund, Martin | A14 |
| Gibson, Jordan Leigh | A10 | Haig, Asher | A07 |
| Gilbert, Paula Ruth | A11 | Haley, Brook | C05 |
| Gillis, Colin R. | C13 | Haley, Kathleen Lott | D28 |
| Ginsburg, Michal Peled | A20 | Hall, Nancy A. | D14 |
| Glaser, Jennifer | C31 | Hall, Susanne E. | C25 |
| Glazova, Anna | A30 | Hall, W. David | B24 |
| Golburt, Luba | C23 | Halloran, Vivian Nun | D05 |
| Goldberg, | | Halpern, Orit | C01 |
| Elizabeth Swanson | A11 | Halverson, Justin | D01 |
| Goldin, Farideh Dayanim | B17 | Hamdy, Karim | C12 |
| Goldstein, Cheryl | C07 | Hammerschmidt, | |
| Golovneva, | | Gretchen Mary | D17 |
| Elena Valentinovna | D37 | Hammond, Craig Andrew | C09 |
| Gomez, Antonio | B05 | Hamoudi, Lama | A24 |
| Gomez, Ivette M. | D31 | Handal, Mirzam Cristina | C07 |
| Gonnering, Julie | C07 | Handler-Spitz, Rivi | A22 |
| Gonzagowski, Steven W. | D35 | Handley, George | D07 |
| González Esteva, | | Hanna, Monica D. | B09 |
| María de la Concepción | D13 | Hanneken, Jaime | C06 |
| Gonzalez Rivas, Raquel | D26 | Hao, Ruijuan | D36 |
| Gonzalez, Carina F. | A28 | Hara, Kunio | C29 |
| Goodman, Robin Truth | C12 | Harack, Katrina Marie | B16 |
| Gordon, Sarah | A31 | Harbert, Benjamin J. | B15 |
| Gorman, Shawn T | C29 | Hardie, Melissa Jane | A04 |
| Gosselink, Karin | D15 | Hardman, Francisco Foot | D33 |
| Gover, Maggie | A16 | Hardtmann, Markus | B29 |
| Graaff, Kristina A. | A06 | Harlow, Barbara | B01 |

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| Hart, Janet C. | B01 | Hron, Madelaine | A11 |
| Hartwiger, Sandy | A11 | Hsiao, Li-Chun | A06 |
| Hashmi, Ghazala F. | A10 | Hsieh, Yu-I Yvette | C24 |
| Hassan, Wail S. | D03 | Huang, Hsiao-yin | A35 |
| Haumschild, Daniel Thomas | A07 | Hudecova, Eva R. | B33 |
| Hausdoerffer, William Tyson | C34 | Huehls, Mitchum | D09 |
| Hawkins, Spencer J. | D11 | Humeniuk, Mariano G. | D23 |
| Haynes, Holly | A26 | Hung, Tzu-hui Celina | B28 |
| Hayton, Heather Richardson | D30 | Hurworth, Angela | D26 |
| Hazan, Olga | A21 | Hussain, Tamkin | B22 |
| He, Yuemin | C33 | Hustis, Harriet E. | A25 |
| Hegarty, James Marcel | A17 | | |
| Heim, Michael Henry | B25 | Iakounina, Irina | A31 |
| Heinowitz, Rebecca Cole | B06 | Infante, Ignacio | B02 |
| Hena, Omaar | B05 | Ingraffia, Brian D. | B10 |
| Heney, Alison | C09 | Inoue, Mayumo | D25 |
| Henne, Nathan C. | B10 | Irwin, Robert Graham | A27 |
| Henry, Katherine | D06 | Isaacson, Nathaniel K. | B28 |
| Henry, Ronda C. | B16 | Isfahani-Hammond, | |
| Henton, Jennifer E. | A28 | Alexandra Aryana | D07 |
| Herbly, Hala | C28 | Ivanova, Diana | A33 |
| Hernandez Salvan, Marta | A15 | Ivanova, Mina | D37 |
| Hewett, Heather | B20 | Ivanova, Velichka Dimitrova | D34 |
| Hickle, SarahEllen K.E. | C09 | Ivanov-Craig, Andrea | B10 |
| Hicks, John A. | A01 | | |
| Hicks, Kelly Anne | C11 | Jackson, Spencer | A29 |
| Hilb, Benjamin T. | B32 | Jane, Bill Bill | A30 |
| Hilkovitz, Andrea | B26 | Jang, Kiyoon | C24 |
| Hill, Christopher L. | B27 | Janzen, Marike S. | D04 |
| Hill, Edwin C. | B15 | Jauregui, Gabriela | A29 |
| Hill, Mike | C19 | Javadizadeh, Kamran | C13 |
| Hillier, Melissa | C15 | Jenkins, Robert | C09 |
| Hiner, Susan | D19 | Jeong, Seung-hoon | B31 |
| Hiob, Oliver M. | D17 | Jiang, Wentao | B28 |
| Hiraishi, Noriko | C10 | Jiménez-Sandoval, Saúl | C05 |
| Hitchcock, Peter | C01 | Johnson, Amy M. | C28 |
| Hite, Christian M. | C36 | Johnson, Erica L. | B34 |
| Hodges, Aaron F. | A01 | Johnson, Laurie | C09 |
| Hoffman-Schwartz, | | Johnson, Michael A. | A32 |
| Daniel L. | A05 | Jones, Christa | A16 |
| Hofmann, Gert R. | A31 | Jones, Jason B. | D19 |
| Holland, Jocelyn | B13 | Joseph, Nigel Leo | A28 |
| Holmes, Brooke A. | C16 | Jowsey, Nicole M. | C34 |
| Hondronicols, Amy Teresa | B29 | Judd, Brent Ronald | C35 |
| Hoogstad, Jan Hein | A26 | Jullien, Dominique | A27 |
| Hopcroft, Suzanne Marie | C11 | Jung, Desiree | A33 |
| Horta, Paulo Lemos | A27 | Juntunen, Jacob M. | C21 |
| Houston, Lynn Marie | A20 | Jura, Jean Jacques | D11 |
| Howie, Cary | A32 | Jutzi, Alan H. | A27 |
| Hoyer, Jennifer M. | B16 | | |

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| Kadir, Djelal | C08 | Koster, John M. | B16 |
| Kahnke, Corinna | C38 | Kozachek, Janet | A09 |
| Kamada, Roy Osamu | B34 | Kozachek, Janet | A09 |
| Kamuf, Peggy | A14 | Krause, Julia Emanuelle | C28 |
| Kang, Inkoo | B05 | Kressner, Ilka | B34 |
| Kanz, Christine I. | B14 | Krishnan, Sanjay | C32 |
| Kao, Chia-li | C14 | Kroik, Polina | D27 |
| Kaplan, Brett Ashley | C21 | Kroller, Eva-Marie | B20 |
| Kaplan, E. Ann | A04 | Kugelmass, Joseph William | B14 |
| Kaplan, Genevieve M. | B29 | Kuhlman, Martha | A35 |
| Karavanta, Asimina | C19 | Kupatadze, Ketevan | A31 |
| Karni, Rebecca | A08 | | |
| Karno, Valerie A. | D19 | La France-Borgia, Danielle | D13 |
| Kaufman, Robert George | B30 | Labov, Jessie | A35 |
| Kaussen, Valerie M. | B09 | Lacatus, Corina | C22 |
| Keck, Michaela | A34 | Lachman, Kathryn M. | B11 |
| Keen, Catherine M. | A32 | Lamauskaitė Geriguis, Lina | C33 |
| Kehoe, Ryan Michael | B08 | Lamb, Jonathan | C31 |
| Kendrick, Robert T. | C05 | Lambert, Gregg | B08 |
| Kerman, Sarah | A24 | Lambert, Herve P. | B06 |
| Kernan, Ryan J. | C37 | Lan, Feng | B05 |
| Kessel, Shayna | B29 | Landreth, David | B23 |
| Khanna, Neetu | B03 | Lang-Peralta, Linda | C03 |
| Khor, Lena | B20 | Langston, Scott M. | D08 |
| Kim, John | A15 | Larsen, Alexander Erik | A24 |
| Kim, Michelle Har | D05 | LeBlanc, Julie D. | A19 |
| Kim, Somy | B17 | Lee, Benjamin | C35 |
| Kim, Sun-Young | A29 | Lee, Corinna K. | D19 |
| Kim, Yaeri | C06 | Lee, Jeannette Marianne | A06 |
| Kimmel, Seth R. | B06 | Lee, Jonathan | C02 |
| Kindervater, Garnet | D37 | Lee, Meera | B08 |
| King, Robert W. | A23 | Lee, Min-Jung | C36 |
| Kinoshita, Sharon | A32 | Lee, Yoon Sun | C32 |
| Kinzel, Till F. D. | D34 | Leger-Palmer, Natalie M. | B09 |
| Kismet, Ipek | B27 | Legras, Horacio E. | B23 |
| Klapaki, Nektaria | C39 | Lehman, Peter J. | C37 |
| Kleeman, Faye Yuan | A19 | Lennon, Brian | A15 |
| Klomp, Neal Robert | B11 | Leverett, Emily | B10 |
| Knapp, Kathryn | A06 | Levin, Jennifer Burns | C10 |
| Knight, Russell | C29 | Levine, Jeffrey S. | A16 |
| Koenig, Kiara | B19 | Levine, Suzanne Jill | B25 |
| Koepnick, Lutz | B12 | Levine-Keating, Helane | A02 |
| Koh, Adeline | C03 | Levy, Indra | C32 |
| Kokas, Aynne E. | C18 | Lewis, Michael Stewart | A26 |
| Kolb, Anjuli Raza | D12 | Li, Chunlin | C14 |
| Kolb, Martina | A13 | Li, Jinhua | D30 |
| Konuk, Kader | C31 | Li, Xingbo | D36 |
| Kordela, A. Kiarina | A03 | Liang, Ying | A10 |
| Kornbluh, Anna | B23 | Liao, Pei-chen | B06 |
| Korthals Altes, Henriette W. | A23 | | |

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| Libby, Andrew | A30 | Martin, Elaine | D30 |
| Lienau, Annette Damayanti | D12 | Martin, Francisco J. | D08 |
| Lifshey, Adam | B07 | Martinez, Citlali | B30 |
| Lima, Enrique E. | C32 | Martino, Andrew | A25 |
| Limbu, Bishupal | A05 | Marturano, Jorge | D31 |
| Lindqvist, Ursula | B05 | Martyn, David | A18 |
| Lindstrom, Eric R. | C13 | Martz, Brett C. | B26 |
| Lisi, Leonardo F. | C11 | Marx, John | C12 |
| Liu, Benjamin M. | A22 | Marzec, Robert P. | C19 |
| Liu, Jin | B28 | Marzioli, Sara | B16 |
| Liu, Yinxing | B31 | Masmoudi, Ikram | A28 |
| Liu, Yi-Zhou | A08 | Mastrogiovanni, | |
| Livescu, Simona | B01 | Armando M. | A07 |
| Locklin, Blake Seana | C02 | Matmati, Louisa | C27 |
| Longo, Teresa | C06 | Matsuoka, Naomi | C27 |
| Lore, Elisabeth M. | D15 | Mattessich, Stefan N. | D07 |
| Luftig, Jonathan S. | B26 | Matthews, Carrie R. | C04 |
| Lüke, Martina | D29 | Mauchamp, Benoît D. | A09 |
| Lund, Giuliana | D04 | Maurer, Sara L. | D17 |
| Lunenfeld, Peter B. | B12 | McBride, Bill | A24 |
| Lupi, Juan Pablo | A08 | McBryan, Jennifer M. | B26 |
| Luther, Briah Nicole | C09 | McConnell, Anne C. | A29 |
| Lyses, Madeleine | A33 | McEvoy, Gabriela | D03 |
| | | McIntyre, John D. | A13 |
| Ma, Ning | A22 | McIver, Mia L. | B16 |
| Ma, Shaoling | B23 | McKinney, Jason T. | B24 |
| Macias, José | B15 | McKinney, Stephanie L. | A16 |
| Maciel, Daniel Martins | A24 | McLean, Alice L. | D05 |
| Mack, Katherine Elizabeth | A11 | McLoone, Katherine Ann | D13 |
| Mack, Robert L. | A27 | McNeil, Rhett Warren | D23 |
| MacLaine, D. Brent | A13 | McPherson, Tara | B12 |
| Mainland, Catherine M. | C09 | Mechlovitz, Sarah | D08 |
| Maitra, Saikat | A17 | Medin, Daniel | D34 |
| Malanga, Gary | C07 | Mehta, Linn Cary | D14 |
| Maleuvre, Didier J. | D01 | Meighan, Judith E. | B02 |
| Mallette, Karla | A27 | Mejia, Melinda | D01 |
| Mangrum, Khaliah N. | B26 | Mellis, James Stephen | D08 |
| Mannani, Manijeh | B17 | Merrill, Christi A. | B25 |
| Manolova, Velina | A33 | Messier, Vartan P. | C04 |
| Marcoline, Anne | C29 | Metherd, Molly | D06 |
| Marder, Elissa | A14 | Meyer, Paul Ernst | C07 |
| Marín, Anna M. | C30 | Meyer, Steven | B32 |
| Marin, Christina | B11 | Meyers, Emily Taylor | B09 |
| Mariniello, Silvestra | B31 | Mieszkowski, Jan M. | B32 |
| Marino Segura, Angela | B29 | Miller, Lanie | B06 |
| Marinova, Margarita D. | C33 | Miller, John J. | B16 |
| Marion, Esther N. | A20 | Miller, Nichole E. | C05 |
| Marks, Rachael R. | C30 | Miller, Steven | A14 |
| Marrouchi, Mustapha Ben | C29 | Mills, Robert | A32 |
| Marshall, Courtney Denine | C28 | Mimran, Masha C. | D26 |

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| Minervini, Amanda | A07 | Nolutshungu, | |
| Minor, Vernon Hyde | C16 | Nomvuyo Zola Tekana | A10 |
| Mirabile, Michael | D14 | North, Paul | A30 |
| Mirze, Esra | D15 | Novac, Catalina | D17 |
| Mitchell, Andrew J. | D01 | Nowinski, Elodie | D29 |
| Moffitt, Anne Hirsch | B34 | Nuriel, Patricia G. | D15 |
| Mohammad, Yasemin | A12 | Nwokeabia, Nmachika N. | D04 |
| Momcilovic, Dragoslav | B07 | Nyawalo, Mich Nyawalo Y. | B18 |
| Montenegro, Giovanna | C38 | Nykvist, Karin | A02 |
| Montes, Alex | B29 | | |
| Mooney, Susan | C23 | Obrigón, Phyllis Herrin | B15 |
| Moore, Annie | B26 | Ochoa, John Andres | C26 |
| Moore, Colin Hugh | C26 | O'Connell, Maria | B25 |
| Moorhead, Daniel B. | B14 | O'Connor, Patrick J. | B30 |
| Moreira, Luiza Franco | D33 | Odom, Glenn A. | C11 |
| Morgan, Nina | C19 | Okawa, Rachele Miho | A16 |
| Mori, Masaki | C14 | Olague, Mark Richard | B33 |
| Morian, Karen L. | A07 | Olszewski, Brian J. | B16 |
| Morris, Keidra | A06 | O'Neill, Mary Rose | C28 |
| Morris-Grajales, Mariana | D35 | Ong, Yi-Ping | A20 |
| Morton, Stephen | D16 | Opitz, Andrea | D19 |
| Motlagh, Amy | B17 | Opitz, Andrew M. | D28 |
| Mufti, Aamir | A15 | O'Regan, Keith | C30 |
| Mullen, Patrick Robert | B03 | Orenstein, Gloria F. | C21 |
| Munshi, Sherally K. | D12 | Orfall, Blair C. | D30 |
| Murphree, Hyon Joo Yoo | B22 | Orlich, Ileana Alexandra | D30 |
| Murphy, Anne | A17 | Orth, Jennifer A. | A07 |
| Murphy, Margueritte S. | B03 | Ortiz, Simon J. | A04 |
| Murthy, Pashmina | B18 | Ostapchuk, Tetyana | B05 |
| Musha, Julia | A05 | Oster, Sharon B. | A08 |
| | | Oukaderova, Lida | A35 |
| Naby, Eden | B17 | Outhwaite, John C. | A31 |
| Nack Ngue, Julie C. | D09 | Ouyang, Wen-chin | A27 |
| Nagel, Barbara Natalie | A08 | | |
| Naito, Jonathan Tadashi | B20 | Pahl, Katrin | B32 |
| Nakano, Keiko | C14 | Paik, Peter Y. | B08 |
| Narkunas, Paul J. | B08 | Pan, Arnold L. | A35 |
| Navarro-Albaladejo, Natalia | C30 | Pan, David T. | B06 |
| Nayak-Guercio, Aparna | B34 | Pardo, Yaoqi | B19 |
| Neary, Janet | A09 | Parekh, Surya | B06 |
| Neginsky, Rosina | C35 | Paret, Paul (Monty) | D01 |
| Nemiroff, James M. | B13 | Parikh, Crystal | A10 |
| Neti, Leila | B18 | Park, Stephen M. | D23 |
| Neuman, Justin D. | D10 | Park, Susan Shin Hee | C04 |
| Ng, Julia | B16 | Parker, Christina M. | A20 |
| Niemann, Michelle L. | D05 | Parker, Lindsay R. | D26 |
| Nikolopoulou, Kalliopi | D01 | Parker, Thomas Robert | C16 |
| Nilges, Mathias | D21 | Parvulescu, Anca | A04 |
| Nocek, Adam J. | A05 | Patel, Chandani | B18 |
| Nogueira, Claudia Barbosa | C24 | Patterson, Robert J. | D08 |

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| Patti, Lisa | B19 | Ragain, Nathan Dale | D17 |
| Paul, Christiane | B12 | Rahman, Najat | A15 |
| Paulikas, Steven D. | A23 | Rainof, Rebecca | B16 |
| Pawelek, Nanette K. | B22 | Raja, Masood A. | C12 |
| Pazargadi, Leila | B17 | Rajski, Brian Allen | A01 |
| Peat, Alexandra P. | C13 | Raley, Rita | C02 |
| Peden, Knox | A01 | Ramanathan, Geetha | A28 |
| Pedri, Nancy | A19 | Ramey, James | A20 |
| Peel, Ellen S. | D13 | Ramirez, Carmen Gomez | A27 |
| Pérez Melgosa, Adrián | A04 | Ramis, A. Gabriela | A12 |
| Pérez Toribio, Juan Carlos | A29 | Ramsay, Raylene | A16 |
| Perez, Natalia | C05 | Rasmussen, James P. | B16 |
| Perraudin, Pascale | A16 | Rastegar, Kamran D. | A15 |
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Special thanks to

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