



TRANS
PAN
INTER

culturas en contacto

ACLA
BUAP

congreso internacional

PUEBLA

19-22 abril 2007

AMERICAN COMPARATIVE LITERATURE ASSOCIATION

BENEMERITA UNIVERSIDAD AUTONOMA DE PUEBLA

Errata
The American Comparative Literature Association
Trans, Pan, Inter: Cultures in Contact
Puebla, Mexico, April 19-22, 2007

The following participant was erroneously withdrawn from the conference program and will be presenting:

A29 Technologies of the Modern (Saturday, April 21st)
Between Téchnē and Technology: The Works of T. S. Eliot
Sinkwan Cheng, John Jay College - City University of New York

The seminar C18 Untranslatability: Uses and Abuses has been cancelled.

The following participant will be presenting in an alternate seminar:

B40 Translation: theory, practice, pedagogy (Saturday, April 21st)
The way they 'really talked to each other': Untranslatability and Direct Discourse
Veronica Kirk-Clausen, University of California - Santa Cruz

The following participants have withdrawn from the conference:

A01 A New Global Poetics? I (Friday, April 20th)
The Paradox of Modern Chinese Poetry
Michelle Yeh, University of California - Davis

A03 American Fronteras: Actual, Imagined, and Metaphorical (Saturday, April 21st)
Defining the City in John Rechy's City of Night
Kenneth Roon, Binghamton University

A06 Between Past and Future: Present Global Problematics (Saturday, April 21st)
Beyond Nation State Politics: Searching for Radical Politics around the Refugee Figure
Olcay Canbulat, Ege University, Turkey

(Sunday, April 22nd)
Sandinistas, Contras, and Supranational Identity: A study of Renconciliation
Tai Young-Taft, The New School for Social Research

****Please note:** This seminar will be co-chaired by **Simona Livescu**, University of California – Los Angeles & **Randy Cota**, Rutgers - State University of New Jersey. There will be no Sunday session – all presentations have been rescheduled for Friday and Saturday.

A22 Migration, Violence, and Spectacle in the Cultural Sphere (Saturday, April 21st)
Transitions and Temporality: History and Historiography in Post-Franco Spain
Stanton McManus, University of Michigan

A23 Long Distance Correspondence: The Translational Nature of Third Cinema I
(Sunday, April 22nd)

Third Cinema and the Promises and Failures of You Tube
Alexandra Juhasz, Pitzer College

A26 Narratives of Development: The Bildungsroman as a National, Transnational and International Genre (Friday, April 20th)

Docile Subjects: The Bildungsroman and the Rise of (The Irish Free) State in Joyce, Beckett, and O'Brien

Michael Moses, Duke University
The Bildungsroman and Postmodern Subject: Narrative Liminalities and Masculinity in Beckett and Goytisolo

Susan Mooney, University of South Florida

A31 The Worldliness of Comedy: Satire, Sexuality and the Nation (Saturday, April 21st)

Laughing Till it Hurts: Physical Humor & Physical Resistance

Stephen Park, University of Southern California

A38 Beyond Subjection: Gender Alterity and Power (Sunday, April 22nd)

Gender Inequality- Human rights, in Indian Context

Anupam Sharma, IN (PG) College for Women, Meerut-250001, INDIA

B01 Amor en el tiempo de otras campañas, otros lados: Mexican@s, Xican@s, Latin@s and Latin Americans in the Americas and Elsewhere (Friday, April 20th)

Re-significando luchas de resistencia: Mexican@s del 'otro' lado y la Sexta Declaración de la Selva Lacandona

Iván Valdez, Universidad Nacional Autónoma de México

B06 Cities of Refuge (Sunday, April 22nd)

"A Calculated Consequence": Chantal Akerman's Unsentimental Look at Migratorial Anxieties in *The Other Side* (2002)

Romarc Vinet-Kammerer, Université de Paris 1 Pantheon-Sorbonne

B10 Oral Narrative Traditions and Space (Saturday, April 21st)

Algunos aspectos acerca de los emblemas patrios y su valor en Latinoamérica: el caso de la letra de la Canción Nacional de Chile

Martín Centeno, Universidad de Chile

B12 Poetic Cultures, Poetic Genres (Friday, April 20th)

The Iron Word: Labor and Poetic Making in the Soviet Production Poem

Anastasia Graf, Harvard University

B13 Transitions / Franco-Iberian Studies (Sunday, April 22nd)

Spain and the Ritual of Transgression in Georges Bataille's *Histoire de L'Oeil*

Anne McConnell, Auburn University

The Reclaiming of Spain's Past in *Ana non* by Agustin Gomez-Arcos

Lisa Luengo, University of Colorado at Boulder

B15 Transpacific Perspectives (Saturday, April 21st)

Representing the Human Clones: Homeless Strangers in Kazuo Ishiguro's *Never Let Me Go*

Ginger C. Wang, National Taipei University, Taiwan

B19 Film Form, Film Sense: New Questions of Representation and Genre in Cinema

(Friday, April 20th)

Munich Is Not Schindler's List: The Holocaust, Moral Equivalence, and the Israeli-Palestinian Conflict

Noah Shenker, University of Southern California

B20 After Catastrophe: Collective Identities and their Others (Friday, April 20th)

The Confiscation of Palestinian Books During the 1948 War

Gish Amit, Ben Gurion University, Israel

B22 Missing Pieces: Theatre, Performance, & Circulation in the Americas (Sunday, April 22nd)

Performing the Missionary Position: the peculiar circulation of Motolinia's account of the 1538 Corpus Christi pageant

Patricia Ybarra, Brown University

B24 No Place Like Home: Longing, Belonging, and the New Global Nomadism

(Friday, April 20th)

Writing 'Home at the Edge of the World': Meena Alexander's Transnational Poetry and Memoirs

Lavina D. Shankar, Bates College

B38 Writing Common Ground: Cultural Practices and Theories of Affinity (Friday, April 20th)

Ethically representing the suffering Other: The visual documentation practices of Canadian transnational solidarity activists

Mahrouse Gada, University of Toronto

TeleSUR: the voice of the subaltern?

Tania Alvarez, Ryerson University

B40 Translation: theory, practice, pedagogy (Saturday, April 21st)
The Politics of Temporality and Translation in Multilingual U.S. Narratives
Joshua Miller, University of Michigan

C03 International Forum: Beyond the Border: Trends in Comparative Literature outside the US: Dorothy Figueira (Saturday, April 21st)
Manfred Schmeling, Universitaet des Saarlandes -Saarbruecken, Vice President ICLA

C04 (Neo) Orientalisms: Representing the Middle East (Saturday, April 21st)
"Unchained my Past": Autobiographies of Palestinian Women
Yael Ben Haim Hazan, Ben-Gurion University

C05 Characterizing the Celt: Post/Colonial Representations of Identity and Alterity
(Friday, April 20th)
In Search of the Modern Celt: The Importance of Being James Joyce in Galicia
M. Teresa Caneda-Cabrera, University of Vigo, Spain
Nature and the Irish: Landscape and Narrative on Ireland's Islands
Tim Wenzell, Seton Hall University

C17 Diálogos e intertextos: tejiendo un nuevo sistema literario latinoamericano
(Friday, April 20th)
Las caras del deseo en "Las mariposas nocturnas", de Inés Arredondo
Silvia Alvarez-Olarra, Temple University

C18 Untranslatability: Uses and Abuses (Friday, April 20th)
Coming Across: Translating the Untranslatable
Val Vinokur, The New School for Liberal Arts
Only Connect: Balzac and Sebald
Neil Gordon, Eugene Lang College
Towards a semiotic terminology for translation
Bruno Osimo, Università degli Studi - Milano, Italy

C26 Interdisciplinary Studies of the El Paso-Juarez Border Region (Friday, April 20th)
Crossing the Border and Going Gated: A Suburban Reading of "Morts de Low Bat"
Erik Bordeleau, Université de Montréal
Traveling Subjectivities: Migration, Place, and Creative Forms
Shelley Armitage, University of Texas at El Paso

C40 The Sensibilities of Susan Sontag (1933-2004) (Friday, April 20th)
In America : Sontag's Fictional Actress
Lesley Ferris, Ohio State University

Cover photo by Enrique Pérez-Castillo

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Annual Meeting
The American Comparative Literature Association

Trans, Pan, Inter: Cultures in Contact

Puebla, Mexico, April 19-22, 2007

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Conference Schedule
ACLA 2007

April 19-22, 2007

Thursday, April 19

- **Registration and Information Center** 4:00-7:00pm
Hotel Colonial, Salón los Virreyes
4 Sur #105

- **Welcome Reception / Vino de Honor** 6:00-9:00pm
The Carolino, first patio, Universidad
Autónoma de Puebla
4 Sur # 104 (directly opposite the Hotel
Colonial)

Friday, April 20

- **Registration continues** 8:00am-3:00pm
Hotel Colonial, Salón los Virreyes, 4 Sur #105

- **Executive Board Breakfast** 8:00-10:00am
Hotel Colonial, Mezzanine, 4 Sur #105

- **Simultaneous Sessions – Stream A** 9:00-11:00am
In University buildings, the Hotel Colonial, the
Holiday Inn, the Camino Real, the Hotel NH
Puebla, the Hotel Mesón de San Sebastián, the
Posada San Pedro, and the Casona de la China
Poblana

- **Simultaneous Sessions – Stream B**

In University buildings, the Hotel Colonial, the Holiday Inn, the Camino Real, the Hotel NH Puebla, the Hotel Mesón de San Sebastián, the Posada San Pedro, and the Casona de la China Poblana

11:30am-1:30pm
- **Business Lunch**

Convention Center, Salón Analco
Blvd. Héroes 5 de Mayo #402

2:00-3:30pm
- **Simultaneous Sessions - Stream C**

In University buildings, the Hotel Colonial, the Holiday Inn, the Camino Real, the Hotel NH Puebla, the Hotel Mesón de San Sebastián, the Posada San Pedro, and the Casona de la China Poblana

4:00-6:00pm
- **INTERNATIONAL FORUM:**
The Genesis of Comparative Literature: A Mexican Tributary: Djelal Kadir
Hotel Camino Real, Salón Ruiz de la Peña
7 Poniente #105

4:00-6:00pm
- **Plenary Presidential Address:**
"Candide in Cyberspace: Electronic Texts, and the Future of Comparative Literature"
Kathleen Komar
Hotel NH Puebla, 5 Sur #105

7:00-8:00pm
- **Mnemosyne Space**

A performance installation by the *intermission interarts collective*
Profética, casa de lectura

8:30-10:30pm

Literary Bookstore & Coffee Shop
3 Sur #701

Mnemosyne Space

Created by the *intermission interarts collective*

Performed by:

Dylan Robinson, Centre for Research in Opera & Music Theatre, University of Sussex; **David Cecchetto**, Cultural, Social & Political Thought Program, University of Victoria; **William Brent**, Music - Critical Studies/Experimental Practices, University of California - San Diego

The installation will last from 8:30 -10:30 pm.

During this time guests are invited to arrive and depart at their leisure.

Mnemosyne Space is an interactive performance installation that explores themes of fragmented memory. The work allows audience members to contribute to the changing installation environment and determine its development over the course of the performance. The performance and installation components use Henri Pousseur's 1968 composition "Menemosyne I" for voice and unspecified instruments, and Friedrich Hölderlin's 1802 poem 'Mnemosyne' upon which Pousseur's composition is based, as source materials. Mnemosyne Space was first presented at the Sheremetev Palace Theatre in St. Petersburg, Russia in May 2004 and in Victoria BC, Canada in August 2005.

Saturday, April 21

- **ADPCL Breakfast:** 8:00-10:00am
For Program/Dept.Chairs
Hotel Colonial, Salón los Virreyes, 4 Sur #105
- **Simultaneous Sessions – Stream A** 9:00-11:00am
- **Simultaneous Sessions – Stream B** 11:30am-1:30pm
- **Lunch** (open) 1:30-4:00pm
- **ADPCL Round Table:** 2:00-3:30pm
The Art of Writing Successful Grant Proposals
(Light Lunch provided for first 35 participants)
Casa Presno Auditorio
Av. Juan de Palafox y Mendoza #208

- **Simultaneous Sessions – Stream C** 4:00-6:00pm

- **INTERNATIONAL FORUM:** 4:00-6:00 pm
Beyond the Border: Trends in Comparative Literature outside the US: Dorothy Figueira
 Hotel Camino Real, Salón Ruiz de la Peña
 7 Poniente #105

- **Plenary Keynote Address:** 7:00-8:00pm
“Bleeding Borders: Criticism and Fiction”
Rosa Beltrán
Mexican Novelist and Comparatist
 Hotel NH Puebla, 5 Sur #105

Rosa Beltrán is a Mexican writer, journalist, translator, and professor of Comparative Literature at Mexico’s National Autonomous University (UNAM). She received her doctoral degree in Comparative Literature from the University of California Los Angeles in 1993. She is the author of three books of short stories, *La espera* (1986), *Amores que matan* (1996), and *Cambios cosméticos* (2006).

Her short fiction has been translated into English, French, Dutch, and Italian. In 1995 she received the prestigious Premio Internacional de Novela Planeta/Joaquín Mortiz for her first novel *La corte de los ilusos*; her second novel, *El paraíso que fuimos*, was published in 2002, and her third *Alta infidelidad*, in 2006.

Her book of essays on comparative American topics, *América sin americanismos* (Mexico City, UNAM, 1997), was awarded the Florence Fishbaum Award., and in 1994, she was recognized by the American Association of University Women for her literary critical work on twentieth century women writers.

Rosa Beltrán is currently working on a historical novel based on the trials and tribulations of the nuns who secretly inhabited the Convento de Santa Mónica in the city of Puebla.

- **Banquet** 8:00pm
 Patio, Hotel Camino Real
 7 Poniente #105

Sunday, April 22

**Note that sessions begin and end one half hour earlier:
8:30 to 10:30 and 11:00 to 1:00.**

- **Simultaneous Sessions – Stream A** 8:30-10:30am
- **Simultaneous Sessions – Stream B** 11:00am-1:00pm

Friday, April 20 through Sunday, April 22

- **ACLA Book Exhibit**
Holiday Inn, 2 Oriente #211
Salón Doña Laura, Second Floor
(up the grand stairway in the lobby)
Exhibit Hours:
Friday, April 20
8:30am – 6:00pm
Saturday, April 21
8:30am – 6:00pm
Sunday, April 22
8:30am – 12:00pm
- **Exhibitors:**
The Scholar’s Choice, Rochester, NY
Iberoamericana Editorial Vervuert,
Madrid, Spain

Sessions Overview

Stream A

Friday & Saturday 9-11am

Sunday 8:30-10:30am

- A01 A New Global Poetics? I
- A02 Genres in Flux: Disseminations and Transformations across Borders
- A03 American Fronteras: Actual, Imagined, and Metaphorical
- A04 Anti-Imperialism and Postcolonialism as Transnational
- A05 The Inter-American Archive: Reconfiguring Sources, Methods and Knowledges Where/When Interdisciplinary and Inter-Regional Studies Meet
- A06 Between Past and Future: Present Global Problematics
- A07 Cinematic Time
- A08 Comparative Genealogies of the Baroque in the Americas and Europe
- A09 Imaginary Empires: Structural Dislocations and the Production of Alternative Spaces I
- A10 The Foreigner: Mirror of Intercultural Tensions
- A11 Inter-American Faces of Racial Mixture
- A12 Contesting Transoceanic Natural Histories
- A13 Sor Juana and the Society of Jesus
- A14 Border Writers
- A15 From Terra Incognita to Terra Nostra: Colonial Fantasy in the Literature of the Americas
- A16 The Crisis of Comparison
- A17 Digital media, cultural production and speculative capitalism
- A18 Eastern Europe, the Balkans, and Eurasia: Cultures in Contact and Conflict
- A19 Epicurean Movements: Translating and Transporting Ancient Materialism
- A20 Foreign Attraction or Repulsion: National and Literary Perspectives of the Latin American Writer Abroad
- A21 Individual Stories and Collective Historias in Latina/o Narratives

- A22 Migration, Violence, and Spectacle in the Cultural Sphere
- A23 Long Distance Correspondence: The Translational Nature of Third Cinema I
- A24 Maps, Transnationalism, and the Material Text
- A25 The Language of Dreams
- A26 Narratives of Development: The Bildungsroman as a National, Transnational and International Genre
- A27 Race, Class and Gender: Conflict Zones and Contact Zones in U. S. and Latin American Women's Discourse of the 20th Century
- A28 Rethinking the Pacific Imaginary: Militarism, Geopolitics, and Emergent Asia/Pacific/US Cultural Production
- A29 Technologies of the Modern
- A30 The Future of Deconstruction
- A31 The Worldliness of Comedy: Satire, Sexuality and the Nation
- A32 This is Not Your Home
- A33 Transcultural Medievalism or Cultural Heritage and Modern Society
- A34 Translating (in, into, and from) Latin America
- A35 Cross-Over Arts, Intermediality
- A36 Post-Literature
- A37 New Approaches: Technology and Academia
- A38 Beyond Subjection: Gender Alterity and Power
- A39 El honor medieval: análisis intra e inter-cultural del discurso y la creación de una identidad nacional
- A40 Re(vision): Seeing Beyond the Black/White Binary
- A41 Science Fiction and Its Translations: Mythos, Word, Culture
- A42 Gifts or Poison: Love, Death, and Creativity in a Transatlantic Context
- A43 Travel and its representation in World Cinema
- A44 Transfer-Interference, Translation-Interface: Mediating Identity in the Technological Age
- A45 El clasicismo en la formación de la identidad latinoamericana

Stream B
Friday & Saturday 11:30am -1:30pm,
Sunday 11:00am-1:00pm

- B01 Amor en el tiempo de otras campañas, otros lados: Mexican@s, Xican@s, Latin@s and Latin Americans in the Americas and Elsewhere
- B02 And Now, (the) America(s): Acts of Übersetzung
- B03 Archives and Affects: Framing Comparative Studies in the Hemisphere
- B04 Arts in Academia
- B05 Borders & Memories/Images of Past & Present
- B06 Cities of Refuge
- B07 Escritura femenina y espacio conventual
- B08 Writing of the Caribbean South
- B09 Imaginary Empires: Structural Dislocations and the Production of Alternative Spaces II
- B10 Oral Narrative Traditions and Space
- B11 The Typesetter's Handmaiden: Visual and Literary Cultures in Contact
- B12 Poetic Cultures, Poetic Genres
- B13 Transitions / Franco-Iberian Studies
- B14 Cultural Continuity and Conflict in World Drama
- B15 Transpacific Perspectives
- B16 Crossing Pre-Modern Borders
- B17 Diversifying Jewish Literature and Experience in the Americas
- B18 Embodying the Word: Intersections of Reading and Performance
- B19 Film Form, Film Sense: New Questions of Representation and Genre in Cinema
- B20 After Catastrophe: Collective Identities and their Others
- B21 Love and Death: Experiences in, Among, and Beyond Texts
- B22 Missing Pieces: Theatre, Performance, & Circulation in the Americas
- B23 Modernity, Folklore and Transcultural Possibilities
- B24 No Place Like Home: Longing, Belonging, and the New Global Nomadism
- B25 Formal Considerations: Violence of/against Representing the Real
- B26 Changing the Name of the Game: Language, Translation and Gender

- B27 Re-Imagining and Re-writing Slavery
- B28 Savoring the Human/Tasting New Worlds
- B29 Separated at Birth? — Comparative Literature and the Logic of Kinship
- B30 The Politics of Representation: Human Rights Violations, Witnessing, and Transnational Readership
- B31 The Popular Avant-garde
- B32 Trans/National Cinephilias
- B33 Transgressions of Genre
- B34 Transnational Modernism
- B35 Biblical (mis)readings
- B36 Modernisms: Transpositions, Displacements, & Historical Intersections
- B37 Literature and Journalism
- B38 Writing Common Ground: Cultural Practices and Theories of Affinity
- B39 Trauma, Memory and Multitude-Globalizing and Transnationalizing Memory
- B40 Translation: theory, practice, pedagogy
- B41 From Mappamundi to Metaphor: Cartographies and Representation
- B42 Petrarca en la América Virreinal

Stream B
Round Table Session
Saturday 2:00pm -3:30pm

- B43 ADPCL Round Table – The Art of Writing Successful Grant Proposals

Stream C
Friday & Saturday 4:00-6:00pm

- C01 A New Global Poetics? II
- C02 International Forum: The Genesis of Comparative Literature: A Mexican Tributary: Djelal Kadir
- C03 International Forum: Beyond the Border: Trends in Comparative Literature outside the US: Dorothy Figueira
- C04 (Neo) Orientalisms: Representing the Middle East
- C05 Characterizing the Celt: Post/Colonial Representations of Identity and Alterity
- C06 Cronistas del nuevo mundo: defensores o verdugos
- C07 Colonialismo y clasicismo: Articulando el espacio colonial: nuevas miradas a viejos documentos, literatura, historia, archivo
- C08 Contemporary (Re)Presentations of Sor Juana Inés de la Cruz
- C09 Magical Realism: An Experiment in the Interstices
- C10 Intersections and Weaknesses in Latin American and American Studies: Reading “American” Literature Transnationally
- C11 Long Distance Correspondence: The Translational Nature of Third Cinema II
- C12 When Inter-American Hitchhikers, Naturalized Migrants and Locals Collide: Literary Intersections between Old and New in the Americas from 1492 to the 21st Century
- C13 Natural History & the Fabrication of Facts
- C14 Transatlantic Encounters: Post-1989 Perceptions and Representations of North American and Eastern European Cultures in Literature and the Media
- C15 Criminal Imaginaries: Transnational Capital and Moral Economies
- C16 Cultural Theory after 9/11: Cultures in Contact
- C17 Diálogos e intertextos: tejiendo un nuevo sistema literario latinoamericano
- C18 Untranslatability: Uses and Abuses
- C19 Embodied Borders and Bordered Bodies
- C20 Exiliados en la propia lengua

- C21 Foreign Letters: the Borders and Limits of the Epistolary
- C22 The University Between Cultures
- C23 Global Mediations: Post-Fordism and Transnational Literature
- C24 Globalization and the Makings of a New Realism in Contemporary Latin American Fiction
- C25 Imagined Mexico: Transnational and Literary Mappings
- C26 Interdisciplinary Studies of the El Paso-Juarez Border Region
- C27 Languages on the Move: The Literature of Migration
- C28 Latin America, the Other “Black Atlantic”
- C29 Magia y Literatura
- C30 New Literacies in Indigenous Languages: The Role of Mass Media in Mexico, Central and South America
- C31 Traducir los márgenes
- C32 Re-escritura y Creación: Nuevas lecturas de literatura mexicana contemporánea
- C33 Representing Medicine: Literary, Interdisciplinary, and Cross-Cultural Connections
- C34 The Aesthetics of Empire
- C35 The End of Apocalypse
- C36 The Futures of Dialogue?
- C37 The Late Lacan and Related Theoretical Approaches
- C38 The Lyrica Society for Word-Music Relations
- C39 The Media, the Avant-garde, and the Author
- C40 The Sensibilities of Susan Sontag (1933-2004)
- C41 The Thousand and One Nights: Cross-Cultural Translation and Reception
- C42 The Trouble with History: Forms of Resistance and Strategies of Redress in Latin American Oppositional Writing

Legend to Meeting Room Locations

See map at the end of program (p. 236)

Meeting Rooms at BENEMERITA UNIVERSIDAD DE PUEBLA (BUAP):

CP	Casa Presno Av. Juan de Palafox y Mendoza #208	CP 1 - Auditorium
CA	Casa Amarilla 2 Oriente #408	CA 1 - Room 1 CA 2 - Room 2 CA 3 - Auditorium CA 4 - Patio
CM	Casa Mora 3 Oriente #218	CM 1 - Room 1 CM 2 - Room 2
EC	El Carolino 4 Sur #104	EC 1 - Candiles EC 2 - Barroco EC 3 - El verde EC 4 - Proyección EC 5 - Paraninfo EC 6 - Anexo al verde

Meeting Rooms in Hotels:

HI	Puebla-Centro Histórico Holiday Inn 2 Oriente #211	HI 1 - Santa Clara HI 2 - Sor Andrea HI 3 - Sto Domingo HI 4 - San Francisco HI 5 - Guadalupana HI 6 - San Miguel I HI 7 - San Miguel II HI 8 - San Miguel III HI 9 - Azul
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HC	Hotel Colonial 4 Sur #105	HC 1 - Class Room 1 HC 2 - Class Room 2 HC 3 - Class Room 3 HC 4 - Class Room 4 HC 5 - Roof HC 6 - Hotel Room 208 HC 7 - Hotel Room 211
CR	Camino Real Puebla 7 Poniente #105	CR 1 - Sala de Juntas I CR 2 - Sala de Juntas II CR 3 - Sala de Juntas III CR 4 - Sala de Juntas V CR 5 - Ruiz de la Peña CR 6 - Auditorio
NH	Hotel NH Puebla 5 Sur # 105	NH 1 - Room 1 NH 2 - Room 2 NH 3 - Room 3 NH 4 - Room 4
MSS	Hotel Mesón de San Sebastián 9 Oriente 6	MSS 1 - Salón
PSP	Hotel Posada San Pedro 2 Oriente #202	PSP 1 - El campanario
CCP	Casona de la China Poblana 4 Norte #2	CCP 1 - Room 1 CCP 2 - Room 2 CCP 3 - Room 3

Sessions in Detail

Stream A

Friday & Saturday 9-11am, Sunday 8:30-10:30am

A01 A New Global Poetics? I

Seminar Organizer: **Jacob Edmond**, University of Otago

This panel addresses the contested site of contemporary poetry from trans-, inter- and pan-national perspectives and in relation to the rise of globalization and to claims for the emergence of a new global poetics. Contemporary poetry and poetry criticism have been marked by claims and counterclaims regarding the emergence or otherwise of an international, transnational or global poetics from Marjorie Perloff's assertion of a transnational poetics of "radical artifice" and Charles Bernstein's controversial distinction between "idiolect" and "dialect" in discussing the "Poetics of the Americas" to Stephen Owen's negative appellation "world poetry" and the heated response it provoked from critics including Michelle Yeh and Rey Chow. This panel invites papers that explore these claims and/or that address how contemporary poetics contest the space between nations, cultures, languages, ethnicities and identities and between the local and global. It also welcomes papers that investigate the deployment of various traditions, from modernist and avant-garde to indigenous and anti-colonial, and how these relate to assertion or otherwise of various international, transnational or pan-national poetic affiliations. Possible topics include: Translation and "world poetry" . Poetic postmodernisms . Postcolonial poetics . 21st-century modernisms . Transpacific poetics . Pan-American poetics . Border poetics . Feminist and "post-feminist" poetics . Poetry's "imagined communities" . Poetry and the Internet . Transcultural and Creole poetics . Performance poetry . Publishing and "world poetry" . Diaspora poetics . Exile poetics

Affiliated Seminar: **A New Global Poetics II** (see C01)

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room CR 2 Chair: **Stephen Owen**, Harvard University

Radical US Poetics and the Poetic Other: Global Anthologies at the Millennium

Jacob Edmond, University of Otago

The Paradox of Modern Chinese Poetry

Michelle Yeh, University of California - Davis

The Borders of Poetry

Jonathan Monroe, Cornell University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Jacob Edmond**
CR 2

Global and (S)pacific Poetries in Hawai`I

Susan Schultz, University of Hawai`i at Manoa

Comparative Poetics in some American and New Zealand Poetries

Lisa Samuels, University of Auckland

Radical Particularity and the Resistance to Globalization

Barrett Watten, Wayne State University

Writing for performance and global site-ation

Romana Huk, University of Notre Dame

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Romana Huk**
CR 2

Electronic Poetry Archives: Modelling Contemporary Poetry through and beyond Nation

Ann Vickery, Monash University

Women's Migrant Poetics: Ideoculturalsyncratic co-ordinates

Briar Wood, London Metropolitan University

Peter Finch: Ideolects, Bilingualism and the Welsh avant garde

Nerys Williams, University College Dublin, Ireland

A02 Genres in Flux: Disseminations and Transformations across Borders

Seminar Organizers: **Nate Kramer**, Brigham Young University & **Matthew Ancell**, Brigham Young University

Genre has been since its inception an important way not only of organizing literary and cultural production but also sanctioning and legitimating that production. Genre, however, has hardly provided a neutral ground for such organization, imitation, and valuation. The early nineteenth-century in Germany, for example, saw a challenge to

dominant hierarchies and proposed inversions of traditional genres as well as a challenge to the overall value of genre in general. The reasons for such conflict lay not just in the shifting aesthetic modes of the period but the broader cultural, political, social and historical forces at work. Genre and conceptions of genre thus provide a unique register of various aesthetic, historical, and cultural currents operating within a particular time and place. This seminar is interested in genre and conceptions of genre as registers for such change and the way genre is transformed accordingly. Paper topics may include, but are not limited to, how and why genre and genre theory are transformed within a particular national literature and/or how they are transformed through the disseminations and borrowings across national literatures and national cultural production; for example, European influences on Latin America and vice versa, appropriations and adaptations of pre- and early modern genres by modern and contemporary authors. Papers may also investigate the unexpected intersections between national literatures, wherein the adoption and subsequent transformation of genres reveal broader historical, political and cultural concerns. Such cross-fertilizations and contaminations reveal a fluidity that has yet to be fully accounted for. Papers may also interrogate the permeability of generic boundaries that both demarcate and identify particular genres but simultaneously allow for innovation and change.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Matthew Ancell**

CR 3

Authentic Love as farmakon to Courtly self-adulation in Góngora's Soledades

Saul Jimenez-Sandoval, California State University, Fresno

The Reinvention of the Outsider in Rosa Montero's Paulo Pumilio

Dana Flaskerud, University of Puget Sound

Speculum Civis, or Cervantes' Romances in the Republic

Sonia Velazquez, Princeton University

Estrategias Por La Vida. Diamela Eltit, Lumpérica

Adela Raquel Rolón, Universidad Nacional de San Juan- Argentina

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Nathaniel Kramer**

CR 3

An Eye for an I: the Teachings of Juan de Segura's Proceso de cartas de amores

Natalia Perez, Princeton University

"I" do not experience: Emerson and the Essay

Maya Kesrouany, Emory University

The Structure of Demise: The Annals of Cuauhtitlan as a Colonial

Xiuhlapohualli

Leisa Kauffmann, Monmouth College

Calderón and the “Romantic Golden Age”

Matthew Ancell, Brigham Young University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Matthew Ancell**

CR 3

Picaresque, North and South

John Ochoa, Pennsylvania State University

The Task of a Minor Storyteller: Negotiating Self-Representation Between
“Nations” in Zhang Guixing’s Rainforest Trilogy

Eng Kiong Tan, University of Illinois at Urbana - Champaign

Daniel and the Count: Reading Dumas’ The Count of Monte Cristo with
George Eliot’s Daniel Deronda

Margaret Bruzelius, Smith College

J.L. Heiberg’s Vaudeville and the Formation of a Danish Calderón

Nathaniel Kramer, Brigham Young University



A03 American Fronteras: Actual, Imagined, and Metaphorical

Seminar Organizers: **Nicole L. Sparling**, Pennsylvania State University & **María Luján Tubio**, Pennsylvania State University

Borders have often functioned to separate and unite, to exclude and reinscribe. However, borders are also meant to be transgressed, permeated, and crossed. Given the more recent scholarly attention to border studies and the heightened policing of actual borders, the border has become even more central to the understanding of identity, in terms of the individual, the nation, and the hemisphere. Whether geographical, national, linguistic, corporal, cultural, historical, temporal, political, racial, sexual, or social, borders have an effect on our actual, imagined and metaphorical understandings and experiences of the world. This panel would like to examine the role that both ideological and physical borders play in our understanding of comparative literature (as a discipline and as a practice) and how borders become important to zones of cultural contact and sites for the forging of new creative possibilities. In this seminar we would like to invite participants to submit abstracts related but not limited to the following topics: - border media - border art, music, or film - border languages - border identities - border legends - crossing borders - border histories - border geographies - gender, racial, and sexual borders - border peoples - border literatures - border genres - border religions

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chairs: **María Luján Tubio & Nicole L. Sparling**

HC 4

Bolaño's Border Dusklands

Luis Felipe Alvarez, Universidad Nacional Autónoma de México

Disipando el mito fronterizo: escritores "zonkey" y la leyenda negra

Edgar Cota-Torres, University of Colorado at Colorado Springs

Los usos de la frontera: La construcción del concepto de la frontera a partir de textos mediáticos en el marco de las coyunturas políticas electorales en los EUA

Raquel Saed, Universidad Iberoamericana Ciudad de México

Que por salirse de pobre: El tema del narcotráfico en la producción corridística oaxaqueña

Juan Carlos Ramírez-Pimienta, San Diego State University - Imperial Valley

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chairs: **María Luján Tubio & Nicole L. Sparling**

HC 4

In the Beginning was Destiny; Then, came the Empire Manifest

Metin Bosnak, Fatih University

Cariocas' cultural borders: the Tropical Belle Époque in João do Rio

Vera Hanna, Universidade Presbiteriana Mackenzie

Rewriting Myth: Hybrids And Interstices, Critics And Authors

Helene Levine-Keating, Pace University - New York

Defining the City in John Rechy's City of Night

Kenneth Roon, Binghamton University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chairs: **María Luján Tubio & Nicole L. Sparling**

HC 4

The Many Worlds of Leonora Carrington: Navigating Shamanic Journeys and Surrealist Border Crossings

Gloria F. Orenstein, University of Southern California

Historical Saints at the Border: The Hummingbird's Daughter by Luis Alberto Urrea

Salvador Fernandez, Occidental College

Crossing Literary and Historical Borders: Experimentation in Contemporary Chicana/o Texts

Monica Hanna, Mount Holyoke College

Through the Eyes of Shamans: Childhood and the Construction of Identity in
Rosario astellanos's Balun-Canan and Rudolfo Anaya's Bless Me, Ultima
Tomas Hidalgo Nava, Brigham Young University

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A04 Anti-Imperialism and Postcolonialism as Transnational

Seminar Organizers: **Christi Merrill**, University of Michigan & **Jennifer Wenzel** University of Michigan

Papers sought for a seminar that will examine the transnational histories of anti-imperialism and their relevance in postcolonial studies today. What difference have travelling theories and itinerant intellectuals made in struggles against imperialism? How can a comparative approach help to elucidate the transnational circulation of modes, methods, and forms of anti-imperialism? How can earlier transnational movements (e.g. Pan-Africanism, Negritude, Pan-Arabism, non-alignment) inform our understanding of contemporary phenomena such as anti-globalization movements, post-2001 US imperialism, or radical Islam? What continuities and ruptures exist between institutions and modes of organization in different sites and moments? How can attention to south-south connections complicate notions of anticolonialism or postcolonial studies as derivative or Eurocentric? Possible topics might include (but are not limited to): – Garveyism, Garveyite, and other expectations of transnational deliverance –Bandung and non-alignment –colonial-era conferences of artists and intellectuals –Progressive Writers' Associations –Afro-Asian organizations and student exchanges –UNESCO cultural programs –anti-imperialists abroad: Gandhi in South Africa; DuBois, Wright, and Baldwin in Ghana; Che Guevara in the Congo; Fanon, James, and Ambedkar in the US, etc. –intersections between decolonization and US civil rights movements – genealogies of the subaltern –possibilities and limitations of theoretical rubrics such as Young's "tri-continentalism," Lazarus' "nationalitarianism," or Hardt and Negri's "Empire"

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Jennifer Wenzel**
HI 4

The Gentlemen's Club and the Creation of an 'Imperial' Anti-colonialism

Jinny Prais, University of Michigan - Ann Arbor

The Eighteenth Brumaire of Mahatma Gandhi: Untouchable and the PWA

Ben Conisbee Baer, Princeton University

Tales of Revolution: The Ghost of Tolstoy in Hindi

Christi Merrill, University of Michigan

McKay in Morocco: Banjo and Bad (Irish) Nationalism

Michael Malouf, George Mason University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Christi Merrill**

HI 4

Anti-colonial transnationalism and the Italian left: forging resistance during Mussolini's invasion of Ethiopia

Neelam Srivastava, Newcastle University, UK

Transnational Dreaming: Re-Mapping Anti-Imperialism

Jennifer Wenzel, University of Michigan

Modernism and the pan-American Imagination

Emilio Sauri, University of Illinois at Chicago

"An Unprecedented People:" James Baldwin's Critique of Pan-Africanism

Joy Wang, Brooklyn College - City University of New York

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Ben Conisbee Baer**

HI 4

"Lotus" Journal as an Antecedent of Postcolonial Comparativism

Hala Halim, New York University

Traveling into the East: Cultural Translation in Alex La Guma's A Soviet Journey

Monica Popescu, McGill University

Culture Underwritten: Bankers at Bandung

Bret Benjamin, State University of New York at Albany

Nationalism in Exotic Clothes? Postcolonial Thinking and Gender in 'The Field Day Anthology of Irish Writing'

Aidan O'Malley, University College Dublin



A05 The Inter-American Archive: Reconfiguring Sources, Methods and Knowledges Where/When Interdisciplinary and Inter-Regional Studies Meet

Seminar Organizer: **Ricardo Ortíz**, Georgetown University

This seminar explores the possible consequences, especially for cultural scholarship and criticism, of the increasingly complex interactions among previously discrete and separate disciplines (such as history, literary studies, anthropology) and fields (such as American Studies, US Latino Studies and Latin American Studies), interactions which themselves result from both increasingly complex movements of populations that transport with themselves defining cultural markers and bearers of cultural memory, and increasingly non-traditional determinations of what constitutes a legitimate, reliable if not authoritative, cultural archive. The seminar proposes to explore these issues with specific reference to the demographic and cultural flows that have both participated in, as well as resisted and challenged, the ongoing processes of national, regional and hemispheric consolidation as they have taken their (various) course(s) from the middle of the nineteenth to the twenty-first centuries in the Americas. Questions regarding the manner in which the coherence of an archive can in turn determine anything regarding the coherence of a methodology defining a scholarly discipline, or regarding the coherence of an “object” of knowledge organizing a scholarly field, arise as often when literary scholarship finds itself borrowing the methods of history, art history or anthropology, on the one hand, as when an emerging field like US Latino Studies finds itself disrupting (and transforming) the existing internal coherence of fields like American and Latin American Studies by configuring alternative archives that combine elements common to, but never commonly explored by, the pre-existing fields. One significant point of interrogation for seminar participants will necessarily be the status and the function of the archive, and of the value of the archival, especially in a historical moment when traditional notions of the archive find themselves challenged on the one hand by increasing demonstrations of the documentary value of ephemera, and on the other by the irresistible force of the digital virtualization of everything actual, hence of anything deemed of documentary value. For this reason the seminar hopes to gather scholars representing a variety of disciplines, including literary studies, history, performance and popular cultural studies, and an equally varied set of fields, including American, Latin American and US Latino Studies, and ranging in focus from the period of the emergence of independent states in the Americas to the present.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **The Inter-American 19th C Archive and its Legacies**

MSS Chair: **Yolanda Padilla**

1

Redefining the Canon: The Latino in Latin American Literature

Carmen Lamas, Amherst College

Home Sweet Home: The Logic of “Our America” in U.S. and Latin American Culture

Lelia Menendez, Brown University

Archive and Diaspora: Julia Alvarez as Poet, Novelist and Historian

Ricardo Ortíz, Georgetown University and California State University, Los Angeles

Queer Incarnations: Alejandro Tapia y Rivera’s Parodic Appropriations of the Romantic Archive

Israel Reyes, Dartmouth College

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Literature and Archive across the Americas**

MSS Chair: **Israel Reyes**

1

The City as Archive in Tomás Eloy Martínez’s *El cantor de tango*

Marco Codebó, University of Houston

Narrative and Policy: Reading Politics in Contemporary Colombian Literature

Anna Marin, San Diego State University

The Genres of Ambivalence: Revolution, Assimilation, and the Cold War in Luis Pérez’s *El Coyote, the Rebel*

Yolanda Padilla, University of Pennsylvania

Paradox and Archive: The Meaning of Inter-Americanism in Contemporary Puerto Rican Writing

Ramon Soto-Crespo, State University of New York at Buffalo

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Beyond Words: Reading the Inter-American Archive as Image, Matter and**

MSS **Practice**

1 Chair: **Ricardo Ortíz**

Archive and Imagination: Masked Performance in Santa Lucia, Guatemala

Alison Heney, Binghamton University, NY

Distinct Approaches to a Common Issue: The World Bank and Mexican Cronistas Address the Metro System in Mexico City

Sean Knierim, UNC-CH

Touristic Performance, Globalization, and the Caribbean Cruise Ship

Rick Mitchell, California State University, Northridge

Medium Latino

William Orchard, University of Chicago

A06 Between Past and Future: Present Global Problematics

Seminar Organizer: **Olcay Canbulat**, Ege University, Turkey

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Olcay Canbulat**

CR 6

“The Assault of the Present on the Rest of Time”: The Disappearance of Temporality in the Age of the War on Terror

Christopher Pavsek, Simon Fraser University

Rules of Cultural Engagement: Humanitarian Imperialism and Perpetual Security

J. Paul Narkunas, Princeton University

Epistemic Terror: Identity Production and the Threat of Violence in the Ripples of 9/11

Randy Cota, Rutgers - State University of New Jersey

Where do we go from here: Past, Present and Future at Ground Zero

Yifat Gutman, The New School for Social Research

The Theater of War in Lebanon 2006: Discrepancies in Mediatic Portrayals of Traumatic Identities

Simona Livescu, University of California - Los Angeles

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Randy Cota**

CR 6

Beyond Nation State Politics: Searching for Radical Politics around the Refugee Figure

Olcay Canbulat, Ege University, Turkey

Operation Back to Life: Bio-Power, Necropolitics and The Intelligibility of State Violence in Turkey

Elif Babul, Stanford University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Olcay Canbulat**

CR 6

Between a Rock and a Hard Place: The Existential Crisis of the Palestinian National Imaginary

Murtaza Vali, Institute of Fine Arts, New York University

Trick of Memory and Historical Narrative of 1945

Zhuo Liu, New York University

Sandinistas, Contras, and Supranational Identity: A study of Renconciliation

Tai Young-Taft, The New School for Social Research

Writers and Whores: Anti-Logocentrism in The Satanic Verses by Salman Rushdie

Sebastiao Alves Teixeira Lopes, Universidade Federal do Piaui

A07 Cinematic Time

Seminar Organizer: **Sabine Doran**, University of California, Riverside

One of the defining features of the cinematic medium is its ability to represent time through editing, temporal ellipses, long takes, flashbacks, etc. This panel will examine the essential paradox of cinema: that cinema gives the impression that it follows real time, though it almost never does (_High Noon_ being a spectacular exception). Thus we will explore how time is shaped by the cinematic medium, how cinema manipulates our perceptions of time, and how cinema creates its own concepts of temporality. Thinkers who have addressed this problematic include Gilles Deleuze and most recently Mary Ann Doane. Of particular interest will be contributions that address the relation between cinematic time and memory, the still moment, trauma and temporality, the relation between time and space, or how the fundamental opposition between the cinematic techniques of montage (Eisenstein) and mis-en-scene (Renoir) expresses different perspectives on time. Contributions on films that experiment with time (such as _Run Lola Run_) are also welcome.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Time as Attraction**
CA 2 Chair: **Gail Finney**

Time as Attraction in Early Soviet Cinema

Anne Nesbet, University of California - Berkeley

“A Clock with no hands”: The Photography of Time in Agnes Varda’s *Gleaners and I*

Gillian Pierce, Boston University

Transformations of Crowds on Screen: Enlarging the Frame of the Now

Sabine Doran, University of California - Riverside

Carlos Saura’s *Goya in Bordeaux: The Art of Memory*

Laura Sager, University of Texas at Austin

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Traumatic Time**
CA 2 Chair: **Sabine Doran**

The Onion and the Inkstain: Constructing Narrative Time in Family Trauma Cinema

Gail Finney, University of California - Davis

Time and History in Sergei Paradjanov’s *THE COLOR OF POMEGRANATES*

Lilit Keshishyan, University of California - Los Angeles

Beyond Mourning and Melancholia: Present-Time in *Los rubios* by A. Carri

Silvia Rosman, University of Illinois

Cinematic Time: Memories of the Empires

Caroline Eades, University of Maryland

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Cyclical Time**
CA 2 Chair: **Sabine Doran**

Cinematic Time in Matthew Barney’s *Cremaster Cycle*

Scott Sherer, University of Texas at San Antonio

Curvatures of Time in Popular Hindi Film

Anustup Basu, University of Illinois at Urbana-Champaign

Once Upon a Time in India... Temporality and Nation in Bollywood Music

Pavitra Sundar, University of Michigan

Baroque and Neo-Baroque: On the Point of No-Return

Gregg Lambert, Syracuse University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Neobaroque and Transgressive Formalisms in Literature and Visual Culture**

EC 2 Chairs: **Monika Kaup & Gregg Lambert**

Baroque Body Works and the Culture of Curiosities

David Castillo, State University of New York at Buffalo

Eisenstein in Mexico: Baroque Dialectics or Dialectical Baroque?

Masha Salazkina, Colgate University

Deus ex Electro, Deus ex Digo: On the Question of an Ultra-Baroque Future
from Borges to Bill Gates

Brian Smith, Emory University

Hypertely and Lezama Lima, or a New World Baroque Mutant

Christopher Dean Johnson, Harvard University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Neobaroque and Postcolonial Positions from Latin America & the Circum-
Caribbean**

Chair: **Gregg Lambert**

Baroque Bling

Patricia Yaeger, University of Michigan

Liberation Theology, Subaltern Politics and Neobaroque Aesthetics in the
Narrative of Jesus Morales Bermudez

Cynthia Steele, University of Washington - Seattle

Becoming Baroque: Film and Narrative of Postdictatorial Chile

Patrick Blaine, University of Washington

Vaya Papaya!: Cuban Baroque and Visual Culture in Ricardo Porro and Ramón
Alejandro

Monika Kaup, University of Washington

Haiti and the Question(ing) of the Enlightenment in Neobaroque Writing:
Carpentier / Lezama / Juliá / Glissant

César A. Salgado, University of Texas at Austin



A09 Imaginary Empires: Structural Dislocations and the Production of Alternative Spaces I

Seminar Organizers: **Marc Caplan**, Johns Hopkins University & **Sara Nadal**, University of Pennsylvania

The relationship between narrative form and the construction of national identity—the ways in which literary communities construct national identity, as well as the dependence of nationalist ideologies on narratives of the state—has been a given in literary studies and related disciplines since at least the publication of Benedict Anderson’s “Imagined Communities.” This seminar will consider the problem of narrative space in contexts of Diaspora, exile, colonization, and related instances of individual or collective dislocation, outside or beyond the formulation of the nation-state. Topics to be considered include: -The construction of the metropolis as a transnational space - The uses of cosmopolitanism in the reconfiguration of national ideology - The imagining of national spaces from a position of exile - The function of minority languages in creating alternatives to dominant national discourse - The reclaiming of ruins, ancient texts, and similar “lost spaces” in an alternative cartography of the nation - The problem or potentiality of transnational imperial (Roman, Iberian, Hapsburg, Ottoman, etc) identities - The role of partition in the creation of multiple national affiliations - The deterritorialization of language in situations of cultural contact - The portrayal of the immigrant in post-nationalist discourse
With this panel we hope to reconfigure supposedly fixed political identities in order to open them to alternative productions of collective but non-hegemonic spaces.

Affiliated Seminar: **Imaginary Empires: Structural Dislocations and the Production of Alternative Spaces II** (see B09)

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room HI 9
Chairs: **Marc Caplan & Sara Nadal**

The Uses of Pleasure in the Imperial Roman Political Imaginary

Holly Haynes, The College of New Jersey

The Royal “I”: Autobiography and Conquest in Jaume I’s *LLibre dels fets*

Afrodesia McCannon, Rowan University

Imaginary Empires in Nineteenth-Century Spain (and beyond)

Carlos Barriuso, University of Missouri-Columbia

Rendering History: The Move from Empire to Nation in Barry Unsworth’s *Pascali’s Island*

Andrea Rosso Efthymiou, Graduate Center - City University of New York

Bosnia's "Pyramid of the Sun": (Re)imagined History, (Re)inscribed Narrative
Lejla Trivic, California State University, Fresno

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Sara Nadal**
HI 9

What's in a Name?: Effacing Colonial Signs in Contemporary India...One City at a Time

Pashmina Murthy, University of Southern California

Language and the Re-Creation of Anti-Imperialisms in Postcolonial Kenyan Drama

Megan Ahern, University of Michigan

Traveling Histories and Virtual Affective Communities in Amitav Ghosh's In an Antique Land

Guilan Siassi, University of California - Los Angeles

"They speak of homeland": Kiran Desai's "The Inheritance of Loss" and the Paradoxes of Nationalism

Elizabeth Anker, Wake Forest University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Holly Haynes**
HI 9

When The Republic Takes Cover: French Literary Journals Under the German Occupation

Meadow Dibble-Dieng, Colby College

Pound, Zukofsky and a City of Poets: A Negotiation of Literary and National Identities

Dror Abend-David, Eastern Mediterranean University

Re-Mapping the Levant: Amin Maalouf's Les échelles du Levant

Nadia Sahely, Baldwin-Wallace College

The State and the Minor: Eugeni d'Ors, Leopold Sacher-Masoch and the Dislocation of Empire

Sara Nadal, University of Pennsylvania

Between Self and Other: Displacement, Dislocation, and Deferral in Dovid Bergelson's Mides ha-din and Alfred Döblin's Reise in Polen

Marc Caplan, Johns Hopkins University



A10 The Foreigner: Mirror of Intercultural Tensions

Seminar Organizer: **María García Puente**, University of Kansas

Immigration is a phenomenon that contemporary societies struggle with. In this context the figure of the foreigner is a good scenario to explore the dynamics and tensions of cultures in contact. The liminal perspective provided by the outsider adds a new interpretation of our own reality, questioning the foundations of the canonical culture and our own identities. "What appear to be cultural units-human beings, words, meanings, ideas, philosophical systems, social organizations-are maintained in their apparent unity only through an active process of exclusion, opposition, and hierarchization. Other phenomena or units must be represented as foreign or 'other' through representing a hierarchical dualism in which the unit is 'privileged' or favored, and the other is devalued in some way." (Cahoone 1996). Negotiation of power relations has a lasting presence in contemporary literature given the intercultural atmosphere that permeates our society no. An extensive number of authors, from Sartre to Miller or Carlos Fuentes, have repeatedly exploited this type to present the void existing between the 'same' and the 'other' at a social level and the 'self' and the 'other' at an individual one, two entities whose mutual recognition is conceived by Todorov as a requisite to reach self-understanding. Within the frame of Todorov's theory of The Other, this seminar will address a wide range of issues such as: -The impossibility of communication across cultures -Cultural assimilation and integration processes -The other within oneself -New and old foreigners -The similarity of the differences -Orientalism in intercultural contexts

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **María García Puente**
HC 1

History Without A Home: Lu Xun's Transnational Alienation

Daniel Dooghan, University of Minnesota

Exiled Identity: Women Writers Traversing Iranian and American Borders

Leila Pazargadi, University of California - Los Angeles

Encounter with the Other and Construction

Guo-ou Zhuang, University of Nevada - Las Vegas

Arab Alterity: The Saturated Languages and Silences of Immigration

Ramon Stern, University of Michigan - Ann Arbor

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Miguel Ángel Muñoz Lobo**

HC 1

Christopher Columbus, the First American Landscape Writer

Beatriz Rivera-Barnes, Pennsylvania State University

El Ratón vaquero and other Strangers

Izabela Potapowicz, Université de Montréal

Charles Bockden Brown's Ormond: the French Female Foreigner (de)

constructing 19th century American Models of Womanhood

Rocio Sanchez Ares, University of Kansas

Comida Mexicana: Consuming the Other in "Cronos"

Jennifer Lei Jenkins, University of Arizona

The Futility of Communication and The Other in La mujer que cayó del cielo

María García Puente, University of Kansas

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **María García Puente**

HC 1

Marius de Zayas

Antonio Saborit, Instituto Nacional de Antropología e Historia,
México

Neighborhood and Barriers: Experience of Closeness on the Balkans

Slavica Srbinovska, Macedonian Association of Comparative
Literature

The new lost generation: American Eastern Europe

Sladja Blazan, Humboldt University Berlin

Of Martians and Men: Sin Noticias de Gurb

Miguel Ángel Muñoz Lobo, Universidad de la Rioja

Foreigners Within versus Imperial Tourists

Meyda Yegenoglu Mutman, Middle easttechnical University



A11 Inter-American Faces of Racial Mixture

Seminar Organizers: **Emron Esplin**, Michigan State University & **Brian Roberts**, University of Virginia

Mestizaje, hybridity, transculturation, miscegenation, mestiçagem, creolization? The multifaceted topic of racial mixture has been a common literary and cultural preoccupation throughout the American hemisphere from the colonial period forward. Whether cast as an aberration, a social problem, a personal identity crisis, a rationale for lynching, a step toward a “cosmic” future, or a nation-building tool, the theme of racial mixture connects the literatures and cultures of the Americas from Canada to the Caribbean and from Yoknapatawpha to Macondo. “Inter-American Faces of Racial Mixture” hopes to continue the discussion about race and racial mixture in the Americas that began during a seminar at last year’s ACLA convention entitled “Mestizaje, Mestiçagem, and Miscegenation: Mixing with the Other in the Americas.” Proposals are invited from previous and new participants and may treat racial mixture in literature, law, political rhetoric, film, music, the news, and/or other media.

Possible questions of interest include: *What significance can we ascribe to the inter-American preoccupation(s) with racial mixture? *What subjective formations have emerged as the discourses and practices of racial mixture have intersected with specific class and gender identities? *How have local or national traditions of racial mixture, such as miscegenation and mestizaje, interfaced and influenced one another? *To what extent have the various national discourses of racial mixture in the Americas changed from the colonial period through the twenty-first century? *How did territorial expansion affect attitudes toward racial mixture throughout the American hemisphere? *When/how does much of the discussion around racial mixture in the Americas shift away from a biological or blood discourse toward a discussion of cultural hybridity?

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room
HI 8

Chair: **Brian Roberts**

‘American’ Discourses of Racial Mixture

Emron Esplin, Michigan State University

Miscegenated Characters: Confronting the Racial Divide in the 21st century

Letitia Guran, University of Richmond

New Americans: Race, Mixture, and Nation in the Work of Jean Toomer and José Vasconcelos

Tru Leverette, University of North Florida

Women and the ‘Cosmic Race’ in Brazilian Literature

Paula Straile-Costa, Ramapo College of New Jersey

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Emron Esplin**
HI 8

Mestizaje and Masculinity in the “Total” Institution: Mario Vargas Llosa and Jimmy Santiago Baca

John Alba Cutler, University of California - Los Angeles

The Aesthetics of Mestizaje in Dominican-American Fiction

Trenton Hickman, Brigham Young University

Representational Hybridity in Douglass’s Life and Times and Durham’s Diane

Brian Roberts, University of Virginia

Transculturación y etnopopulismo. Reflexiones a propósito de Venezuela y Cuba

Luis Duno-Gottberg, Florida Atlantic University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Emron Esplin**
HI 8

Engraving the Mulatta: An African Precedent for an American Trope?

Diana Mafe, McMaster University

Love and Trouble on the Homefront: Film and Interracial Romance in the U.S. Postwar Period

Laura Scheurer, University of Southern California

A12 Contesting Transoceanic Natural Histories

Seminar Organizers: **Adam Miyashiro**, Pennsylvania State University & **Oscar Fernandez**, Portland State University

This interdisciplinary panel seeks to address critical issues in the theory and practice of “natural history,” a formal mode of encyclopedic writing that described everything perceived as “natural” from the perspective of their writers. We seek to situate natural history more broadly in global geographies and texts (transoceanic includes the Atlantic Ocean, Pacific Ocean, Indian Ocean, Mediterranean Sea, and the North Sea). We are particularly interested in the intersections of natural history, science, and humanism and the ways in which “natural history,” as an intellectual enterprise, has been critiqued by writers of all periods and all locations. We are interested in looking at a wide range of

cultural productions that utilize the discourses of natural history. Texts may include (but are not limited to) natural histories and encyclopedias, travel narratives, medical treatises and scientific texts, and maritime narratives. We are also seeking papers on topics relating to other manifestations of natural history, such as museums, libraries, exhibitions, and the visual arts. This panel aims to articulate the project of natural history as fundamental in understanding competing models of alterity in its broadest conceivable range. We are casting our net widely to investigate the temporal and geographical range presented by this topic. In the ancient world, Pliny the Elder's first-century *Historia Naturalis* (Natural History), the first formal western natural history, imparted cultural information - much of it fabricated and derived from his Greek predecessors Ctesias and Megasthenes, among others - as well as descriptions of "natural" geographies, spectacles, marvels, and foreign populations. The orderings of natural history have bequeathed to us the western ideas of biological and scientific taxonomies and contained the emergence of European anthropology, ethnography, and the human and natural sciences. Description, the *modus operandi* of natural history, and not experimentation, marks the systematic work of natural historians. Visions, spectacles, and speculations thus frame both natural history and European theories on "otherworldly" flora, fauna, and culture, which especially follows the classical etymology of "theory" as a visual account rendered by eyewitness "theoroi" of the Greek city-states. Such European visions and theories of distant locations were contested, however, by many authors throughout the centuries. The Mexican writer Francisco Clavijero (1731-1787), for example, who spent part of his youth in Puebla studying grammar at the college of San Jerónimo and philosophy at the college of San Ignacio, disputes the model of New World enervation so prevalent during the Enlightenment in his *Ancient History of Mexico*, written in exile after the suppression and expulsion of Jesuits (1767). This panel asks a few questions about natural history's overall project: what is the relationship between natural history and empire? What are the political and cultural aims of describing the natural surroundings of distant populations? What spectacles are encountered and how are they constructed as cultural knowledge?

Possible topics may include, but are not limited to, the following: - Cultural geographies in modern and pre-modern texts and theories - Anthropology, ethnology/ethnography, and cartography; - Cultural and natural history - Flora and fauna, and the human orderings of "natural" geographies - Natural history: sources, contexts, and its relation to philosophy and science - Epistemologies of nature in critical contexts, ancient and modern - Encyclopedias: their support for, and their critique of, imperial knowledge - The "natural sciences" and humanisms - The politics of natural history - gender, race, ethnicity, and "naturalness" - Natural histories of Polynesia, Micronesia, and the South Pacific by European, American, and Asian writers - Pre-modern natural history: Pliny the Elder, Isidore of Seville, medieval bestiaries and encyclopedias - Early modern natural historical texts: e.g., Jose de Acosta's *Natural and Moral History of the Indies*, Andre Thevet's *Les Singularitez de la France Antarctique*, the Comte de Buffon's *Histoire Naturelle*

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chairs: **Adam Miyashiro & Oscar Fernandez**
CR 4

Philology and Natural History

Christopher Donaldson, Stanford University

Natural History, Ethnic Identity, and the Local Color Movement

Justin Rogers-Cooper, Graduate Center - City University of New York

Linnaeus 1907: Linnean Science and the Ecological Turn

Christopher Oscarson, Brigham Young University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Adam Miyashiro**
CR 4

Imperial Heterogeneity in Natural History Writings by Francisco Hernández

Oscar Fernandez, Portland State University

Death of a Genre: How the New World Ended the Plinian Model of Natural History

Millie Gimmel, University of Tennessee

Articulating Racial Difference in Early Modern New Spain

Yari Perez Marin, Northwestern University

Natural History from the Margins: Charles Brockden Brown and Paratextual Autoethnography in Eighteenth-Century North America

Julie Kim, University of Florida

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Oscar Fernandez**
CR 4

Plinian Natural History: Race and Cannibalism in Ancient and Medieval Europe

Adam Miyashiro, Pennsylvania State University

Islands/Bodies of Value: Cartier's Second Voyage

Malia Spofford, Cornell University

"Things as will remain as traces": Venereal Disease and Empirical Bodies in South Pacific Exploration Narrative

Maureen Shay, University California - Los Angeles

Governing by the "Biological Principle"

Kuang-chi Hung, Harvard University

A13 Sor Juana and the Society of Jesus

Seminar Organizer: **Pamela H. Long**, Auburn University Montgomery

Any paper related to Sor Juana Inés de la Cruz and cross/currents with the Jesuits, including her confessor Núñez de Miranda, and contemporaries such as Sigüenza y Góngora or Palavicino; her comments on Viera; influences by Fludd, Kircher, etc.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room CA 1 Chair: **Linda Egan**, University of California - Davis

Race, Sex and Inquisition: Sor Juana's Villancicos

Pamela H. Long, Auburn University Montgomery

"Out of Sync?": Athanasius Kircher's Influence on Sor Juana's Writings

Dr. Gerhard F. Strasser, Pennsylvania State University

Una lectura comparada de dos poéticas barrocas: sor Juana Inés de la Cruz y José Lezama Lima

Luz Ángela Martínez

A14 Border Writers

Seminar Organizer: **Silvia Spitta**, Dartmouth College

The US-Mexico border has become a fertile territory for writers living on both sides of the US-Mexico border and who write in Spanish or English or Spanglish. This panel will focus on contemporary border writings of that area but hopes also to include other border writers (such as those from the US-Canada border) and could be expanded to include contemporary European "border" writings.

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room CA 1 Chair: **Silvia Spitta**

Story Tellers: Towards an Ethics of Wandering in Border Stories

Santiago Vaquera-Vásquez, Pennsylvania State University

What is a Mexican-American?

Gloria Delbim, Universidade Presbiteriana Mackenzie, São Paulo, Brazil

Border Crossings in the Southwestern Works of Cormac McCarthy

Edwin Arnold, Appalachian State University

'Both Sides of the Fence': T. C. Boyle's *Tortilla Curtain* and the White Liberal Male's Crash Course in the Humanities

Kathryn Knapp, Fordham University

Hybridity, Identity and Feminism in Emine S. Özdamar's *Mutterzunge* and Sandra Cisneros' *Woman Hollering Creek*

Anja Schwalen, Texas A&M University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room CA 1 Chair: **Santiago Vaquera-Vásquez**

"Midway to the Second Floor": Class and Culture in South Texas Border Fiction

Jose E. Limon, University of Texas at Austin

Reinventing Chicanolandia in Alejandro Morales' *The Rag Doll Plagues*

Noha Hamdi, Alexandria University

Wrestling with the Demons of Ethnicity in Arturo Islas' *The Rain God* and *Migrant Souls*

Alvaro Ramirez, Saint Mary's College of California

Theft and Ghosting Along the US-Mexico Border

Silvia Spitta, Dartmouth College

A15 **From Terra Incognita to Terra Nostra: Colonial Fantasy in the Literature of the Americas**

Seminar Organizers: **Antonio Barrenechea**, University of Mary Washington, **Linn Cary Mehta**, Barnard College & **Ralph Bauer**, University of Maryland

Western Hemispheric Literature begins with the indigenous narratives and with the letters, reports, maps, and travelogues that chronicle the European colonial enterprise in the Americas after 1492. Attempting to compensate for the incommensurability of the "New World," many early documents assign a monstrous and marvelous dimension to America and its inhabitants. Misadventures ranging from the mismapping of the "The

Terrestrial Paradise” by Christopher Columbus to the futile search for “The Fountain of Eternal Youth” by Ponce de León confirm that many fifteenth and sixteenth-century explorers, cartographers, and missionaries envisioned mythical places like “El Dorado,” “Atlantis,” and the “Island of California” along the same spatial radius as witches, mermaids and Amazons. This ethnographic bestiary of people and places, which recasts the western continent and its Native American inhabitants in the guise of Biblical and Greco-Roman myth, has been modified continually by authors seeking to culturally redefine the Americas during and after the period of encounters. This seminar will explore: A) how writers from the colonial period have contributed to what Mexican historian Edmundo O’Gorman has called “the invention of America” and B) how, from the nineteenth-century seafaring novels of the U.S. to the magical realist writings of contemporary Spanish America, authors have plundered, extended, and rearranged colonial images and narratives in order to construct local and transnational alternatives.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Encountering the New World**
HC 6 Chairs: **Antonio Barrenechea & Linn Cary Mehta**

A New World of Secrets: occult philosophy and local knowledge in the New World encounter

Ralph Bauer, University of Maryland

Emerging Fully Formed: Visions of the New World in the Poetic Chronicles of Eugenio de Salazar and Bernardo de Balbuena

Jessica Locke, University of Mary Washington

The Edge of the Group: Amerigo Vespucci in Brazil

Dolora Chappelle Wojciehowski, University of Texas at Austin

Reversals and Conversion: A Re-vision of the Rhetoric of Conquest in Cabeza de Vaca’s Relacion

Kathryn Hamilton, University of Texas at Austin

‘Pure Laine’: The Ethnographic Roots of Franco-Canadian Literature

Scott Stevens, State University of New York at Buffalo

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Literature of the American Republics**
HC 6 Chair: **Ralph Bauer**

America Unbound: Moby-Dick in a New World Context

Antonio Barrenechea, University of Mary Washington

Unnameable Nature and the Prospects of Art in Hudson's *Green Mansions* and Carpentier's *Los pasos perdidos*

George Handley, Brigham Young University

"...no ideas but in things-": Repossessing the Past in Williams's "Paterson" and Neruda's "Alturas de Macchu Picchu"

Linn Cary Mehta, Barnard College

"For all that may yet be true": Narrative Salvation in Pynchon's *Mason & Dixon*

Christopher Coffman, University of Tennessee

A16 The Crisis of Comparison

Seminar Organizer: **Daniel Colleran**, Graduate Center - City University of New York

Trans, Pan, and Inter, like all relations, create limits to thinking as much as they open channels for exploration. This panel will explore the way in which such limits, borders, boundaries, fields, specializations, etc., and the challenging of such restraints, mark the way we in which we think, as well as carry out our scholarship. Might thinking be innately more comparative without the continual compartmentalization, categorization, and delineation that are necessary to fuel the idea of relationships across and between works, languages, traditions, cultures, nations, continents, histories, etc? Is there any overcoming of the difference that is created the moment two things enter into a comparative space? Does the comparative moment destroy an open relationship from the moment of its inception? Furthermore, does suggesting comparisons between texts, countries, traditions, etc., create an illusion of sameness within each of the areas being compared, an illusion which further compounds the problems of categorization necessary for such comparisons?

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room HC 6 Chair: **Javier Guerrero**, New York University

De-centering the Universal: The Role of National Literatures in Studying World Literature as a World

Myrna Douzjian, University of California - Los Angeles

Comparison, Authorship, and Authority

Daniel Colleran, Graduate Center - City University of New York

Disney Land

Danielle Carlo, New York University

The Politics of Comparison: Race, Hegemony, and the Contest over
Universality

Charles Forster, University of California - Los Angeles, School of Law

A17 Digital media, cultural production and speculative capitalism

Seminar Organizer: **Susan Antebi**, University of California - Riverside

This seminar will explore interfaces between new information technologies, their impact on contemporary literature and culture, and recent transformations in capitalist production. Current debates about the paradigmatic changes in the nature of capitalism have emphasized that it no longer relies primarily on the creation of surplus value through industrial production, but rather on immaterial labor (a post-fordist notion of work that privileges the art of communication, affect, and virtuosity). Yet the analysis of cultural production and digital media-itself a paradigmatic technology of global capitalism-reveals persistent lines of continuity between the virtual and the material, as well as between contemporary and earlier cultures and economies. Digital media and speculative capitalism share a virtual characteristic that nonetheless does not eliminate contemporary desires for experiences of truth, corporeality, and materiality. And recent critical work on the intrinsic entanglement of the digital and the corporeal attests to the multifaceted nature of this debate, and the counter-intuitive outcomes it may produce. How can we think about the possibilities for socio-cultural transformation in light of speculative capitalism and the new information and communication technologies?

We invite potential participants to consider the following questions, or to elaborate others: How have specific cultural traditions or movements created alternative networks that interrogate and transform conventions of technology and the market? - How have representations of the body in literature, film, and other media, redefined relationships between the material and the virtual? - How has the use of electronic products, such as cell phones and digital cameras, and evolving internet technology, contributed to the transformation of divisions between authentic/inauthentic, local/national, real/representation, material/immaterial? - How has literature or other cultural production reflected and/or challenged the neoliberal flattening of economy and culture? - We welcome paper proposals from a broad range of disciplinary perspectives, including film and media studies, visual culture, post-colonial studies, political economy, and both national and transnational literary studies.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Alessandro Fornazzari**
PSP 1

Emergent virtuality as embodiment: From talk show to ethnographic spectacle

Susan Antebi, UC, Riverside

Exodus? Digital Technology and Indigenous Media Networks

Freya Schiwy, University of California - Riverside

El cuerpo en los relatos televisivos

Cruz Elena Espinal Pérez, Universidad EAFIT, Medellín, Colombia

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Freya Schiwy**
PSP 1

A Stock Market Theory of Culture: A View from the Latin American
Neoliberal Transitions

Alessandro Fornazzari, University of California - Riverside

The Aesthetics of Implication: Toward the Functional Axis of Labor Politics in
Contemporary Art and Media

Kenneth Rogers, UC, Riverside

Detritus from (or a meditation on) content, context, and digital art

David Cecchetto, University of Victoria

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Susan Antebi**
PSP 1

Digital Nostalgia: Ecuadorian Diaspora in the Age of New Media

Silvia Mejia, University of Maryland

Südlandia: Vision, Transmission and Geography in Germany

John Kim, University of California - Riverside

Tourism and the Digital Gaze: What Time is this Picture?

Michael Dylan Foster, University of California - Riverside

The Digital Remainder: Photography and Belief

Jason Weems, University of Michigan - Dearborn



A18 Eastern Europe, the Balkans, and Eurasia: Cultures in Contact and Conflict

Seminar Organizer: **Vlatka Velcic**, California State University, Long Beach

This panel proposes to continue inquiries from previous ACLA conferences which invited the application of post-colonial theories and concepts to the literature and culture of Eastern Europe and related geographical spaces. In previous sessions we discussed the classical empires (the Austro-Hungarian, Ottoman, and Russian) as well as Soviet cultural influence on this part of the world. Last year's panel focused specifically on the ways that traditional empires "othered" the peoples of Eastern Europe, the Balkans, and Eurasia, but also on the way in which Eastern Europeans "other" each other in contemporary literature and culture. Working within the theme of this year's conference, we are particularly interested in how the colonial past and the post-colonial present continues to influence conversations between texts and cultures within Eastern Europe, the Balkans, and Eurasia. Proposals might wish to address some of the following questions: How do narratives not only record but frequently actively manipulate relationships between cultural and geographical neighbors? Do the narratives record relationships of equality or ones based on hierarchy? How do these relationships change through time? How do imperial pretensions in this geographic space influence the relations among different communities in Eastern Europe, the Balkans, and Eurasia? Do narratives prefer to position themselves in relation to traditional empires or towards their neighbors, or towards both? How has the recent decade and a half of unrelenting globalization and mass market consumerism influenced relationships within Eastern European, Balkan, and Eurasian cultures?

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Vlatka Velcic**
CM 1

Poland in Translation: Gombrowicz in Argentina

Tomislav Longinovic, University of Wisconsin - Madison

Kresy, Or, the Poetics of Borderlands: Poles and their Others on the cross-roads of Europe

George Gasyna, University of Illinois

"Kidnapped" in Translation: Kundera's Shifting Borders of Central Europe"

Charles Sabatos, Oberlin College

The Kyrgyz-Russian Relation in Kyrgyz Akyn Poetry

Azatkul Kudaibergenova, University of Bishkek - Kyrgyzstan

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Thomas Garza**
CM 1

Ivo Andric's "Na Drini cuprija": Violence, Alterity, and History

Raphael Comprone, Saint Paul's College

Contemporary Colony: (Mis)Understanding the Other in Nenad Velickovic's "Sahib"

Sarah Millar Babovic, California State University, Long Beach

Women's Testimonials in Literature of the Former Yugoslavia

Vlatka Velcic, California State University, Long Beach

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Vlatka Velcic**
CM 1

"We look at the fairy tale prince but behind him we see a Soviet pioneer":

Transcultural Encounters and the Soviet Past in Contemporary Estonian Drama

Hiie Saumaa, University of Tennessee

Spatiality, Temporality and Socialist Realism in "The Day Lasts More than a Hundred Years"

Tim Lee, University of California - Los Angeles

Russian Provinces, "Old Ladies" and the Central Asian Other: Isolation, Conflict, and Avenues of Cultural Integration in Contemporary Russian Cinema

Aliaksandra Razor, California State University, Long Beach

From Aga Khan to Dim Sum: New Russia's Asian Appetite

Thomas Garza, University of Texas at Austin



A19 Epicurean Movements: Translating and Transporting Ancient Materialism

Seminar Organizers: **Wilson Shearin**, University of California - Berkeley & **Brooke Holmes**, University of North Carolina - Chapel Hill

Epicureanism, perhaps the most famous brand of ancient materialism, has long been on the move: indeed, its father, Epicurus, is said to have founded branches of his school in

the eastern Aegean area before making the decisive move to Athens, where he founded the Garden. In other words, unlike Platonism, Stoicism, or other major philosophies of the day, Epicureanism immigrated into the philosophical center of the Greek-speaking world. Since that day, Epicureanism and its pesky brand of materialism have been translated and transported across countless borders. During antiquity, Epicureanism wandered to Rome, where its most famous expositor, Lucretius, thematized the very problem of its translation: “it is difficult to illuminate the murky discoveries of Greeks, especially since much must be done with new language on account of the poverty of our tongue and the novelty of the subject.” (DRN 1.136-39). This seminar seeks to investigate, in a broad fashion, problems of the reception, translation, and transmission of Epicurean thought through Rome and down to the modern world: how, that is, has the material transmission of this brand of ancient materialism variously impacted its understanding? Epicureanism has a particular history of being “ec-centric,” not only in geographic terms but also in its antagonistic relationship to many of the classical, philosophical norms of antiquity and later times: one hope is that the seminar will provoke thinking about Epicurean wandering in relation to this ec-centricity. Why, throughout its transmission, has Epicureanism been unable to shake this “outside” position, first symbolically inaugurated by its founder’s philosophical devisings so far from Athens? Participants are invited and encouraged to consider this problematic in diverse guises: we hope to study the reception of Epicureanism in Rome, during the Enlightenment, during Victorian times, and in the modern world. Given the particular emphasis of the conference, it would be fitting, too, to explore the (less well-known) reception of Epicureanism into the Americas.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Incalculable Infinities of Materialism: Generation, Corruption, and Atomic**
 HI 2 **Pleasures**

Chair: **Wilson (Will) Shearin**

Break-Downs: Of Structures and Atoms in Durs Grünbein’s Poetry and Cultural Criticism

Michael Eskin, Columbia University

Hölderlin’s Political Epicureanism

Anthony Adler, Yonsei University, South Korea

Utilitas in Lucretius and the Utility of De Rerum Natura

Brooke Holmes, University of North Carolina - Chapel Hill

Libertine Materialism and Pornographic Phantasia

James Steintrager, University of California - Irvine

From Epicureanism to Hedonism: Perception and the Rise of Decadence in

Walter Pater’s Marius the Epicurean and J.-K. Huysmans’ A Rebours

Masha Mimran, Princeton University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **The Dissemination of Epicureanism: Transmission and Imitation**
HI 2 Chair: **Brooke Holmes**

Epicurus' Mistresses: sexual politics and philosophical affiliation in the reception of the Principal Doctrines in the Second Sophistic

Richard Fletcher, Ohio State University

The Death of Epicureanism

Irene Liu, Le Moyne College

Nil igitur mors est ad nos? Atticus and the Performance of (Roman) Epicurean Death

Wilson Shearin, University of California - Berkeley

Discourse ex nihilo: Lucretian poetics in England to 1605

Adam Rzepka, University of Chicago

A20 Foreign Attraction or Repulsion: National and Literary Perspectives of the Latin American Writer Abroad

Seminar Organizers: **Kelly Comfort**, Georgia Institute of Technology & **Vanessa Y. Perez**, University of California - Davis

The ACLA 2007 Conference—"Trans, Pan, Intra: Cultures in Contact"—aims to address what is basic to the discipline of Comparative Literature as it analyzes the “relations between and among writers, works, languages, traditions, cultures, nations, continents, and histories” and explores “methods and mechanisms by which those relations create meaning.” Our proposed seminar—"Foreign Attraction or Repulsion: National and Literary Perspectives of the Latin American Writer Abroad"—offers one way of approaching the theme of ACLA 2007: to examine the experiences and contributions of Latin American writers who have left their hometowns and local cities, to live, work or travel in metropolitan centers abroad either to the north in the United States or Canada or across the Atlantic to cosmopolitan areas in Europe. We invite proposals for papers that address the ways in which the experience of Latin American writers living and writing abroad (and participating in foreign literary and artistic circles) has led them either to embrace the foreign metropolis and borrow hegemonic ideas, ideologies, and literary forms, or to distance themselves from these urban settings abroad and break inherited molds so as to create something new, authentic, and autochthonous. Our proposed session thus considers the relationships, dialogues and polemics between Latin American writers and their contemporaries-foreign and native; at home and abroad-as

well as the repercussions of such contact for Latin American literary autonomy. We are interested in papers that address how anxiety of influence or fear of suppression by a dominant foreign culture brings about a new or renewed vision of not only “nuestra América,” but so too “nuestra literatura.” We also seek papers that explore the reception and recognition that the Latin American writer receives in the country of origin as compared with the foreign metropolises, since extended periods abroad often raises questions of authenticity and authority at home. One might consider the example of José Martí, whose foreign heritage and extensive residence abroad preceded his call for a revival of the local, the indigenous, and the autochthonous in terms of regional, literary, and cultural production. Martí speaks of the dangers of foreign influence and promotes collaboration and communion among Latin American writers. Alejo Carpentier, in his famous 1949 preface to *El reino de este mundo*, transforms French Surrealism into the so-called “real-maravilloso”-a vehicle for recounting the “magical” or “marvellous” realities of the hybrid Caribbean setting, and thereby demonstrates how European models can lead to a distinctly Latin American literary forms. In defining the genre of the “real-maravilloso,” Carpentier articulates the telos of his aesthetic and cultural project, namely to recapture the fabulous past and update it and to preserve whatever was still meaningful and valuable in the collapsing cultures of the west. Other Latin American writers whose contact with foreign cultures and influences inevitably shaped their views on literary production and national or regional identity include Domingo Faustino Sarmiento, José Enrique Rodó, Ruben Darío, José Asunción Silva, José Vasconcelos, Gabriela Mistral, José Eustasio Rivera, Alejo Carpentier, Octavio Paz, Gabriel García Márquez, Julio Cortázar, José Luis González, Gioconda Belli, Rosario Ferré, Zoe Valdes, Reinaldo Arenas, Isabelle Allende, and Carlos Fuentes, to mention only some of the most salient examples.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **The Case of Cuba: Construting the Island from Abroad**
 HC 7 Chair: **Vanessa Perez**

Translation and the Masks of Empire: Angel Rama on José Martí

Laura Lomas, Rutgers - State University of New Jersey

The Place of the Foreign in Cuba: Misplaced Ideas” or “Trasculturation”

Kelly Comfort, Georgia Institute of Technology

Cuba by the Seine: The Surreal in Lydia Cabrera’s *Cuentos negros de Cuba*

Susannah Rodriguez, University of California - Los Angeles

From Shanghai to La Havana, from New York to Saigon, With Love:

Interethnic Spaces in Cristina García’s *Monkey Hunting* (2003)

Marion Christina Rohrleitner, University of Notre Dame

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Colonial and Postcolonial Encounters: The Latin American Writer in the**
HC 7 **American Context**
Chair: **Kelly Comfort**

Crossing Borders, Challenging Boundaries: Guaman Poma de Ayala in North American Literary Studies

Birgit Brander Rasmussen, University of Wisconsin - Madison

Creative Paranoia: Gabriela Mistral's Not-So-Imaginary Enemies

Elizabeth Horan, Arizona State University

Julia de Burgos as Cultural Icon: Puerto Rican Identities on the Island and in the Diaspora

Vanessa Perez, University of California - Davis

Coloniality of Diasporas: Racialization of Negropolitans and Nuyoricans in Paris and New York

Yolanda Martínez-San Miguel, University of Pennsylvania

"From South to North: Transnational Crossings in the Works by Peruvian (American) Writers, Daniel Alarcón and Marie Arana"

Juanita Heredia, Northern Arizona University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Return to Europe: Exile, Identity, and the Latin American Expatriate Writer**
HC 7 Chairs: **Vanessa Perez & Kelly Comfort**

La otredad en la literatura de viajes de Rubén Darío

Marina Martínez Andrade, Universidad Autónoma Metropolitana - Iztapalapa

Buenos Aires-sur-Seine?: Rayuela y la noción de exilio

María Luján Tubio, Pennsylvania State University

Julio Cortazar and the Psychology of Exile

Peter Standish, East Carolina University

Nómades literarios: rutas, pliegues y texturas de las narrativas migrantes.

Carina González, University of Maryland



A21 Individual Stories and Collective Historias in Latina/o Narratives

Seminar Organizers: **Laura Halperin**, University of North Carolina - Chapel Hill & **Constanza Svidler**, University of Michigan - Ann Arbor

What are the connections that can be drawn between Latinas/os' individual stories and their collective histories? Can individual accounts be separated from collective tales or histories? What does the "collective" mean when referring to groups of people of multiple races with different national heritages? What happens when gender and sexuality get thrown into this mix? This panel will explore and trouble the links between the individual and collective across pan-Latina/o literary and cultural productions. Considering the histories of oppression faced by Latinas/os and given the rising xenophobia in the United States, at this time it is especially important to include a Latina/o Studies panel in a conference sponsored by the American Comparative Literature Association.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Laura Halperin**
EC 1

Modeling Resistance: Juan N. Cortina, LULAC, and Civil Rights Strategy
John M Gonzalez, University of Texas at Austin

Fronteriza Identity in Leonor Villegas de Magnon and Jovita Gonzalez Mireles
Danielle La France, University of California - Santa Barbara

'She believed her heart powerful enough': Collective Consciousness in Helena
María Viramontes' Under the Feet of Jesus

María Joaquina Villaseñor, California State University, Monterey Bay

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Constanza Svidler**
EC 1

"La una entre las muchas: Collectivity and the individual woman in Alisa
Valdés-Rodríguez's The Dirty Girls Social Club"

Marissa López, University of California - Los Angeles

Familial (Mis)Recognitions: Carving Identities out of Silences in Chicana
Autoethnography

Inmaculada Lara-Bonilla, Oberlin College & Syracuse University

Haunted by Malinche: Felicia and Marina's Madness in Dreaming in Cuban
and Geographies of Home

Laura Halperin, University of North Carolina - Chapel Hill

Who Are We?: Cuban-American Women Writers and Identity Issues
Kathleen Costello, St. John Fisher College

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Laura Halperin**
EC 1

How to Become a “Model Citizen”: Adherence to Dominant Ideologies in Late Twentieth-Century “Assimilationist” Chicano and Puerto Rican Narratives

Marla Fuentes, University of California - San Diego

“When you care enough to send the very best” – in Spanish: Hallmark’s bilingual and bicultural sentiment in greeting cards for U.S. Latina/o consumers

María Elena Cepeda, Williams College

“Representa!” Encounters: Hip Hop Theater’s Bridging Language, Dreams, Perceptions, and Identity; or San Francisco/Cuba via Havana/New York

Constanza Svidler, University of Michigan - Ann Arbor



A22 Migration, Violence, and Spectacle in the Cultural Sphere

Seminar Organizer: **Zahid Chaudhary**, Princeton University

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Subjects in Transit: Migrations, Homes, and Belonging**
EC 4 Chair: **Zahid Chaudhary**

Airports, gas stations, parking lots and highways: I Am Only Private In Public

Maria Berns, University of Texas at El Paso

There is No Place Like Home: Georges Perec’s La Vie Mode d’Emploi

Stefanie Sobelle, Columbia University

Asian American Discovering Asia: The “Homecoming” Narrative of David

Mura’s Turning Japanese: Memoirs of a Sansei

Nan Ma, University of California - Riverside

Performing Nationalism: The Makings of the National Stage in 2002 Korea-Japan World Cup

Hyunjung Lee, University of Texas at Austin & **Younghan Cho**,
University of North Carolina - Chapel Hill

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Violence & Visuality**

EC 4 Chair: **Sheetal Majithia**, University of Pennsylvania

‘Witnessing’ violations of human rights

M. Eugenia Freitas, University of Liverpool

Other-Worlding: The Circulating Chapatti, Subaltern Politics, and the Sepoy Revolt of 1857

Zahid Chaudhary, Princeton University

The War Photographer as Moral Witness

Trudy Mercadal, Florida Atlantic University & **David Miller**, Florida Atlantic University

Transitions and Temporality: History and Historiography in Post-Franco Spain

Stanton McManus, University of Michigan

A23 Long Distance Correspondence: The Translational Nature of Third Cinema I

Seminar Organizers: **Stuart Davis**, University of Minnesota & **Gabriel Shapiro**, University of Minnesota

In Fernando Solanas and Octavio Getino’s “Towards a Third Cinema”(1969), an essay that spurred critical scholarship on Third World filmmaking, the filmmakers lay out a prescription for a cinematic model that would combat what they term the Western capitalist “System” of film production: “Real alternatives differing from those offered by the System are only possible if one of the two requirements is filled: making films that the System cannot assimilate and which are foreign to its needs or making films that directly and explicitly set out to fight the system”. Third Cinema scholarship has generally conflated these two options, arguing that “Third Cinema” exists as completely exogenous to First world film. Hence, most scholars overlook the continuous dialogue between Third Cinema and the paradigm it opposes ignoring the fundamentally dialectical and translative impulses of cinemas from the global south. As an alternative, our panel proposes that Third Cinema (defined as an oppositional movement against Western structure of film production, consumption and comprehension) represents an inherently translational form that both inherits and reformulates the cinematic language of Western film. We submit that although there are many examples of oppositional cinematic statements, the majority of them are made within the existing Western vernacular. Beyond considerations of “influence” that specific Western directors may

have had on their counterparts elsewhere, we invite investigations of interstices and divergences, such as the influence of Neo-Realism on the films of Satyajit Ray, Ritwik Ghatak's use of Soviet montage, appropriation/adaptation of stylistic elements and techniques of Expressionism and Film Noir in the mainstream works of Raj Kapoor, the influence of John Grierson and British Social Documentary on the Santa Fe Documentary School in Argentina, the impact of Dziga Vertov's compilational cinema on Santiago Alvarez's popular documentary shorts, and the perverse quotation of emblematic passages from French New Wave directors in the films of Ousmane Sembene. Submissions can focus on film form, translation, aesthetics, political-economy, narrative and other aspects pertaining to current conceptualizations of the translational nature of Third Cinema.

Affiliated Seminar: **Long Distance Correspondence: The Translational Nature of Third Cinema II** (see C11)

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Part I: **Third Cinema Now**
HI 7 Chairs: **Stuart Davis & Gabriel Shapiro**

From Third Cinema to Comparative Cinema

Paul Willemen, University of Ulster

Cooyah: Jamaican Film Culture

Terri Francis, Yale University

Questions of Third Cinema in the age of Bollywoodization

Reena Dube, Indiana University of Pennsylvania

Whither Third Cinema?

Jonathan Buchsbaum, Queens College - City University of New York

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Part II: **Third Cinema and Documentary Style**
HI 7 Chairs: **Stuart Davis & Gabriel Shapiro**

From Wounded Docs to Digital Maoism: Aesthetics and Praxis of Contemporary Chinese Documentary

Leo Chen, University of Minnesota

Avant-garde aesthetics and "accelerated underdevelopment": the short

Kristi Wilson, Stanford University

The Aesthetic of Labor: Representations of Work in Brazilian Documentary

Salomé Aguilera Skvirsky, University of Pittsburgh

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Part III: **Third Cinema, Technology, and Capitalism**
HI 7 Chairs: **Stuart Davis & Gabriel Shapiro**

Suddenly Everything Changed: Nollywood and the Transformation of African Cinema

N. Frank Ukadike, Tulane University

Open Frames and Contested Categories: Hollywood Film Culture and the Third Cinema Debate

Jude Akudinobi, University of California - Santa Barbara

Innovative conditions of production for non-fiction film in Mexico

Claudia Magallenes Blanco, University of the Americas - Puebla

Third Cinema and the Promises and Failures of You Tube

Alexandra Juhasz, Pitzer College

A24 Maps, Transnationalism, and the Material Text

Seminar Organizers: **Katharine Conley**, Dartmouth College & **Jonathan Eburne**, Pennsylvania State University

We invite papers that explore the literary and artistic use of maps, charts, atlases, and graphs as material texts. This seminar will consider how visual and textual works conceptualize geographical divisions of space in formal and material ways. Scholarly attention has been devoted to the metaphorical sense of “mapping” as a watchword for territorialization and deterritorialization, or as a rhetorical strategy for situating literary and aesthetic questions in a more worldly context (colonialism, postcolonialism, globalism). While taking account of the conceptual value of such geographically-charged studies of transnational literature and art, this seminar will study the ways in which maps themselves are used in literary and artistic works, especially those with an internationalist bent. To what extent do literary and artistic works address “worldly” concerns-political, spatial, material, linguistic-in terms of the figurative language of maps, charts, atlases, and even graphs? What might a focus on maps as material texts tell us about their representational status within art and literature? Possible topics might include: travel literature and the material text; early modern cartographic writing; maps in/as visual art; Daniel Schreber’s maps of the asylum; surrealist maps of the world; cartographic modernism (e.g. Joyce, Flanner, Johnson, Kawabata, Abe, Borges, Pynchon); Ciaran Carson’s Belfast Confetti; maps in adventure, maritime, and fantastic fiction and film.

Friday, April 20th, 9:00 a.m. – 11:00 a.m.

Room Chair: **Jonathan P. Eburne**

NH 1

Illegible Landscapes: Burial Grounds, Colonial Literacies, and Native Nations

Matthew Hooley, University of Wisconsin - Madison

Hyper-mapped Texts: Material Cartography and Symbolic Geography in
Kipling and Ghosh

Monika Konwinska, New York University

Narrative Identities, Blurred Boundaries: the case of colonial Algeria

Peter Dunwoodie, Goldsmiths College, University of London

Geophilosophy: literature and art as cartographies

Cátia Assunção, Universidade do Estado do Rio de Janeiro UERJ
Brasil

Language and Image in Alechinsky's Navigational Palimpsests

Katharine Conley, Dartmouth College

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Katharine Conley**

NH 1

Holes in the Poles

Hester Blum, Pennsylvania State University

Love Maps: Topographies of Desire from the Salon of Mlle de Scudéry to
Salon.com

Terri Gordon, The New School

Cartographorrhoea: On Paranoiac Maps

Jonathan Eburne, Pennsylvania State University

Surrealist maps of Mexico: shortcircuits of desire

Eliza Adamowicz, Queen Mary, University of London

Maps and films: From the script of 2001, Space Odissey to the MIR Station

Juan-Angel Salas-Perez, Universidad Autonoma de Chihuahua



A25 The Language of Dreams

Seminar Organizer: **Rosario Faraudo**, Universidad Nacional Autónoma de México

Since time immemorial dreams have been used as a narrative device. In the Bible, the classics and throughout the centuries, literary production around the world has resorted to dreams as part of the writer's strategy. This seminar intends to focus on the use of dreams in literature in different periods and genres; from the Bible to poetry, drama and narrative in several languages.

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room NH 1 Chair: **Irene Artigas Albarelli**, Universidad Nacional Autónoma de México

Dreams as a Narrative Device

Rosario Faraudo, Universidad Nacional Autónoma de México

Some Female Voices in 20th Century Dream-Poetry

Lucía Guzmán, Universidad Nacional Autónoma de México

Fabulous Awakenings: contrasting versions of morality in dreams from the Arabian Nights and *La vida es sueño* by Calderón de la Barca

Ana Elena González, Universidad Nacional Autónoma de México

The European and American Iconography of Some Biblical Dreams and their Typological Interpretation

Marcela Corvera, Universidad Nacional Autónoma de México

A26 Narratives of Development: The Bildungsroman as a National, Transnational and International Genre

Seminar Organizers: **Tobias Boes**, Yale University, **Jed Esty**, University of Illinois & **Maria Fackler**, Yale University

In recent years, the term Bildungsroman has emerged from a shadowy existence at the margins of the critical vocabulary to a position of new prominence and active inquiry. Originally invented with the expressly nationalist purpose of legitimating German novels of contemplation and introspection against the more transgressive social realism pioneered in France and England, the Bildungsroman label has found a second life on the frontiers of the new global literary studies. No longer interested in the pedagogical

confines of various models of formation, theorists such as Franco Moretti have instead approached the genre as a literary entryway into the question of development in its various political, economical and world-historical guises. Our seminar intends to survey this emergent field and seek answers to questions such as the following: How does the Bildungsroman respond to and shape the experience of modernity? Is it truly a global form? How do national variations affect the genre? What relationship exists between developmental fictions and political ideologies other than those of the classical liberal nation state, for instance imperialism, post-colonialism, or totalitarianism? How does the form enable literary dialogue across cultural and linguistic boundaries? Each day of the seminar will be aligned with one of the conceptual rubrics addressed in our title. On Friday, four papers will examine the relationship between the Bildungsroman and questions of national identity. On Saturday, we will focus on transnational, subaltern and Creole identities, paying particular attention to the Americas as a laboratory for all three. On Sunday, finally, we will approach the novel of development as a truly international genre, paying special attention to the global market forces that condition its shape.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Jed Esty**
HC 5

Stealthy Environments: The Bildungsroman, the Developmental Unconscious, and Dorian Gray

Douglas Mao, Cornell University

Docile Subjects: The Bildungsroman and the Rise of (The Irish Free) State in Joyce, Beckett, and O'Brien

Michael Moses, Duke University

Pedagogical Provincialism: Fascism, Late Modernism and The Glass Bead Game

Tobias Boes, Yale University

The Bildungsroman and Postmodern Subject: Narrative Liminalities and Masculinity in Beckett and Goytisolo

Susan Mooney, University of South Florida

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Maria Fackler**
HC 5

Diaries of Insolvency: The Psychic Structure of Boom and Bust in José Asunción Silva's *De sobremesa*

Erica Beckman, University of Illinois

Alternative Stories: Narrating Bildung in Pre-Independence Indian Fiction in English

Jessica Berman, University of Maryland

Virgins of the Plantocracy: Jean Rhys, Elizabeth Bowen, and the
Semiperipheral Bildungsroman

Jed Esty, University of Illinois

Almanac of the Dead, Transnational Indigenism, and the Form of the Native
American Novel

Enrique Lima, University of Oregon

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Tobias Boes**

HC 5

“Handcuffed to History”: Midnight’s Children and the Fortune of the
Bildungsroman as Global Capital

Maria Fackler, Yale University

Crime, Subjectivity, and the African City

Rita Barnard, University of Pennsylvania

Borrowed Bodies, Borrowed Selves: Novels of Imitation?

Maria Lima, State University of New York at Geneseo

From Bildung to Bandung (and Back?): The Bildungsroman in an Age of
“Terror”

Joseph Slaughter, Columbia University



**A27 Race, Class and Gender: Conflict Zones and Contact Zones in U. S. and
Latin American Women’s Discourse of the 20th Century**

Seminar Organizers: **Meredith Goldsmith**, Ursinus College & **Melody Nixon**,
Ursinus College

Ten years ago, Mary Louise Pratt coined the influential concept of the “contact zone” to describe “social spaces where cultures meet, clash, and grapple with one another, often in contexts of highly asymmetrical relations of power such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today.” In the contact zone of Puebla, Mexico, this panel seeks to explore the effects of asymmetrical power relations of race, class, and gender in US and Central American women’s writing of the twentieth century, literary traditions that are rarely treated comparatively despite their frequent thematic similarities, geographical proximity, and the fact that Central America and the US are linked historically through US imperialism and interventionism. Our seminar aims to use the lens of gender to generate trans-American comparative readings

of women writers from these different, yet similar literary traditions. The work of many US women writers—especially authors of color—is marked by the legacy of slavery, female subordination, and class conflict; writing by many Central American women is marked by these same things, plus the legacy of colonialism, racial hierarchies, and imperialism. We seek papers that limn the tensions and paradoxes of racial, gender, and classed identities in literary works by US and Central American women writers. For example, early twentieth-century US women writers of color grappled with dominant ideologies that supported racial passing and ethnic assimilation, even as white women writers propagated racialized ideologies of beauty. In Central American countries, where much higher rates of racial mixing occurred, women writers’ texts begin to challenge social norms that require white women’s sexuality to be highly regulated and guarded and allow non-white women to be sexually exploited. As second-wave feminism allowed many US women writers to claim a voice, it simultaneously subordinated women of color, creating tensions that resonate throughout much feminist writing of the 60s and 70s. Feminism in Central America has been strongly linked to the revolutionary movements of the 60s, 70s, and 80s, and as such, revolutionary activity also become a “contact zone” for women of different races and classes, with all of the frictions and conflicts that such contacts entail, but which were often brushed aside in the name of revolutionary unity. Domesticity in texts by Central American and US women, even in contemporary “chick-lit,” becomes a site of class and ethnic tensions between largely white, elite mothers and working-class nannies and maids of color. Twentieth-century US and Central American women’s writing is rife with such moments of conflict—but unexpected moments of self-awareness and, perhaps, mutual understanding.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Exploring Urban and Rural Spaces**
 EC 6 Chairs: **Meredith Goldsmith & Melody Nixon**

Urban Psychasthenia in Nella Larsen’s *Passing*

Erika Baldt, Goldsmiths College, University of London

“The Life and Death of the Mecca Building of Chicago: Gwendolyn Brooks’ ‘In the Mecca’”

Daniela Kukrechtova, Brandeis University

Writing between the countryside and the city: “Los papeles salvajes” by Marosa di Giorgio

Maria Campero, University of Maryland

Madeinusa y La Prueba: el Ande y la magia revisitados

Cecilia Esparza, Universidad Católica del Perú

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Memory, Identity and History**
EC 5 Chairs: **Meredith Goldsmith & Melody Nixon**

The Charge of Memory in African American and US Hispanic Women's Novels

Elena Foulis, University of Arkansas

"No Corpse To Bury": Narrating Duvalier's Haiti from Brooklyn

Kristin Pitt, University of Wisconsin - Milwaukee

A Post 9/11 Negotiation of Space and Identity in Mukherjee's Jasmine

Courtney Bowen, California Baptist University

Rethinking Panama in Rosa María Britton's *Laberintos de orgullo*: from Balboa's Severed Head to Reiterations of Nationhood.

Nicole Caso, Bard College

Reading Liminality in the Writing of Alba Ambert: Overlapping Discourses and Some Theoretical Implications

Gemma Powell, Goldsmiths College, University of London

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Transnational Feminine Mythologies**
EC 5 Chairs: **Meredith Goldsmith & Melody Nixon**

Representing Ethnicity: Domesticity, Spirituality and the Igorota as Mountain Maid

Anna Christie Villarba-Torres, University of the Philippines Baguio

Destructing the Mother and Myth: Women Perpetrating Violence Against Women in Elena Poniatowska's and María Luisa Puga's short fiction

Amanda Petersen, University of Colorado at Boulder

Trauma, Sexuality, and Ritual in Nora Okja Keller's "Comfort Woman"

Inkoo Kang, University of California - Los Angeles

Sexto Sentido: Nicaraguan Women's Transformation of the Telenovela

Tania Romero, University of Texas at Austin

Once Upon a Time on Mango Street: Sandra Cisneros and American Fairy Tale Fictions

Daniel Hendel De La O, San Jose State University



A28 Rethinking the Pacific Imaginary: Militarism, Geopolitics, and Emergent Asia/Pacific/US Cultural Production

Seminar Organizers: **Rob Wilson**, University of California - Santa Cruz, **Christine Hong**, University of California - Berkeley, **Sherwin Mendoza**, University of California - Santa Cruz & **Jeff Schroeder**, University of California - Los Angeles

From the early sixteenth century, when Vasco Núñez de Balboa sighted the Pacific and Fernão de Magalhães (Magellan) gave the ocean its sublime name, it has been less a region of peace and stability and more an arena of war. Taking a broad view of the Pacific, with particular emphasis on the long twentieth-century, this seminar inquires into the violent underside of the long history of imperialist imaginings of the Pacific. Described in lush, munificent, and seemingly benign terms as a site of tranquility, openness, and abundance by successive imperialist regimes, the Pacific, as a region, has been shaped by the violence of war, militarism, revolution, and resistance. “Pacific,” “Silk Road,” “Open Door,” “Greater East Asia Co-Prosperity Sphere,” “Shangri-La,” “American Lake”: all of these designations conjure forth ideas of the region and its localities in aesthetized political language imposed from without as well as from within language which obscures the brute asymmetry of power relations that have historically riven the region. This seminar seeks not so much to re-describe the history of imposed representation vis-à-vis the Pacific as it aims to unearth that which hovers just beneath: namely, the militarism, geopolitics, and colonialism that have repeatedly reconfigured the region. Within the long twentieth century alone, the Pacific has been a site of contesting, frequently overlapping imperialisms and successive wars: the Spanish-American War, the Philippine-American War, the Asia-Pacific War, the Korean War, the Vietnam War, and the “secret” war in Cambodia and Laos. The arena where the U.S. and Japan laid grand imperial designs, thereby enabling their simultaneous emergence as sovereign powers on the world stage, the Pacific has historically been host to competing geopolitical forays by imperial actors, including Spain, France, Great Britain, Holland, Russia, the U.S., and Japan. This seminar asks the question: how has this history of serial wars, serial colonialisms, and serial militarisms in the Pacific made its imprint on cultural production? This seminar solicits papers that address this question from perspectives both large-scale and micro: for example, the “Pacific” as a region and specific localities within the Pacific, war, colonialism, and militarism and their epiphenomena. In the spirit of “Trans, Pan, and Intra,” we encourage papers that highlight a number of sites within and along the “rim” of the Pacific, from a range of disciplinary positions—particularly those that combine area studies and Asian American studies.

With the Pacific framing in mind, you are encouraged to submit papers that speak to but are certainly not limited to the following possible topics: * Historical wars in the Pacific * Geopolitical vs. local imaginaries * Construction of the Pacific as a “theater” * Popular social movements, racism, and justice * “Pacific Rim” vs. “Asia Pacific” * Afro-Asian

alliance politics * “Hot war” during the Cold War * Militourism, R & R stations, camptowns * Sexual violence in the context of armed conflict * Free market reconstruction: postcolonial vs. neocolonial/World Bank/IMF * Environmental consequences * Experimental political art

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Questioning Common Ground: Locating the Pacific Imaginary**
HC 2 Chair: **Jeff Schroeder**

Conversion and Counter-Conversion against APEC: Epeli’s Hau’ofa’s “Oceania” as Pacific Ecumene

Rob Wilson, University of California - Santa Cruz

Revisioning a Peaceful Pacific: Alternative Political Geographies in Kingston’s The Fifth Book of Peace and the Nuclear Free and Independent Pacific Movement

Emily Scheese, University of California - Santa Cruz

Traveling Warriors: Fictions of Diaspora in Patricia Grace’s “Tu”

Erin Suzuki, University of California - Los Angeles

‘Opening the gates of war’: representations of war, militarism and resistance in the Indigenous literatures of the Pacific’

Michelle Keown, University of Edinburgh

What escapes like so much cotton batting: “common”, cosmopolitanism, and non-productionist poetics in Myung Mi Kim’s Commons

Mayumo Inoue, University of Southern California

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Legacies of U.S. Imperialism: The Pacific Rim as a Hot Zone During the Cold War**
HC 2 Chair: **Rob Wilson**

(Re)Presenting Trauma: Interrogating Universalism in Hiroshima Mon Amour

Lisa Felipe, University of California - Los Angeles

Nisei, Negroes and Gooks: Race, the Military, and the Korean War in 1950s Popular Culture

Daniel Kim, Brown University

Reversals and Recognitions: Yong Soon Min’s Post-War Korea

Jeff Schroeder, University of California - Los Angeles

“Freedom Cannot Be Legislated”: James Baldwin and the Russell Tribunal on Vietnam

Christine Hong, University of California - Berkeley

Ninotchka Rosca’s State of War as an Intervention in the Theater of Psychological Operations

Sherwin Mendoza, University of California - Santa Cruz

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Peripheral Histories: Thinking Beyond an Asia-U.S. Binary**

HC 2 Chair: **Rob Wilson**

Empire’s Native Sons: On the Colonial Origins of Mestizo Masculinity in Contemporary Philippine Cinema

Jeffrey Santa Ana, Dartmouth College

The Black Market of War: Koreans in Vietnam and Hwang Sok-yong’s Shadow of Arms

Jini Watson, New York University

Inter-Asian Perspectives on the Vietnam War: Hong Kong New Wave Aesthetics and the Rise of Chinese Militarism

Amy Lee, University of California - Berkeley

Representing Neoliberalism: Rise and Fall of Alberto Fujimori

Jinah Kim, Northwestern University

A29 Technologies of the Modern

Seminar Organizer: **Eva-Lynn Jagoe**, University of Toronto

From the late nineteenth century, the experience of technology in everyday life shaped social, economic, and political discourses. Debates about electricity, the machine, communication, psychological and physical maladies, and movement were integral to notions of modernity. A culture’s relation to technologies positioned it both spatially and temporally in the world system. The discourses that were created about progress and development continue to inform debates about globalization today. While much work has been done on modernity’s relation to technology, a comparative approach that takes into account specific locations allows for a greater understanding of the ways in which cultural responses to technology differ across the globe and across the century. Different conditions of possibility for reception and implementation of technology shape a

culture's discourse about itself, and are linked to cultural emplacements and identifications. Thus, attention to affective responses to new technologies allows us a more comprehensive view of the issues at stake in each particular culture. This seminar seeks to gather scholarship on different geographical locations so as to begin to engage in a comparative understanding of the discourses of technology. Some of the questions to be considered could include: How do the citizens of a country draw on their cultural traditions and national identities to respond to and discuss technology? How do new technologies define the urban in relation to the rural? What kinds of metaphors are used to render corporeality and psychological health or disease? Do people see themselves as innovators or dependents, creators or receivers of new technology and new forms of responding to those technologies? The papers for this seminar need not be historically specific, but can range from the nineteenth century to the present.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Eva-Lynn Jagoe**

CA 3

Electricity: the new prose of the world

Silvestra Mariniello, University of Montreal

What approach for electricity?

Marion Froger, Université de Montréal

Photography, or Writing with Light in the Tropics

Natalia Brizuela, University of California - Berkeley

Squawking and Screeching

William Straw, McGill University

300.000 bujias para el "Toro salvaje de las Pampas" y Dante Alighieri

Rosa Sarabia, University of Toronto

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **William Straw**

CA 3

Balloons of War

Adriana Johnson, University of California - Irvine

El mito de la luz: metáforas de la energía eléctrica en el habla mexicana

Jesús-Octavio Elizondo Martínez, Universidad Iberoamericana

Ciudad de México

Subterranean Currents in Buenos Aires

Eva-Lynn Jagoe, University of Toronto



A30 The Future of Deconstruction

Seminar Organizer: **Peter Bornedal**, American University of Beirut

The future of deconstruction, or, does it have a future? A certain silence seems to have descended on deconstruction (judging from for example language & literature conference programs). Is that because its theory and methods are now so deeply internalized that they are taken for granted, or is it because they are regarded as outdated-implied in both cases: deconstruction is past discussion? Whatever the situation, papers are invited to discuss the theory and method of deconstruction. These discussions may address a variety of issues; for example, deconstruction's possible applications to other fields than literature and philosophy, and the adjustment of method that new applications might require; or they may be assessments of its status and prestige in comparison to related theoretical enterprises; such as for example, Structuralism; Hermeneutics; neo-Pragmatism; Speech-act philosophy; or they may take up the discussion of specific themes such as the particular concept of 'intentionality' that deconstruction presupposes in its critique of the 'intentional subject.' Well-argued papers critical of deconstructive theory and method are very welcome and encouraged. Are the 'readings' of Jacques Derrida or Paul de Man as rigorous as one usually claims? Do they operate with tacit presuppositions that are philosophically untenable? Is Idealism tacitly presupposed in textualism; if so, is it politically justifiable? Is deconstruction's critique of metaphysics constructive, or does it indicate a regress from the theoretical advances of, for example, Kant?

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Political Dimensions**
CA 4 Chair: **Peter Bornedal**

The Astronaut in the Uterine Spaceship

Isabella Winkler, Antioch College

The Communist Body in Disciplinary Society: Foucault and The Foundation Pit

Sophie Sapp, San Francisco State University

The Epicurean Imaginary of Existential Materialism: Sentient Dialectics and the Ethics of Joy

Marios Constantinou, University of Cyprus

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **German Connections**
CA 4 Chair: **TBA**

Ernst Bloch and the vanishing frame of philosophy

William Coker, Yale University

Heidegger, the Uncanny, and the Poetic Word: Antigone from Unhomely to Homely

Robert Hughes, Ohio State University

Reading and Mis-reading Nietzsche in Paul de Man

Peter Bornedal, American University of Beirut

Pre-Structuralism?: The Philosophical Connections between German Romanticism and Deconstruction

Eric Savoth, University of California - Riverside

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Readings**
CA 4 Chair: **Peter Bornedal**

The Labyrinth of Paradox: The Impossibility of Motion in Kafka and Borges

Matthew Bennett, University of South Carolina

The Oldest Tricks in the Book: Borges and Principles of Narrative Deception

Joe Culpepper, University of Toronto



A31 The Worldliness of Comedy: Satire, Sexuality and the Nation

Seminar Organizers: **Nerissa S. Balce**, University of Massachusetts - Amherst & **Juan G. Ramos**, University of Massachusetts - Amherst

The power of comedy, as a literary and theatrical form, has always drawn on its ability to confront social ills and inequality with lightness and humor. Scholars in ethnic, performance and feminist studies have recently addressed the significance of the politics of comedy and its entangled relationships to race, class and gender issues. Carl Gutiérrez-Jones argues that race and ethnic studies scholars have intricate relationships to humor and comedy because political issues are equated with cultural forms that adopt a weighty moral seriousness” and tone, so that artists of color are expected to be serious and not to “fool around with humor in its own right.” For Asian American theater scholar Dorinne

Kondo, race and class are imbricated in comedy and contemporary American theater. Kondo analyzes theater performances by African American playwright Anna Deavere Smith and the Chicano comedy troupe Culture Clash through the “limits and contradictions of contemporary racial discourses” and how the artists’ cross-gender and cross-racial performances offer new ways of rethinking “political alliance and social justice.” And gender studies scholar Judith Halberstam traces the influence that “lesbian drag king cultures” have in the “hetero-male comic film” Austin Powers: International Man of Mystery. As these scholars suggest, comedy is an ancient literary form that has recently taken on contemporary political, economic, race and gender issues. This seminar seeks to examine the worldliness of comedy across cultural traditions—the ways in which “humor” in fiction, theater, performances, cinema, visual arts, and music engage with political, social, national and even transnational concerns. This seminar invites papers that critically reflect on the pervasive tensions between comedic genres and its socio-cultural functions—how the ends of comedy are more than just laughter and entertainment, the uses of comedy to confront political issues that are constitutive of and threatening to the body politic, comedy as a satirical tool that engages in critiques of racism and racialization, notions of class and gender, stereotypical re-presentations and how comedy posits critical questions regarding subjectivities, sexualities, coloniality and the “nation.”

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Postcolonial Subversions, Parodying Colonial Legacies**
 CM 2 Chair: **Rosario C. Lucero**

Facing the “Future Imperfect”: Inevitable Comic Destinies in Zadie Smith’s White Teeth

Nicole Calandra, University of Massachusetts

Archives of Humor: Homoerotic Cinematic Spaces in Bollywood Film

Neetu Khanna, University of California - Los Angeles

Heroes in Drag: Queer Identity, Minstrelsy and Postcolonial Humor in Han Ong’s Fixer Chao and Carlo Vergara’s Zsazsa Zaturrnah

Nerissa Balce, University of Massachusetts - Amherst

¿Quién lee a Reinaldo Arenas y a Edgardo Rodríguez Juliá? Parody and Popular Laughter in two contemporary Caribbean novels

Sarah Wolf, New York University

“Queer for Uncle Sam”: West Side Story and Puerto Rico’s Ambiguous Positions

Allan Isaac, Wesleyan University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Transnational UnMediated Comedies**

CM 2 Chair: **Allan Isaac**

“All Indians Are Alcoholic, All the Americans Are Depressed, & All the Latinos Are Trying To Cop A Feel: On the Use of Stereotypes by Contemporary Ethnic American Writers”

Sejal Shah, Marymount Manhattan College

The Aporetic Vernaculars of Eminem, Calle 13 and Molotov

Juan G. Ramos, University of Massachusetts - Amherst

The Queer Humor Of “The League Of Gentlemen” And “Little Britain”

Andrej Zavrl, Adult Education Center, Kranj, Slovenia

Funny you should mention gross and systematic atrocity: humor and political critique in contemporary Brazilian fiction

Greg Mullins, Evergreen State College

Laughing Till it Hurts: Physical Humor & Physical Resistance

Stephen Park, University of Southern California

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Humor in Identity Performance(s)**

CM 2 Chair: **Andrej Zavrl**

Satire and Identity Construction in the Real Audiencia de Quito

Maria Carcelen, University of Massachusetts

Judas and His Phallus: Carnavalesque Narratives of Holy Week in the Philippines

Rosario C. Lucero, University of the Philippines

Guillermo Gómez Peña: “A Mexterminator alias Mad-Mex?”

Patricia Gonzalez, Smith College

Comedy and Activism: Comparative Ethnic Sexualities and Performance

Raul Rubio, Wellesley College



A32 This is Not Your Home

Seminar Organizer: **Richard House**, University of East Anglia

This seminar invites papers which consider the relationship between representations of place (specifically sites which have undergone significant change through crisis - war, violence, gentrification), and the shifting politics of representation itself. Are there habits of representation? Do writers (reportage, fiction, published journals) present a unified version of a place, and how do such representations tally with historic or popular representations of these places and cultures? What kinds of writing (what kinds of debates) are possible when a site/subject is contested? What ethical, political, or moral obligations are there upon a writer (a journalist, a fiction writer, a cultural critic etc.) when a place and people are subjected to crisis?

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Place & Displacement**

CP 1 Chair: **Richard House**

Crimes of Dispassion: the Middle Class Audience and the Marginal Site

Laura Rice, Oregon State University & **Karim Hamdy**, Oregon State University

Representation and Resistance: A Comparative Analysis of Palestinian Literature

Amy Tahani-Bidmeshki, University of California - Los Angeles

Continual Conflict of Birthplace and Nationality: A Study of Amitav Ghosh's Novels

Sandip Ain, P.R.M.S. College, India

Ibolya Fekete's Bolshevita: Illegal Immigration and the New E U Mobile Citizenship

Anna Botta, Smith College

(Pre)occupied Nation: An Ethical Examination of Contested Sites and Subjects in and regarding Irene Némirovsky's Suite Française

Shawn Doubiago, University of California - Davis

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Narratives of Conflict I - Home, City, State**

CP 1 Chair: **Richard House**

Why can't this be my home? Kenya's fight for independence in German fiction.

Natalie Eppelsheimer, University of California - Irvine

The Politics of Patronage: An Analysis of *A Sunday at the Pool in Kigali*

Michael Keren, University of Calgary

Our Gulf-war at Home: Post-Katrina New Orleans as Tropical City on a Hill?"

Mike Hill, State University of New York at Albany

Imperial Waste: Ruins, Nostalgia, and the Everlasting Dwellings between East and West in Orhan Pamuk's "Snow"

Laura Ceia-Minjares, California State University, Long Beach

'Everyone Has To Live Somewhere': Habitable Narratives in Jonathan Safran Foer's *Extremely Loud and Incredibly Close*

Elizabeth Machlan, Princeton University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Narratives of Conflict II - Reconciliation / Cities & Memory**

CP 1 Chair: **Richard House**

Styles of Rebuilding in South African Literature

Shameem Black, Yale University

Beirut and Its Literary Representations: 1982 and 2006

Rebecca Dyer, Rose-Hulman Institute

A Small Corner of Hell, Happy Homeland or Battlefield in the Global War on Terror? The Politics and Risks of Reporting on Chechnya

Robin Bisha, Texas Lutheran University

Protesting against the New Berlin: Recent Berlin films as counterculture

Bastian Heinsohn, University of California - Davis



A33 Transcultural Medievalism or Cultural Heritage and Modern Society

Seminar Organizer: **Brenda Schildgen**, UC, Davis

Many European countries in the nineteenth century moved from state-sponsored iconoclasm against images, statues, paintings, texts, religious artifacts and buildings, as well as other remnants of the calendrical life-style of its medieval past to national preservation movements of this same repertoire of what today we call “cultural property.” By the end of the nineteenth century, many European nations had legislation to protect their historic monuments, museums, and artistic patrimony whether in the secular or religious domain, while “medieval” authors, who were often originally members of a trans-European culture, were deployed to support nationalist agendas. In the nineteenth and early twentieth centuries, aesthetes, secularists, scholars, writers, and artists, focused on the “recovery” of the “legacy” of the past, often within a narrowly defined national context. These “recovery” movements involved figures like Goethe, who admired medieval “Gothic” (German) architecture, Hugo, who deplored the neglect of medieval “French” architecture, Emerson and Longfellow, who translated the Catholic Dante into Protestant America, or Washington Irving, who in an “orientalist” spirit, lamented the neglect of the Arabic legacy of Spain; developments that strove to recreate medieval “built environments,” like the neo-Mozarabism in Spain, or the endless “medievalized” churches and castles in a nineteenth-century England, desperate to reconnect with its past; and scholars involved in archival, archaeological, and anthropological “digging” to recover oral traditions, texts and languages long-neglected, “lost” civilizations, as in Germany (Grimm brothers, for example), England (Anglo-Saxon), France (Old French and Provençal), India with the Sanskrit and Tamil work, China’s May 4th Movement and the intellectual reconfiguration of “cultural capital” in the service of a “new” China, or Central America with the “recovery” of Mayan or “native” narrative traditions and architectural legacy. What is “cultural heritage” in this context, then and how does it function in diverse settings? This seminar invites participants to a discussion of the movements to recover, preserve, archive, restore, and translate the cultural legacy of what modernism has labeled the “medieval,” “early modern” or “premodern” “heritage.” Italicized with purpose, the vocabulary employed in this seminar encourages participants to confront and debate such problematic terms as “medieval,” “legacy,” “heritage,” “preservation,” “archives,” “restoration,” “recovery,” and “folk,” for example with specific emphasis on nineteenth- and twentieth-century adoptions and their significance to transcultural or comparative studies. Interdisciplinary in its focus, this seminar seeks to include discussions of literature, architecture, visual art, historical archives, language, “folk” traditions, etc. and how this “recovery” both generated and supported cultural, political, or social developments.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Brenda Deen Schildgen**

HC 3

Rewriting the Past: Hu Shi's A History of Vernacular Literature

Gang Zhou, Louisiana State University

The Buddhist Understanding of Dante: Beatrice's Strategic Bisexuality

Sangjin Park, Harvard University

Reconstruction and resistance in the indigenous cultures of Latin America

Marc Blanchard, University of California - Davis & **Raquel Scherr**

Salgado, University of California - Davis

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Brenda Deen Schildgen**

HC 3

The Shadows of al-Andalus: Recuperations of Islamic Spain, the "Clash of Civilizations," and Postcoloniality

Suzanne Gauch, Temple University

Identities of the medieval songbook

Marisa Galvez, Stanford University

"Pathologic Archeology" and "Courtly Love"

Zrinka Stahuljak, University of California-Los Angeles

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Gang Zhou**

HC 3

From church to museum: medievalism and the French nation

Brenda Schildgen, University of California - Davis

Medieval Roles for Modern Times

Helen Solterer, Duke University

The Middle Ages in Film: History, Memory, and Nation

Michelle Bolduc, University of Wisconsin - Milwaukee



A34 Translating (in, into, and from) Latin America

Seminar Organizer: **Rosemary Arrojo**, Binghamton University

Both in its literal sense, and as a metaphor for the relationships that can be established between nations and peoples, or between the West and the periphery, translation has been fundamental in the construction of cultures and identities throughout Latin America. It is also inescapably associated with the work of its most prominent literary figures such as Borges, Paz, Cortázar, Ricardo Piglia, and Haroldo and Augusto de Campos, just to name a few. The goal of this seminar is to bring together researchers interested in issues that are pertinent to translation in Latin America, which may include (but are not limited to) the impact of translation on the canon; the relationships between translation, politics, and ideology; the relationship between translation and the reception of Latin America in the rest of the world; translation as transgression; translation and postcoloniality.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Rosemary Arrojo**

CR 1

Dandyism and Decadence in Translation in the Work of José Asunción Silva
María Mercedes Andrade, Baruch College - City University of New York

Respetar y Comprender: Power and Privilege in Cross-Cultural Feminist Translation

Tracy Ferrell, University of Colorado at Boulder

Lessons from a translation's register. The reedition of the Biblioteca Chilena de Traductores

Gertrudis Payàs, P. Universidad Católica de Valparaíso / El Colegio de México

(Re)constructing Identity through Translation: The Exilic Experience of Rosa Chacel in Latin America

Vanessa Cañete Jurado, Binghamton University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Rosemary Arrojo**

CR 1

Questions on the Postcolonialization of Haroldo de Campos

Ben Van Wyke, State University of New York at Binghamton

The Eye of Mexico: Translating Mexico into the American Avant-Garde

Gabriele Hayden, Yale University

Orientalist Representation of Homosexual “Others” – How Adolfo Caminha’s Bom-Crioulo was “outed” by the American gay press

Cristiano Mazzei, University of Massachusetts - Amherst

Anthologizing Latin America

Cecilia Alvstad, University of Oslo - Norway

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Ben Van Wyke**

CR 1

Investigating the author’s and self-translator’s style in Viva o Povo Brasileiro and Invencible Memory

Diva Cardoso de Camargo, University of the State of São Paulo

Verlaine’s “Je ne crois pas en Dieu!”: The Social History of a Colombian Verse

José M. Rodríguez-García, Cornell University

Translators and Intercultural Identities: The Case of Sixteenth Century New Spain

Ana Rona, University of Massachusetts - Amherst

Transference, Irreverence, and the Vocation for Subversive Translation in Latin America

Rosemary Arrojo, Binghamton University



A35 Cross-Over Arts, Intermediality

Seminar Organizer: **Ingeborg Hoesterey**, Indiana University

In the 20th century the study of interrelations of the arts focused on “the parallel between literature and visual arts” and “mutual illumination.” Today the traditional comparative paradigms fail to engage cross-over aesthetics and their program of artistic entity brought about by the seamless juncture of two or more mediums that were once separate. The intention of the seminar is to theorize and analyze exemplary instances of intermediality in contemporary visual culture.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Ingeborg Hoesterey**

NH 2

From Illustration to Allegory: Photography in Some Twentieth Century Novels

Colin Dickey, National University, Los Angeles

Intermediality and the topography of memory in Alexander Kluge

Bernhard Malkmus, University of London

Copenhagen Interpretation Philosophy and Aesthetics of Expressionist
Documentation

“Ginger” Jennifer Knowlton, University of Colorado at Boulder

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Colin Dickey**

NH 2

Flying Through Walls: Magical Realism in Literature and Advertisements

Rhona Trauvitch, University of Massachusetts - Amherst

Two Media, One Message: Comics and Critical Text in Ariel Dorfman and
Armand Mattelart’s *Para leer al Pato Donald*

Nicholas Sanchez, University of California - Davis

“I Stake a Claim on What I Have”: Readings between performance, image, and
words in Vito Acconci’s ‘Trademarks’

Melissa Geppert, University of Minnesota

Cross-Over Arts, Intermediality

Ingeborg Hoesterey, Indiana University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room Chair: **Ingeborg Hoesterey**

NH 2

Crossing Borders: French Symbolism on Russian Poetic Soil

Maria Parker, University Paris-Sorbonne, Paris-IV

The Challenge of an Aesthetic Reading in the Andean World

Alejandra Echazu, University of Maryland - College Park

A36 Post-Literature

Seminar Organizers: **Kate Jenckes**, University of Michigan & **Patrick Dove**,
Indiana University

This seminar is not about what happens after literature has died, but about what the literary does—and what it might have to say to us—in the wake of its supposed death. How do writers represent the crisis of literature brought on by the boom in tele-technology, the dwindling sense of a national tradition in the age of globalization,

diaspora, and transnational publishing (e.g., Planeta), among other things? How do they represent and perform literature as an ethico-political task, even after the institution of literature has been appropriated either by academic discourse (the “new philology,” old-new historicism, area studies, cultural studies, identity politics, etc.), or commercial markets interested only in a good sell? We are interested in readings of literary works from any period that thematize the apparent crisis of the literary; or indicate an essential transformation in the practice, purpose, or possibilities of literature; or that show an irreverence toward the institution of literature as it has traditionally been practiced (nationally or universally); but which also seek to continue a practice of the literary, even after the supposed death of Literature, and in and among its ruins. We do not intend “post-literature” to function as a chronological category or as a literary period but instead as the index of a limit or a caesura within literary history. We welcome readings of traditional (canonical or non-canonical) literary texts which perform or thematize a calling into question of the concept of literature.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room **Quo Vadis, Literature?**

HI 5 Chair: **Kate Jenckes**

Respondent: **Tom Cohen**, State University of New York at Albany

Blind Mice: Long Tails and Literary Canons

George Lang, University of Ottawa

Beyond International Literature: Transnational Literary Awards

Anadeli Bencomo, University of Houston

The limits of literature and the unity of the aesthetic

Horacio Legras, University of California - Irvine

Politics Beyond Identity and the Cuban Diaspora

Marta Hernández Salván, University of Maine at Farmington

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Unmooring the Literary**

HI 5 Chair: **Patrick Dove**

Respondent: **Tom Cohen**, State University of New York at Albany

Sending Moctezuma and Other Historical Peculiarities of Literature

Marco Dorfsman, University of New Hampshire

The Allegory of the Instant: Chronicle and Novel in Post-Tlatelolco Mexico

Ryan Long, University of Oklahoma

Yugonostalgia and the Post-National Narrative

Stephenie Young, Central Michigan University

'Jewishness' and the limits of representation in Ricardo Piglia's *Respiración artificial* and Sergio Chejfec's *Los planetas*

Erin Graff Zivin, University of Pittsburgh

Ruins of Allegory, the Future of Truth: Theses on Bellatin

Samuel Steinberg, University of Pennsylvania

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room **Literary Excess**

HI 5 Chair: **Marta Hernández Salván**

Respondent: **Tom Cohen**, State University of New York at Albany

Para Literatura: The Case of Vallejo

Carl Good, Indiana University

Literature, event and nihilism

Patrick Dove, Indiana University

Literary Sacrifice (of literature, of sacrifice)

Kate Jenckes, University of Michigan

Monsters on the Threshold of the Literary. César Aira's Neoliberal City

James Cisneros, Université de Montréal



A37 New Approaches: Technology and Academia

Seminar Organizer: **Enrique Pérez-Castillo**, Benemérita Universidad Autónoma de Puebla

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Daniel F. Chamberlain**, Queen's University, Canada
EC 3

Complex adaptive systems and literature

Enrique Pérez-Castillo, Benemérita Universidad Autónoma de Puebla
'Hierarchy of Memories': Virtual Creolisation

Marlene Edwin, Goldsmiths College, University of London
Can We Hear Them Now?: A Ruminantion on Twits, Listening Devices, and
USian Foreign Legions

Jim Hicks, Smith College / University of Massachussets - Amherst
Nonlinear Trajectories Linear Divergence: The Thousand and One Nights and
Hypertext

Aparna Zambare, Central Michigan University



A38 Beyond Subjection: Gender Alterity and Power

Seminar Organizer: **Leila Neti**, Occidental College

This panel explores the role of power in the interplay between subjectivity and subjection, particularly with regard to questions of race, class, gender, and sexuality. Drawing upon a wide range of scholarship from a variety of disciplinary perspectives, the panel collectively theorizes the workings of power insofar as it is exercised in the service of diverse forms of constraint. Whether in relation to geographical borders, labor contracts, the rhetoric of rights, or even clothing practices, all of the papers deal with the ways in which modes of constraint imposed upon women and colonized and/or racialized subjects are mediated precisely by intervening in the codes which typically define gendered normativity. Together, the papers explore the means by which such constraints become most rigorously enforced at the limits of what can be recognized and regulated as normal. Without relegating class and race to the periphery, the papers examine the policing of gender and sexuality as constituent to the enforcement of normative structures of power more broadly. Topics to be considered include: * Crossing borders of gender and geography * Constraints upon women's bodies * Race and gender ambiguity * Race, gender, and forced labor * Women's rights and human

rights * Cyborgs and the limits of the feminine * Dystopic feminisms

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Leila Neti**

EC 3

Emigration, Gender and Amphibious Identity: Isabelle de Charriere on the Border of Fiction

Marie-Paule Laden, San Francisco State University

Death by Corset: Gendering and Domestic Ideology beyond the Victorian Cage

Marta Wilkinson, Wilmington College

Sunday, April 22nd, 8:30 a.m. – 10:30 a.m.

Room Chair: **Marie-Paule Laden**

EC 3

Sugarcane Subjection: Subjectivity and Indentured Servitude in Indo-Caribbean Fiction

Leila Neti, Occidental College

Gender Inequality- Human rights, in Indian Context

Anupam Sharma, IN (PG) College for Women, Meerut-250001, INDIA

Countertechnologically Human: The Cyborg as Discursive Site of Technophobia and the Redemptive Feminine

Keridiana Chez, Graduate Center - City University of New York

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A39 El honor medieval: análisis intra e inter-cultural del discurso y la creación de una identidad nacional

Seminar Organizer: **María José García Otero**, University of Kansas

El estudio de los primeros textos escritos que han llegado hasta nuestros días (procedentes de la Península Ibérica, Francia, las Islas Británicas, o el mundo germánico y escandinavo en general) evidencia la importancia social de los códigos de honor y el peso del 'comitatus' feudal vigente en la época, y también nos sirve como ejemplo de la construcción de una identidad nacional, la re-afirmación de ésta, y la consiguiente adaptación/ampliación a nuevos escenarios sociales, sincrónica y diacrónicamente. Observamos que los códigos de honor ya no giran únicamente en torno al mundo épico-heroico, sino que su acepción se amplía a todos los discursos sociales (comercio,

relaciones de género, política, religión, ‘pureza de sangre’, y por supuesto, identidad...), y lo hace de tal manera, que incluso hoy podemos encontrar características que, a priori, sólo asociaríamos a ese mundo antiguo. En un primer estudio de los códigos del honor peninsulares, será necesario observar los primeros textos escritos- moaxas, jarchas, glosas, cantares.- hasta los últimos textos de este mundo feudal, que marcaría el inicio de una nueva era para la historia de España, el Renacimiento. Para ello, el primer paso será explorar la convivencia multicultural en la península (diferentes religiones, tradiciones culturales y raciales.), y así entender cómo se han ido construyendo esos códigos del honor. En un segundo estadio, deben observarse las diferentes influencias continentales recibidas en la península. Por ser el honor pilar indiscutible en la sociedad del medioevo, será interesante analizar obras tales como “Beowulf” (aprox. VIII), “La Chanson de Roland” (s.XI), o “Die Nibelunglied” (s. XII), por ejemplo, para observar cómo éstas han podido afectar/condicionar los códigos del honor peninsulares. No debe dejarse de lado, sin embargo, el análisis y trascendencia de estos códigos, ya definidos, en la transición hacia la Edad Moderna- Renacimiento y Barroco-, pues a pesar de las re-formulaciones morales y éticas que se llevaron a cabo en estos periodos, el peso del honor medieval, sigue presente, condicionando y definiendo a la nueva sociedad. Así pues, el propósito de este seminario es el estudiar la construcción de la identidad nacional, desde una aproximación menos decimonónica, y por tanto, abierta al diálogo multiteórico, desde perspectivas inter e intra culturales.

Este seminario analizará os siguientes aspectos: - influencias multiculturales dentro del mismo territorio geográfico - influencias extranjeras en construcción de los códigos de honor -persistencia y supervivencia de los códigos de honor fuera de su contexto original - definición de la identidad nacional a través de los códigos de honor -la convivencia religiosa en la península y la inter-relación mutua - la mujer, las relaciones de género y el honor

Son bienvenidos ensayos de diversas aproximaciones teóricas (Marxismo, Nuevo Historicismo, Estudios de Género ...), que nos ayuden a abrir nuevas vías en el estudio de la literatura medieval.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room
HI 6

Chair: **María José García Otero**

Changing Notions of 15th-century Honor: Curial e Güelfa and Iberian Humanism

Emily Beck, Columbia University

Widows’ Honor

Gabriela Carrión, Bard College

Double-Crossing No Man’s Land: Herzog’s Aguirre: der Zorn Gottes

Alwin Baum, California State University, Long Beach



A40 Re(vision): Seeing Beyond the Black/White Binary

Seminar Organizer: **Meredith Malburne**, University of North Carolina - Chapel Hill

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room **Boundaries/Borders/Binaries**

HI 6 Chair: **Angie Calcaterra**, University of North Carolina - Chapel Hill

Man Wright Ain't Like That: Rereading Wright through Melville

Meredith Malburne, University of North Carolina - Chapel Hill

The Anxiety of White Influence

Jonathan Perez, University of Virginia

Translating The Global Into The Local

Priya Jha, University of Redlands

“Badass” or “Kissass”: Defning Afro-Asian Revolutionary Subjectivity

Rychetta Watkins, William Jewell College

“Reading Montage: Richard Wright’s and Edwin Rosskam’s 12 Million Black Voices”

Andrea Nelson, University of Minnesota



A41 Science Fiction and Its Translations: Mythos, Word, Culture

Seminar Organizers: **Carrie A. Prettiman**, Cedar Crest College & **William Hensel**, Independent Scholar

It has been claimed that science fiction as a genre has broken down the barriers that largely confined literature to national or at least language borders. (See Science Fiction: Eine Illustrierte Literaturgeschichte). Yet clearly sci-fi cannot be universal in any true sense without its translators: not only in the literal sense of transliterating a text from one language to another, but also in the sense of translating a particular culture’s contributing myths, folklore, scientific achievements and exploratory aspirations. In addition, the political climate a sci-fi writer experiences, or fails to experience, informs her utopic and dystopic visions. The economic conditions she enjoys or suffers contribute to her projections of (e.g.) moneyless or capital-driven futuristic societies, or

ones in which poverty is either nonexistent or all-pervasive. Countless other societal factors, present, past, and future, play a role in an author's dreams of extra/terrestrial life as we might know it elsewhere and elsewhen. This panel welcomes all proposals concerning science fiction that crosses national boundaries, and the journeys necessary for it to do so—or reasons for its failure to do so. All issues of literary intersection, such as translation, influence, reception, publishing history, mythological resonances, and Weltanschauung across national, linguistic, or cultural borders are welcome. Other possible types of examinations in this panel include the translations necessary when science-fiction films and television programs become (or have their fictive universes extended into) novels, short stories, or fanzine literature (or vice versa).

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chairs: **Carrie A. Prettiman & William Hensel**

HI 1

Translating Gender

Emilie McCabe, University of Toronto

The Brazilian Face of Howard Phillips Lovecraft

Vivian Ralickas, University of Toronto

War of the Worlds and African Mediations of Endangerment

Taiwo Adetunji Osinubi, Université de Montréal

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A42 Gifts or Poison: Love, Death, and Creativity in a Transatlantic Context

Seminar Organizer: **Nataly Tcherepashenets**, State University of New York,
Empire State College

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Nataly Tcherepashenets**

HI 1

Becoming our own Devils: A Study of Violence and Redemption

Kristen Roney, Gainesville State College

Love and Death in Louisa May Alcott's Sensationalist Stories

Michaela Keck, I-Shou University, Taiwan

The Gift of Sex

Tracey Sedinger, University of Northern Colorado

Un-dead, Un-real: Edward Stachura's Poetic Experiment

Sylvia Ejmont, University of Michigan

About “Street Angel”

Adrian Song Xiang, University of Chicago

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Ya-Chen Chen**

NH 3

Platform—Eulogy and Elegy to Chinese Westernization

Jing Huang, University of Iowa

Historicizing Memory in Regret to Inform: Merging the Spatial and the Temporal in the Writing of History

Hye Jean Chung, University of California - Santa Barbara

Grand Hotel: Metanational Languagescapes in Visconti’s Death in Venice

Lisa Patti, Cornell University

Where the Body Parts Come From: Dis(re)membering History in Dirty Pretty Things

Roy Kamada, Emerson College

A44 Transfer-Interference, Translation-Interface: Mediating Identity in the Technological Age

Seminar Organizers: **Katalin Lovasz**, Princeton University & **Maria DiBattista**, Princeton University

The twentieth century brought an unprecedented proliferation of new technologies and media of communication - from telephones to radios to cinema, television, to, finally - and moving into the twenty-first century: the Internet. Never before had people access to so many tools with which to construct and mediate identity within socio-cultural environments, and never before was there a need for so many different processes of translation with which to enact these mediations. Also, never before had so many people across the globe have access to these media, dislodging boundaries of class, gender, culture, and national identity that had previously been taken for granted. This seminar invites papers exploring processes of translation and mediation of cultural identity within the framework of the proliferation of available media of cultural expression outlined above. Topics can range from investigations of culturally specific engagement with specific new technologies, changing constructions of gendered and/or sexual identity within new media, culturally specific engagement with global networks of new media, crises of national and/or cultural identity in the technological era, shifting power relations between mass and elite culture, redefinitions of high and low culture,

translations between traditional print media and newer, technologically based media such as between novels and cinema or internet publishing, comparative analyses of old and new media, and many more.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Maria DiBattista**

NH 4

Internexional: Cayce Pollard in the 21st Century

Regina Yung, University of Alberta

Deferred Space, or Spacing (Print Media?) & Deferred Times, or Timing (Digital Media?)—Modes of Deferral and Movement in Mark Z. Danielewski's *Only Revolutions* (On- and Off-line?)

Jamie Bianco, Queens College - City University of New York

Fritz Lang's *Metropolis*: Maria and the Machine, Gaming Avatars, Computer Viruses and the Female Spectator

Katalin Lovasz, Princeton University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room Chair: **Maria DiBattista**

NH 4

Sinophone Media Modulations from the Local to the Global:

The Narrative of Everlasting Regret

Aynne Kokas, University of California - Los Angeles

Spanish, English, power, and identity in 21st century Puerto Rico

Sandra Falcón, University of Mary Washington

Language and Cultural Belonging: Cultural Translation in Xavier Velasco's *Diablo Guardian*

Mariana Morris-Grajales, State University of New York at Binghamton



A45 El clasicismo en la formación de la identidad latinoamericana

Seminar Organizer: **Hernán G. H. Taboada**, CCyDEL, Universidad Nacional Autónoma de México

El mundo grecorromano ha estado presente en la memoria de América Latina desde el inicio mismo de la colonización europea, y desde entonces hasta nuestros días es parte esencial del imaginario criollo. La literatura, el ensayo, la historiografía, las artes, hasta la onomástica y la cultura popular de nuestra región resultan profundamente impregnadas por reminiscencias del mundo clásico. La educación basada en el estudio de las lenguas y el legado grecorromano ha sido un deseo constantemente renovado en nuestra historia cultural y la interpretación sobre la identidad nunca ha dejado de echar mano a las analogías de este origen. Rara vez ha habido alguna interrogación sobre esta presencia. Quizás porque se la suele concebir como un obvio componente de “nuestra herencia”, y no hay que olvidar que con toda naturalidad desde mediados del siglo XIX nos consideramos “latinos”. De este modo el clasicismo latinoamericano ha recibido escasa atención sistemática de los investigadores. Existen algunos estudios a él consagrados, pero de tono apologético y encomiástico, o historias de sus auges y decadencias. No se ha explorado sino tangencialmente el peso específico, los espacios sociales y las utilidades ideológicas de los contenidos clásicos a lo largo del tiempo.

A remediar esta ausencia aspira la mesa propuesta. Es decir a distintos abordajes (literatura, historia, historia de las ideas) destinados a profundizar algunos aspectos de la continuada vigencia del mundo grecorromano en nuestra región y a marcar las transformaciones que ha sufrido, a explicar la presencia de algunos motivos de la mitología clásica en la producción literaria, la importancia que han tenido para determinados pensadores como formadores de la nacionalidad, el análisis de algún clasicista en particular, la reformulación de determinados símbolos, la utilización ideológica operada por el eurocentrismo criollo. Distinta va a ser, naturalmente, la consideración que a cada ponente merezca esta real o supuesta herencia, pero el propósito general será la elucidación de un legado que, como riqueza o lastre, no ha recibido hasta ahora sino menciones al pasar.

Friday, April 20th, 9:00 a.m. - 11:00 a.m.

Room Chair: **Nadia Altschul**
HI 3

De la Roma a la Hélade criolla: una trayectoria de fines del XIX

Hernán G. H. Taboada, CCyDEL, Universidad Nacional Autónoma de México

América ¿Latina?: de las Atenas múltiples a las múltiples identidades

Carlos M. Tur Donatti, Instituto Nacional de Antropología e Historia, México

Mourning and Melodrama: Medea in the Barrio

William Tyson Hausdoerffer, University of California - Berkeley

Mitografía Parlante: El Uso del Mito Clásico en Tres Textos Latinoamericanos

Germán Campos-Muñoz, Pennsylvania State University

Saturday, April 21st, 9:00 a.m. - 11:00 a.m.

Room HI 3
Chair: **Hernán G. H. Taboada**

Colonial Araby: Andrés Bello's Antiquity for Latin America

Nadia Altschul, Johns Hopkins University

From Romans to Aztecs: Domesticating Human Sacrifice in Las Casas's Apología (1552)

Glen Carman, DePaul University

Alusiones y elusiones en "La Oveja negra y demás fábulas" de Augusto Monterroso

Lorena Cuya Gavilano, Pennsylvania State University

Antígona en Latinoamérica

Maira Fradinger, Yale University

Sunday, April 22nd, 8:30 a.m. - 10:30 a.m.

Room HI 3
Chair: **Carlos M. Tur Donatti**

La tradición clásica en tres obras de Rubén Darío"

Norma Villagómez Rosas

Discurso mítico y sociedad española contemporánea: Las peripecias teatrales de un Ulises machista

Alessandra Procopio, James Madison University

El Ulises de Homero y el de Pirandello: Una nueva lectura de "Il Fu Mattia Pascal"

Alessandro Laganà, James Madison University

A Certain and Implacable Descent: Notes on INRI, by Raul Zurita

Oswaldo de la Torre, Cornell University

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Stream B

Friday & Saturday 11:30am-1:30pm, Sunday 11am-1pm

B01 Amor en el tiempo de otras campañas, otros lados: Mexican@s, Xican@s, Latin@s and Latin Americans in the Americas and Elsewhere

Seminar Organizers: **estheR Cuesta**, University of Massachusetts - Amherst & **Alejandro Perez**, University of California - Berkeley

Positioning Latin@s and Latin Americans, Mexican@s and Xican@s as diasporic peoples in dialogue with one another—through the language of cultural work—allows us to raise questions concerning the praxis and practices of representation, resistance and re-existence. By examining literature, cinema, visual art, music and social movements encountered in multiple sites—California, South Texas, Mexico, Central and South America, the Caribbean, the European Union; the metaphorical and tangible borderlands; the interstices of gender, race, class, sexualities and ethnicities—panelists will discuss the very real, material conditions that people from the Americas face, as well as the imaginary, emancipatory, and radical potentials for transformation. What are the sites of self-representation for Latin American migrants in the European Union and the United States? How are Latin American migrants being represented in media, literatures, and cinemas of the countries of destination? How do these representations decenter the U.S.-Latin America migratory trope? What social anxieties underlie and inform contemporary Hollywood films about Latin@s? What transformational potentials might emerge from dialogues among Chican@s and Mexican@s active in Zapatista solidarity work? How are artists and activists in both Mexico and the U.S. employing alternative methodologies to address the murder and disappearance of over 300 women in Juárez? Where are the negotiations of power and the hermeneutics of love at play in the auditory world of Mexican and Latin American popular music and the discursive space of the dance hall? Throughout these contact zones of representation and negotiation, where and in what forms do we find power being contested, being detangled, being rearticulated? This panel aims to critically engage in transdisciplinary dialogues on the pluralities of border-thinking, further develop alternatives to Eurocentric epistemologies, Afro-descendant and indigenous social movements, and decolonial approaches that refocus the debates on subjectivities. The panel invites papers (in English, Spanish and Portuguese) that explore and interrogate various modes of cultural production and their relations to migration, performance studies, visual and popular culture, and law.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Contesting Coloniality in the Americas**

EC 1 Chair: **estheR Cuesta**

Myths and realities of transnational indigenous networks; or is civil disobedience contagious?

Luisa Ortiz Pérez, Nova-México

Representaciones académicas sobre las sociedades indígenas y su relación con el presente: el caso de los intelectuales indígenas

Claudia Estela Zapata Silva, Centro de Estudios Culturales

Latinoamericanos. Universidad de Chile

Lunas de Panela en Tiempos de Amor y Guerra

Agustín Lao-Montes, University of Massachusetts - Amherst

Under-Mining Empire: Miners and the Post-colonial Imagination in the Americas

Pedro Garcia-Caro, University of Oregon

Re-significando luchas de resistencia: Mexican@s del 'otro' lado y la Sexta Declaración de la Selva Lacandona

Iván Valdez, Universidad Nacional Autónoma de México

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Crossing Borders, Shifting Subjectivities**

EC 1 Chair: **Laura Martínez**

The 'Contact-zones' in Sin Papeles and Flores de Otro Mundo

estheR Cuesta, University of Massachusetts - Amherst

Hollywood Works its Magic: What Latinas Stand to Gain from the American Dream

Steve Nava, University of California - Santa Cruz

"The 'Old' and 'Older' Civil Rights Movement: Representations of Law in Ruiz de Burton and Acosta"

Marcelle Maese-Cohen, University of California - Berkeley

Testimonio and the U.S. / Mexican Border: Collaborative Voices

Anne Gebelein, Trinity College

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **The Popular is Political: Performing Resistance**

EC 1 Chair: **Ana García Chichester**

From the Spoils of Genocide: The Performance of Chicano-Indian Masculinity and Aztlan Underground

Gabriela Rico, University of California - Berkeley

“Un Rinconcito en el Cielo”: The Politics and Poetics of Love in Contemporary Mexican and Texas Mexican Popular Musics

Alejandro Perez, University of California - Berkeley

Rock y Nación: México desde el rock mexicano

Laura Martínez, Universidad de las Américas - Puebla

An Alternative Female Space: How Punk Rock serves as a sanctuary for untraditional women, like Maggie and Hopey, in Jaime Hernandez’s Love and Rockets

Elizabeth Mayorga, University of California - Berkeley



B02 And Now, (the) America(s): Acts of Übersetzung

Seminar Organizer: **Katherine Arens**, University of Texas at Austin

Übersetzen is a German verb with two meanings, depending on its morphology and syllable emphasis. As *ÜBER*-setzen, a separable prefix verb, it means “to transport over” (over a gap or obstacle, like a body of water); as *über*SETZEN, it means “to translate.”

This session proposes to speak about acts of *Übersetzung* — moments in which a text or other cultural artifact is simultaneously transported and translated, from a source context into a new cultural locus. The translation theory of Bassnett and Lefevere calls such acts “rewritings,” when that act of transportation takes a text from a source into a target culture. The resulting translated artifact is often used for purposes very different than the original was, in the custody of new authorities who use it to play for cultural power. From a theory perspective, it is not only written texts that can be “rewritten”: other artifacts — films, gestures, institutions, individual authorities, or even festivals and rituals — can be transported into new contexts and used to displace authorities in target cultures.

This seminar presents case studies that extend translation theories to describe moments in cultural contact, when new (and often unequal) dialogues are taken up. The Friday session focuses on Caribbean, Spanish-, and African-American border crossings in the modern era; the Saturday takes up several generations of European inheritance

reappropriated in US contexts; the Sunday session presents contemporary global acts of translation implicating the Americas. These case studies show how cultures can be translated/transported across the globe, and what forms these translations have taken, revealing the perils of immigration, emigration, and naturalization for ideas and their artifactual hulls.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Translating the Canon: Rewritten Hybrids**
NH 4 Chair: **Katherine Arens**

Made in the U.S.A.: Jardiel Poncela's "Angelina" from Stage to Screen

Lisa Jarvinen, Colgate University

Caribbeanizing the Brontës: Rewriting "Jane Eyre" and "Wuthering Heights" for/from the Caribbean

Andrea Hilkovitz, University of Texas at Austin

Liberation Sexuality: An Investigation of Couplehood in Jane Austen and Zane

Theri Pickens, University of California - Los Angeles

Crossing the Cultural Mangrove: Carmen in America

Jennifer Wilks, University of Texas at Austin

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Translating Positions: New Identities from Germany and Central Europe**
NH 4 Chair: **Jennifer Wilks**

Collier Schorr and Jewish-American/German Post-Holocaust Trans-Culturalism

Brett Ashley Kaplan, University of Illinois

Comic Revenants, International Stage Beauties: Central Europe on Broadway

Katherine Arens, University of Texas at Austin

Yehoash's "Hiawatha:" The Politics of Yiddish Translation in America

Sarah Ponichtera, Columbia University

Transcending Translation: How 19th-Century Americans Idealized 18th-Century Germans

John Eyck, Hunter College - City University of New York

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **Translating Identities: New Authority through New Faces and Places**
NH 4 Chair: **Katherine Arens**

Between the Worlds: El Vaivén of Race, Gender and Identity para los puertorriqueños

Shelly Jarrett Bromberg, Miami University, Hamilton

The Dialectics of Heresy and Authority in Borges and Carpentier

Eleni Kefala, University St Andrews

Crossing the Kala Pani: Post-colonial Translation of Ramabai Espinet's "The Swinging Bridge"

Joel Kuortti, University of Joensuu

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B03 Archives and Affects: Framing Comparative Studies in the Hemisphere

Seminar Organizers: **E. Ann Kaplan**, Stony Brook University & **Katherine Sugg**, Central Connecticut State University

This panel proposes to investigate and theorize the archive of comparative American studies from various transnational and transdisciplinary positions through the work of affect. To compare both personal and institutional investments in specific scholarly archives, we invite scholars to define their genealogies of research and teaching as they are practiced in their particular geodisciplinary context (contexts defined by both disciplinary and interdisciplinary methodologies, canons, and genealogies as well as by their institutional and geopolitical situation). Closer ties between the institutional cultures of different countries and regions have been enabled by new technologies and various initiatives at state and institutional levels. However a combination of diverse disciplinary histories and the inevitable politics and inequities within global knowledge production have often generated a fascinating web of misunderstandings, mistrust, and miscommunication. And yet, the future of comparative work in the university (and perhaps even the survival of the humanities) surely requires effective collaboration across the divides of North/South, rich/poor, prestige/service-oriented institutions, empirical/theoretical, and politicized/objective. But what are the ethics and practices of transnational comparative literary and cultural study? How have particular scholars, institutions, and/or collaborators understood and/or structured their work in comparative studies? And how are particular "archives" being defined, used, reshaped, bolstered or undermined in these comparative projects? What impact do language hierarchies have, such that texts in English are widely read, but texts from the non-

English world ignored because language acquisition favors English? How does even the choice to translate or not affect archives and knowledge production? What are the differences between archives in various geopolitical and institutional locations, even within established projects and disciplines? How do those differences impact the potential transnational dissemination of knowledge and collaborative understanding? To address such questions, the seminar will foreground both large-frame questions about the archive and its role in comparative humanistic studies, as well as close analyses of specific scholarly projects. Thus, we ask for theorizations of the public affects that push and cohere certain academic projects and institutions, as well as descriptions of both personal and institutional attachments to various archives within specific disciplines, countries, interdisciplines, etc. We encourage contributions from scholars working outside the U.S. and those in comparative and/or transnational studies. We'd be especially interested in those engaged in collaborations with colleagues in other institutional and/or disciplinary locations.

Some Possible Topics and Questions to Consider:

- Define and explain the distinct questions of canon/methodology/discipline in a particular national and/or institutional context - Describe and explain the controversies that accompany collaboration and cross-disciplinary work, such as nationalist sentiment, resistance to U.S. hegemony, questions of access and resources, etc. - Discussions of the ongoing problem of reciprocity (i.e. what is your bibliography and why?) - Define and explain key readings or archives that exemplify important questions in your field and/or in transnational studies or comparative cultural studies generally - What are the causes of your archive, i.e. its personal, political, and/or intellectual history? - What are the benefits and risks of transnational, comparative, or transdisciplinary work and collaboration? Who benefits and how and what is lost? - Can we begin to theorize a role for affect in relation to various archives and disciplines? - How do these complexes of affect and archive (new, old, emerging, etc) translate into specific pedagogies, courses, research projects, etc?

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Katherine Sugg**

HC 5

Affect and Transnational Collaboration: Risks and Pleasures

E. Ann Kaplan, Stony Brook University

Affect and Transnational Collaboration: Risks and Pleasures II

Susan Scheckel, Stony Brook University

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

Gabriele Schwab, University of California - Irvine

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

Simon Ortiz, Arizona State University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **E. Ann Kaplan**
HC 5

Feeding on Alterity

Nattie Golubov, Universidad Nacional Autónoma de México

Feminist Collaborations and the Uses of Theory in Transamerican Studies

Katherine Sugg, Central Connecticut State University

Métissage, transculture, creolization, hybridity, cosmopolitanism

Euridice Figueredo, Universidade Federal Fluminense

Ending the Magic: Hemispheric Struggles Over the Representation of Latin America in Film

Adrián Pérez-Melgosa, State University of New York at Stony Brook

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chairs: **E. Ann Kaplan & Katherine Sugg**
HC 5

Translation and Location

Sherry Simon, Concordia University

Apostates and Profligates: The Apache and the Spanish in the Southwest

Maria Josefina Saldaña, New York University

Rotten Politics? Femicide in Cd. Juárez, Academic Boundaries Crossing and Political Interests

Lucía Melgar-Palacios, El Colegio de México PIEM

Chicanas, Zapatistas leaders and Mexican Female writers: Tensions, re-visions and contradictions in the construction of trans/national citizenships

Marisa Belausteguigoitia, Universidad Nacional Autónoma de México
- Mexico City

B04 Arts in Academia

Seminar Organizer: **Dan Russek**, University of Victoria (BC)

The seminar invites papers that explore the multiple interactions between academic scholarship and artistic practice. Beyond, or besides, the traditional task of interpreting and appreciating verbal and visual works of art, the panel investigates in what ways academic/humanistic disciplines have engaged and do engage in the arts. Among the

possible topics and issues the seminar aims to discuss, are the following:

- In what contexts, if any, academic production cooperates, competes with or obstructs the work of the artist? - To what extent do the goals of scholarship, on the one hand, and artistic production and reception, on the other, converge or diverge? - If media determines the shape and scope of a message, what shape and scope the work of art acquires in the medium of higher education? - How literary texts portray life in that privileged space, the university campus? - In a sometimes hyper-intellectualized academic environment, what is the place, if any, of an education of the senses? The seminar is open to multiple perspectives, for example, general reflections on aesthetics, the exploration of pedagogical tools to bridge the gap between academic departments, or historical analysis of academic practices, among others. Comparisons between the artistic and scholarly traditions of North America and Latin America are also a possible topic of exploration. Papers with a focus on Latin America are particularly welcome, as well as papers written in Spanish.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Dan Russek**
CA 1

La parodia del nacionalismo mexicano en los espectáculos de Astrid Hadad

Patricia Vega, Universidad Nacional Autónoma de México

THE ACADEMIC SHAMAN - Ritual, metaphor and transformation in the arts

David Corbet, University of New South Wales, Australia

Real-Time Research as Inter-arts Practice: Creating Environments for Interaction and Dialogue

Dylan Robinson, University of Sussex

Painting Music

Susana Enríquez-Woods, University of Newcastle (Australia)

Dialogues in Diverse Disciplines

Anne Graham, University of Newcastle (Australia)

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Susana González Aktories**
CA 1

“Fetishism, Anti-fetishism”

Marcos Natali, University of São Paulo

La Gran Nueva York: Argentines in the New York Academy

Patrick O'Connor, Oberlin College

Arts: For Whose Sake?

Tanya Fernando, University of Chicago

Exercises in Urban Aesthetics

Dan Russek, University of Victoria

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **Dan Russek**
CA 1

La palabra, el sonido y la voz: relaciones peligrosas en el arte experimental contemporáneo

Susana Gonzalez Aktories, Universidad Nacional Autónoma de México

The Amazing Journey: La figura del “space cadet” en la lírica pop inglesa

José Hernández-Riwez Cruz, Universidad Nacional Autónoma de México

La estética del videoclip: los videos musicales de Michel Gondry

Rodrigo Pérez Grovas, Universidad Nacional Autónoma de México

Formas y usos del sampleo

Jarret Julián Woodside Woods, Universidad Nacional Autónoma de México



B05 Borders & Memories/Images of Past & Present

Seminar Organizer: **Edward Aiken**, Syracuse University

From travel for pleasure or business to forced migration, millions of people are moving across borders and around the globe. Travel and migration have become such prevalent aspects of our current condition, that they could be seen as distinguishing markers of our era. These separate and sometimes overlapping streams of human activity, and the resulting memories of places left behind, are often communicated through visual or written imagery or combinations of the two. This seminar will explore ways in which this imagery is expressed through a broad spectrum of media from paintings and postcards to poetry and fiction to advertisements and websites. This seminar is especially interested in presentations focusing on works produced over the past fifty years.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Edward Aiken**
EC 2

Topography and Memory in Between the Acts

Gabrielle McIntire, Queen’s University, Canada

How Place Beckons: Nostalgic Desires in Postmodern U.S. Latino/a Literature

Virginia C. Tuma, Duke University

Exile, Memory and Trauma: Drawing Parallels Between Tununa Mercado's *En estado de memoria* and Salman Rushdie's *Midnight's Children*

Sharada Balachandran-Orihuela, University of California - Davis

Houman Mortazavi's *Guide to Iranian-American Life in Los Angeles*

Nasrin Rahimieh, University of California - Irvine

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Edward Aiken**

EC 2

Finding Identity in the Image of Another? Sebald's Austerlitz and the Search for Home and Self

Lauren Walsh, Columbia University

Border poetics / border politics in Jean Genet's "Un captif amoureux".

Clarissa Behar, New York University

Memoirs of an "International Bastard": Memory and Space in the Work of Michael Ondaatje

Emily Bitto, University of Melbourne, Australia

Migrating Memories. Migrant poetry in Dutch and Afrikaans

Ronel Foster, University of Stellenbosch, Republic of South Africa

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room Chair: **Gabrielle McIntire**

EC 2

The Syncretism of the Lord of the Miracles. Cultural Transmission and Identity Formation.

Tara Good, New York University

Don't Play with Your Food: Crafting an Arab-American Identity An

Exploration of Diana Abu-Jaber's *The Language of Baklava*

Shelly Jansen, State University of New York at Binghamton

Borders and Memory: A Meditation

Edward Aiken, Syracuse University



B06 Cities of Refuge

Seminar Organizers: **Zlatan Filipovic**, Goldsmiths College, University of London & **Bidhan Roy**, Goldsmiths College, University of London

“I also imagine the experience of cities of refuge as giving rise to a place for reflection - for reflection on the questions of asylum and hospitality - and for a new order of law and a democracy to come to be put to the test (experimentation).” - Jacques Derrida

The transcultural, the nomadic, the globalised techno-scientific pry open the questions of home, of asylum, hospitality and immigration that in the aftermath of increased security by immigrant control and violation of privacy, of keeping secret, violation of the immeasurable secret of the other, require a rethinking beyond the received legacy in which they are safely anchored. Cities of Refuge would then be a place of passage, an insecure territory of thought and a certain unhinging of ground in which these notions are put to the test. Continuing and rethinking the legacy of the International Parliament of Writers' asylum cities, this seminar will extend and perhaps even collapse its limits. For is it not precisely the notion of refuge that burns the limits of any legacy, any patrimony? Foreigner is the effraction of limits, and his question puts us all to the test. Cities of Refuge would have to count on a certain unaccountability of the other. But how does one count on the other? How does one reckon with the other without this reckoning itself being put in question at the same time? Welcome would be extended to everything that appears in the open, even before it appears as such (subject, citizen, immigrant). Cities of Refuge would no longer be cities, would have no policed borders to guarantee the sovereignty of its statues. The very condition of hospitality-the sovereignty of the host-would be put in question by a call for a hospitality that welcomes without limit and without horizon. Cities of Refuge would be a place of a certain exposure, a place where immunity collapses to let arrive what it cannot count on, what is foreign and thus without analogy, but what it is necessary to count with. The seminar as a city of refuge invites the questions that consider and cut across the problematic of the foreign, hospitality and asylum, the other in the context of global economy (oikonomia), responsibility, the (im)possibility of community, of mapping the cosmopolitics (where are the margins and centres now located in such a city?), the expropriation and non-belonging in language, of literature and art as the open city, as waste and counterinstitution, and other metonymic guises that carry the impossible notion of foreigner's home.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Community in Refuge: Peripheries**

CCP Chair: **Bidhan Roy**

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Paradoxes of justice: the birth of asylum culture in Europe and the effects of the democratic paradigm

Nicolas Salazar, Goldsmiths College, University of London

Perceptions from the Threshold: Liminal Imagery and Metaphors of Anti-Structure in Walter Benjamin's 'City Portraits' and Italo Calvino's 'Marcovaldo.'

John Mastrogianakos, Louisiana State University

The Impossibility of Refuge and the Poetics of Love

Chris Washington, Miami University

Refuge of the Uncommons

The (Im)possible Bind: "We who cannot completely say we"

Zlatan Filipovic, Goldsmiths College, University of London

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Literary Asylums: The Global City**

CCP Chair: **Bidhan Roy**

1

Images of a Berlin Childhood: Walter Benjamin's Ibizan Refuge

Joel Morris, Northwestern University

Unsafe Cities: Negotiating with the Foreign in Kristeva, Calvino and Delany

Courtney Helgoe, University of Minnesota

Rebuilding the City - Always

Rune Graulund, Goldsmiths College, University of London

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room **Perspectives: Effractions of the West**

CCP Chair: **Zlatan Filipovic**

1

"Something Exultant": Asylum and Technological Space in Rudolph Fisher's "City of Refuge"

Steven Nardi, Medgar Evers College - City University of New York

Cities of Refuge: Russian Emigration and Chinese Cultural Imaginary

Jianguo Chen, University of Delaware

“A Calculated Consequence”: Chantal Akerman’s Unsentimental Look at Migratorial Anxieties in *The Other Side* (2002)

Romarc Vinet-Kammerer, Universite de Paris 1 Pantheon-Sorbonne

Hospitality to the other in Derrida’s “Cities of Asylum”

Puspa Damai, University of Michigan - Ann Arbor

B07 Escritura femenina y espacio conventual

Seminar Organizer: **Carmela Zanelli**, Pontificia Universidad Católica Del Perú

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Carmela Zanelli**

EC 6

Mujer que sabe latín...

Karina Vanessa Castro Santana

Feminine “Ingenio” in *La gran comedia de La segunda celestina* by Sor Juana Ines de la Cruz

Mirzam Handal, Tulane University

B08 Writing of the Caribbean South

Seminar Organizer: **Susan Castillo**, King’s College, University of London

In recent years, transnational theorists such as Deborah Cohn, George Handley, and Lois Parkinson Zamora have reconceptualized the American South, viewing it as part of a complex geographical space surrounding the Caribbean and the Gulf of Mexico, characterized by competing ideologies, economic struggles, and skewed power relations arising from an inheritance of colonialism and chattel slavery. As a result, the writing of the region is filled with gothic imagery of collapsing mansions, dark doppelgangers, and ghosts from the colonial past. This panel invites proposals addressing the following issues: · How are these colonial hauntings made manifest in the writing of the Caribbean South? · Do Anglophone, Francophone and Hispanic writers address these issues differently? · To what extent do these gothic hauntings manifest fears of violated

boundaries, whether of race, gender, sexuality, or nation!

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Caribbean Hauntings**

EC 5 Chair: **Deborah Cohn**, Indiana University, Bloomington

Haunted by Daffodils: Jamaica Kincaid and English Literary Ghosts

Ivy Schweitzer, Dartmouth College

Spectres of Race, Sexuality and Trauma in Lydia Cabrera's Caribbean South

Steve Edwin, New Jersey City University

George Washington Cable's Southern Hauntings

Susan Castillo, King's College London

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room **Imprints and Traces**

EC 5 Chair: **Susan Castillo**

Dis-possessing the Caribbean : History, Identity and Affliction in Derek Walcott's Omeros

Ali Barish, State University of New York - Buffalo State

The Emergence of the Creole writer as a Textual Figure

Natasha Bonnelame, Goldsmiths College, University of London

Queering the Southern Empire: The Twentieth-Century U.S. Occupation of Haiti and William Faulkner's Absalom, Absalom!

Elizabeth Steeby, University of California - San Diego

Racial Imprints in Cortijo's Wake

Cristina Daley, University of Maryland - College Park



B09 Imaginary Empires: Structural Dislocations and the Production of Alternative Spaces II

Seminar Organizer: **Wendy Faris**, University of Texas at Arlington

The relationship between narrative form and the construction of national identity—the ways in which literary communities construct national identity, as well as the dependence of nationalist ideologies on narratives of the state—has been a given in literary studies and related disciplines since at least the publication of Benedict Anderson’s “Imagined Communities.” This seminar will consider the problem of narrative space in contexts of Diaspora, exile, colonization, and related instances of individual or collective dislocation, outside or beyond the formulation of the nation-state. Topics to be considered include: -The construction of the metropolis as a transnational space - The uses of cosmopolitanism in the reconfiguration of national ideology - The imagining of national spaces from a position of exile - The function of minority languages in creating alternatives to dominant national discourse - The reclaiming of ruins, ancient texts, and similar “lost spaces” in an alternative cartography of the nation - The problem or potentiality of transnational imperial (Roman, Iberian, Hapsburg, Ottoman, etc) identities - The role of partition in the creation of multiple national affiliations - The deterritorialization of language in situations of cultural contact - The portrayal of the immigrant in post-nationalist discourse

With this panel we hope to reconfigure supposedly fixed political identities in order to open them to alternative productions of collective but non-hegemonic spaces.

Affiliated Seminar: **Imaginary Empires: Structural Dislocations and the Production of Alternative Spaces I** (see A09)

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **National Architectures**
HC 1 Chair: **Christian Beck**

Of Stone and Water: Archeology and Narrative in Carlos Fuentes’ Distant Relations

Wendy Faris, University of Texas at Arlington

"A Citizen of Somewhere Else": Hawthorne, Romance, and the Aesthetics of Defection

Carrie Hyde, Rutgers - State University of New Jersey

“At Home in Exile: the Post-apartheid Moment and the Narratology of Nation”

Kirk Sides, University of California - Los Angeles

The No-Place & the Imperial Imagination

Jerry Griswold, San Diego State University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Women and Empire**
HC 1 Chair: **Wendy Faris**

Feminine Embodiment English'd

Christian Beck, Binghamton University

Empire Windrush: the cultural memory of an imaginary arrival

Matthew Mead, University of Nottingham (UK)

"A Woman's Happiest Kingdom": A Jamesonian Reading of Jane Eyre

Alexandra Parfitt, Yale University

Resistant Domesticity: The Reconfiguration of the Ordinary in Lauretta
Ngcobo and Zoë Wicomb

Anita Rosenblithe, Raritan Valley Community College

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **Cultural Confrontations, Cities and Empire, Masculinity**
HC 1 Chair: **Wendy Faris**

Nostalgia and the Imperial Future

Patricio Boyer, University of Notre Dame

Racial Stereotyping in Early History of American Radio: Amos 'n' Andy and
the Blackface Minstrelsy Tradition

Ozge Girit, University of Iowa

Lozana's Transnational Body: Sexual Exile and the Discourse of Empire in
Francisco Delicado

Michael Agnew, Columbia University

Tarzan of the Apes and the Colonial Production of Metropolitan Masculinity

David Agruss, Yale University

B10 Oral Narrative Traditions and Space

Seminar Organizer: **Daniel F. Chamberlain**, Queen's University

Often understood in terms of mnemonic strategies and historical periods, oral literary texts have been long associated with the temporal rather than the spatial condition. This seminar will consider how oral narrative traditions such as the ballad, the corrido, the romance and the literatura de cordel come to bear on the development and definition of

cultural, literary, and political landscapes.

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Oral Narrative Traditions and Spaces of Interaction / Espacios de interacción y**
HI 3 **las tradiciones narrativas orales**

Chair: **Enrique Pérez-Castillo**, Benemérita Universidad Autónoma de Puebla

Memory, oral narrative and “Mi tierra.”

Daniel F. Chamberlain, Queen’s University, Canada

“El conuco de Tío Conejo” la tradición oral y Uslar Pietri

Isabel Rodríguez Barradas, Universidad Simón Bolívar

“Reconquering City: Storytellers and Squatters in Poniatowska’s Hasta no verte Jesús mío and Chamoiseau’s Texaco”

Elizabeth Wing-Paz, University of California - Davis

Algunos aspectos acerca de los emblemas patrios y su valor en Latinoamérica: el caso de la letra de la Canción Nacional de Chile

Martín Centeno, Universidad de Chile

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **Spaces of Cognition and Recognition through Oral Narrative Traditions /**
HI 3 **Espacios de conocimiento y reconocimiento en las tradiciones narrativas orales**

Chair: **Daniel F. Chamberlain**

Lo que nos cuentan los cuentos de l@s niñ@s

Louise Mary Greathouse Amador, Benemérita Universidad Autónoma de Puebla, **Guitté Hartog**, Benemérita Universidad Autónoma de Puebla & **Edwin Salas**, Benemérita Universidad Autónoma de Puebla

An Aztec Language of Flowers: Mexica Horticultural Symbol and Representations

Jose’ Macias, University of Texas at San Antonio

Motivos Etnoliterarios Y Etiología En La Tradición Oral Quechua Del Sur Andino Peruano

Celia Rubina, Pontificia Universidad Católica del Perú

La “performance” indígena y la generación de conocimiento pertinente para la civilización planetaria

Adame Domingo, Universidad Veracruzana



B11 The Typesetter's Handmaiden: Visual and Literary Cultures in Contact

Seminar Organizers: **Ryan Kernan**, University of California - Los Angeles, **Kelly Austin**, University of Chicago & **Carole Viers**, University of California - Los Angeles, Université de la Sorbonne Nouvelle - Paris III

This panel welcomes creative, scholarly presentations from papers and projects that address twentieth-century visual engagements and experiments in narrative and poetic form, paying heed to literary readings of poems and novels situated against both evolving techniques in the visual arts, including (but not limited to) collage, Cubism, and Pop Art, and literary developments across the globe. Presentations concerning works spanning anywhere from Apollinaire's *Calligrammes* to Raúl Zurita's *Skywritings*, from Breton's use of photography in *Nadja* to the foregrounding of Romare Bearden's painting in August Wilson's plays, from the monastic scrolls of Octavio Paz's *Blanco* to the exhibitions of Clemente Padin and other contemporary visual poets and graffiti artists in the Americas, Europe, Africa, and Asia.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Kelly Austin**
HI 9

Vittore Carpaccio in Italo Calvino's *Il castello dei destini incrociati*

Carole Viers, University of California - Los Angeles

Translating Word Shapes: Roger Fry and Stéphane Mallarmé

Camille Fort, Université d'Amiens

Romare Bearden in the Theater of August Wilson

Ryan James Kernan, University of California - Los Angeles

Medea Mediatrix

Katherine King, University of California - Los Angeles

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chairs: **Ryan James Kernan & Carole Viers**
HI 9

Drawing in Cecilia Vicuña's *Instan*

Kelly Austin, University of Chicago

Paul Gauguin in Mario Vargas Llosa's *The Way to Paradise*

Efraín Kristal, University of California - Los Angeles

Inarticulations: Somerset Maugham and Paul Gauguin

Peter Connor, Barnard College

Rene Char and his "allies substantiels": Between Past and Future

Sandra Bermann, Princeton University

The End of Music: Counterpoint and Dissonance in the Lyric of the Americas

Munia Bhaumik, University of California - Berkeley

Lyric Failure: Sequence and Occasion in Dickinson's Corpus

Ben Glaser, Cornell University

Transatlantic Psalmistry

Michael Warner, Rutgers - State University of New Jersey

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **William Waters**

HI 8

Sexual Politics and Women's Poetics: Redefining the Genre of American Lesbian Poetry

Shannon Thomas, Ohio State University

The Medium and the Message: 'American Poetry' in 1876

Michael Cohen, New York University

Orpheus Descending, or Owning Leadbelly's Guitar

Martin Harries, New York University

Lyric and Lyrics: The Place of Poetry in Popular and Not So Popular Music

Ian Balfour, York University

B13 Transitions / Franco-Iberian Studies

Seminar Organizer: **Frederic Conrod**, Creighton University

The primary focus of this seminar is the literary and artistic interaction between Spain and France from the early modern era to the present day. The cultural and literary exchanges that have taken place between these two leading Western powers through centuries have often been characterized by political, historical, religious and cultural transitions-between nations and national traditions, between periods, between literary or artistic styles, schools or genres. Particular interest will accordingly be given to the circulation, transformation, cultural adaptation and criticism of ideas and of literary and artistic forms as these migrate back and forth across the Pyrenees.

Reviewed papers from participants will be considered for publications in the peer-reviewed journal "Transitions: Journal of Franco-Iberian Studies"

(www.transitionsjournal.org)

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Frederic Conrod**
HI 5

Travelling towards the End of the World, from Jean Raspail and Luis Sepulveda: two mythical representations

Catherine d’Humières, Centre de Recherches sur les Littératures Modernes et Contemporaines de Clermont-Ferrand (France)

Baroque Mechanisms in French Perspective and Spanish Short Fiction

Carrie Ruiz, University of Colorado at Boulder

Madame d’Aulnoy y las españolas: de la curiosidad a la fascinación

Inmaculada Tamarit Vallés, Universidad Politécnica de Valencia

La France de Montaigne à travers le miroir espagnol: de l’ancien au nouveau Monde

Thomas Parker, Vassar College

Sade’s Paradoxical Rejection of “Anti-Enlightened” Spain in Aline et Valcour

Murielle Perrier, Princeton University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Frederic Conrod**
HI 5

French and Spanish Literary reflections: Leopoldo Alas, Clarín, in Nouvelle Revue Internationale

Nuria Gordon-Martinez, University of Colorado

Valle-Inclán at Verdun: Representations of the Great War in Ramón María del Valle-Inclán’s *La media noche*

Daniel Walker, University of Colorado at Boulder

Paris: The Experience of Exile in Miguel de Unamuno’s Travel Literature

Maria Saiz, University of Colorado at Boulder

Contribuciones hispano-francesas al teatro europeo de vanguardia: una historia de mutuos trasvases

Domingo Pujante González, Universitat de València (España)

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **Nuria Godon-Martinez**
HI 5

Spain and the Ritual of Transgression in Georges Bataille’s *Histoire de L’Oeil*

Anne McConnell, Auburn University

The Reclaiming of Spain’s Past in *Ana non* by Agustín Gómez-Arcos

Lisa Luengo, University of Colorado at Boulder

Just What Is Exactly Modern about the Recent Translations of Don Quijote?

Marc Charron, Université du Québec en Outaouais

Multicultural Trends and Integration: Representing Immigration in French and Spanish Film

Frederic Conrod, Creighton University

Los refranes y sus traducciones en los diccionarios bilingües francés-español

Maryse Privat, Universidad de la Laguna

B14 Cultural Continuity and Conflict in World Drama

Seminar Organizer: **Keith Slocum**, Montclair State University

Drama has for centuries not only reflected the deepest beliefs of the culture within which it was created but has also spoken to appreciative audiences in other cultures separated by time, space, and fundamental assumptions. At times, however, as Arthur Miller reminds us in *Salesman in Beijing*, a play's central informing cultural assumptions can come into sharp juxtaposition with the assumptions possessed by the new audience.

This seminar seeks papers which focus on the interrelationship between different cultures in the creation and production of drama, broadly defined to include not only traditional stage presentations but also film and television. How are the creation, performance, and perception of that dramatic production, intended for one culture, affected by the culture from which it originated? Possible areas of interest include:

Translation - What types of problems are inherent in dramatic translation and how do those problems affect the finished product and its reception? **Adaptation** - What kinds of decisions inform the process of adapting a drama from one culture to another?

Conflicting cultural assumptions - What problems arise when a work depends on cultural assumptions inconsistent with or even antithetical to the assumptions of another culture? - How do these problems impede the production? - Can/should they be resolved?

Theatrical conventions - What if any limits are there to the types of conventions common to the theater of one culture that can effectively be used by another?

Universality - At what point(s) does the concept of the universality of the human experience collide with specific cultural assumptions? - Is this conflict ultimately (ir)reconcilable?

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Keith Slocum**
CM 1

Mainstream Theatre, Mass Media, and the 1985 Premiere of *The Normal Heart*: Negotiating Forces Between Emergent and Dominant Ideologies

Jacob Juntunen, Northwestern University

Bombs in Milan: Translating Dario Fo's *Accidental Death of an Anarchist* for American Audiences

Gloria Pastorino, University of Connecticut

The Visual and Narrative Construction of the Female Gypsy in the Mexican Soap Opera *Gitanas*: Genre Limitations and International Repercussions

Nikolina Dobрева, University of Massachusetts - Amherst

Bilingual Polyvocal Poet's Theater

Carla Harryman, Wayne State University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Keith Slocum**
CM 1

Dickens on the Stage: Generic Conflict and Resolution in Practice

William Hensel, Independent Scholar

Italian Renaissance Comic Theater on the Spanish Boards: Lope de Vega and the Development of Spanish National Theater

Carrie A. Prettiman, Cedar Crest College

Translation and Cultural Censorship: (Mis)translations of Guimerà's "Terra Baixa"

DJ Kaiser, Washington University in St. Louis

Translating "Zoot-Suit" into Spanish: Expanding the audience

Sara Munoz, Arizona State University

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room Chair: **Keith Slocum**
CM 1

Violence and Theatre beyond the border: *Roberto Zucco* by Bernard-Marie Koltès (1988) and *Woyzeck* by Georg Büchner (1837).

Amanda Minervini, Brown University

What Matter Who Dances?: Discourses of Power and Metatheatricity in Soyinka's *A Dance of the Forest*

Glenn Odom, University California - Irvine

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Guiyou Huang**
HC 6

De bellas durmientes y putas tristes

Federico Patán, Universidad Nacional Autónoma de México

Cultural Study of Water Imagery in Yasunari Kawabata's Snow Country, Samuel Clemens's Adventures of Huckleberry Finn, Joy Kogawa's Obasan, and Shusaku Endo's Silence

Ren Shyh-jong, Hua Fan University & **Hsu Shou-nan**, Southern Taiwan University of Technology

Intercultural Nature: The Meeting of the Mythic and Modern in Robert Barclay's Melal

Michelle Satterlee, Auburn University

Representing the Human Clones: Homeless Strangers in Kazuo Ishiguro's Never Let Me Go

Ginger C. Wang, National Taipei University, Taiwan



B16 Crossing Pre-Modern Borders

Seminar Organizer: **Alexander Beecroft**, Yale University

Scholars of the ancient and pre-modern world are looking with increasing interest into questions of cultural contact and cultural relations. How did earlier cultures understand and construct themselves in relation to each other? What is the nature of the mapping between cultural and political power? Do contemporary postcolonial, race theory and world-systems theory provide useful models for understanding intercultural relations in the pre-modern world, or are new models needed? For that matter, how might the study of pre-modern cultural contact inform and complicate contemporary discussions about cultural contact? Papers on all aspects of these questions are encouraged; possible themes might include the role of the "reference culture," cosmopolitanism vs. vernacularism, the representation of the barbarian, trade and military conquest in literary contexts, cross-cultural genre relations, and the rhetoric of empire.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Alexander Beecroft**
HC 2

On Not Knowing Sophocles' Electra: Virginia Woolf and Primitivism

Nancy Worman, Barnard College

Classical ideals and cultural property: a problem for post-colonial analysis

Joy Connolly, New York University

Virgil's Abecedarium: On the trans-Mediterranean transmission of the alphabet in Aeneid 7.641-817

Andrew Hui, Princeton University

Dionysus among Brahmins, Tacitus among Barbarians: How Classical Writers Invented Aryanism

Robert Cowan, Hunter College - City University of New York

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Nancy Worman**
HC 2

The Polarity Machine: Sino-Japanese and Greco-Roman juxtapositions

Wiebke Denecke, Barnard College

The L-iter-ary Alexander: Moving and not-Moving

Anjuli Kolb, Columbia University

The Erotics of Exile in Rome and China

Alexander Beecroft, Yale University

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room Chair: **Alexander Beecroft**
HC 2

(In)corporeal Conversations: Romancing the Corpse in the Squire of Low Degree (c.1520) and Madame Bovary (1857)(In)corporeal Conversations: Romancing the Corpse in the Squire of Low Degree (c.1520) and Madame Bovary (1857)

Nicola McDonald, University of York (UK)

Constructions of Christian Masculinity in Philip Massinger's The Renegado

Emily Weissbourd, University of Pennsylvania

Love Manifest in the Beauty of Joseph in Islamic Tradition

Cigdem Bugdayci, Amsterdam School of Cultural Analysis

When Azade Was Killed: The End of Romance in the Shah-nama

Ozgen Felek, University of Michigan

B17 Diversifying Jewish Literature and Experience in the Americas

Seminar Organizer: **Luz Angelica Kirschner**, Pennsylvania State University

The US American popular imagination shows the tendency to think of Jews as a monolithic, affluent, middle-class community that is white and of Ashkenazic ancestry, i.e. of German and Eastern European origin. In fact, non-Jewish and Jewish audiences in the USA and on the rest of the American continent frequently perceive US American Ashkenazic definitions of Jewishness and Jewish experience as the authentic expression of Jewishness. To little avail have Jewish and non-Jewish scholars attempted to correct and contest the persistent attribution of cosmopolitan “whiteness” to the Jewish presence in the USA. For example, Abraham D. Lavender has called attention to the need to contextualize the multifarious and specific experiences of Jews in the nation which also includes poor white Jews, Sephardic Jews, Jewish women, Black Jews, Hassidic Jews, and Jews in the Southern states of the USA. Additionally, Caren Kaplan has suggested that the construction of the hegemonic narrative of “white” Jewish identity in the nation has been based on the exclusion of “other” Jews in the USA, that is to say, Arab, Latino, African, Asian, and South Asian Jews. Concurrently, Latin American scholars like Stephen A. Sadow and Edna Aizenberg decry the Euro-U.S.-centrism of Jewish Studies that have remained ignorant of Jewish diaspora communities in Latin American countries. These scholars suggest that the self-centered ideology of US American Jewishness has virtually ignored the diaspora experiences of coreligionists in the Spanish- and Portuguese speaking countries in Latin American nations. In the effort to contribute to the correction of the pervasive US American picture of Jewish experiences in the Americas, this panel seeks contributions that engage with literary productions that witness of the Jewish experience of the aforementioned communities that have been excluded from the hegemonic narrative of the Jewish experience in the American continent in US America, but also in Canada, the Caribbean region, and all Spanish and Portuguese speaking Latin American countries. Comparative papers that engage with the histories, experiences, and works of different communities at national, international or transnational level are preferred. This Jewish panel also welcomes contributions from as wide a disciplinary background as possible. It encourages submissions from history, literary history, political science, sociology, anthropology, and other fields that study the Jewish lives and cultures in the Americas.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Amalia Ran**
HC 7

The Gaucho, the Centaur, and the Peddler: Three Perspectives on Jewish Experience in Latin America

Kitty Millet, San Francisco State University

Prayers Breathed Softly: The Crypto-Jewish Voice in Sabina Berman's Autobiographical Writing

Joanna L Mitchell, Denison University

Cecilia Absatz: Reevaluating Mestizaje and Latin American Identity

Luz Angelica Kirschner, Pennsylvania State University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Luz Angelica Kirschner**
HC 7

"Mi Condición de Sirena": Immigrant, a Jew and a Woman

Amalia Ran, University of Maryland

Grace Cardoze - A Life Revealed Through Letters

Josette Goldish, Hadassah-Brandeis Institute

Ladino in Latin America: New Uses for an Old Language

Monique R. Balbuena, Clark Honors College - University of Oregon

Tradiciones y costumbres Judías de duelo. Una ley, múltiples interpretaciones

Paloma Cung-Sulkin

Un Langage de Fous: Unhomeliness in Maghrebi Jewish Literature

Naomi Baldinger, University of California - Los Angeles

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room Chair: **Naomi Baldinger**
HC 7

Jews and Freemasons in Mexico

Ariela Katz Gugenheim, Universidad Iberoamericana, Mexico City

El Sefardí Romántico: periplo por una vida y una obra

Angelina Muñiz-Huberman, Universidad Nacional Autónoma de México



B18 Embodying the Word: Intersections of Reading and Performance

Seminar Organizer: **Charlotte Eubanks**, Pennsylvania State University

From the (re)opening of the “Homeric question” and the development of performative linguistics in the early decades of the 1900s to the more recent establishment of formal academic departments of Performance Studies, notions of “performance,” “the performative,” and “performativity” have comprised one of the most rapidly growing fields of literary inquiry over the past century. In this seminar, we wish to draw on this rich critical tradition in order to consider performative moments in the production and consumption of literary texts. We hope to elicit contributions from a wide array of cultures, temporal periods and textual traditions. Possible topics might include: considerations of the reading body; practices of devotional reading; issues in transcribing oral performance; history and materiality of the text; pre-modern and/or post-modern understandings of “reading;” and explorations of mimesis, meta-narrative, or *mise en abyme*.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Postmodern Readings: Narrative Instability and Intergeneric Texts**
EC 3 Chair: **Charlotte Eubanks**

Erzulie Maketh Scent: Nathaniel Mackey’s Post-Colonial “Prose”

Stephen Cope, Drake University

Jamaica Kincaid’s *A Small Place* as ‘Theoretical Theatre’

Laura Selph, University of Oregon

The Collective Narrative: Performing Stories for Aboriginal Women Writers

Julie Nagam, York University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Reading Religious Bodies: Spirituality and Identity**
EC 3 Chair: **Stephen Cope**

Ecstatic Triumph: Kabbalah, Jewish Identity, and Jewish-Christian Polemics in 13th Century Castile

Hartley Lachter, Muhlenberg College

Reciting the Voice of the Other: Religion and Literature

Mahmut Mutman, Bilkent University

The ‘Thick’ Scroll: Devotional Reading in Premodern Japan

Charlotte Eubanks, Pennsylvania State University

Blood on Your Hands: Booking and Book in Dave Eggers' *A Heartbreaking Work of Staggering Genius*

Benjamin Widiss, Princeton University

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **Reading Critically: Theory and Reflexivity**

EC 3 Chair: **Benjamin Widiss**

Pynchon's Paradigm: Performance and metaphor in "The Crying of Lot 49"

Kate Wells, York University

Reading the feminine transudate body as a site of political resistance

Janine Hoek, University of the Western Cape, South Africa

Performative Failure and the Ethics of Unaccomplishment

Yoon Sook Cha, University of California - Berkeley



B19 Film Form, Film Sense: New Questions of Representation and Genre in Cinema

Seminar Organizer: **William Martin**, University of Chicago

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **William Martin**

CA 3

Migration and Border Crossings (Morocco, Cuba, Mexico) in *Al otro lado [To the Other side]* (2004) by Gustavo Loza

Isolina Ballesteros, Baruch College - City University of New York

Scarface/Brownface: Hip Hop and Cuban-American Whiteness

Antonio Lopez, George Washington University

Munich Is Not Schindler's List: The Holocaust, Moral Equivalence, and the Israeli-Palestinian Conflict

Noah Shenker, University of Southern California

A Reversal Of Gender Roles: The Female Character of Leyla in Thomas

Arslan's Film *Geschwister*

Aisha Jamal, University of Toronto

Sweet Sweetback's Baadasssss Cinema: The Representational Resistance of
Melvin Van Peebles's Political Modernism

Allyson Field, Harvard University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Allyson Field**

CA 3

What Could be Safely Laughed at in Maoist China?: Chinese Comedy Film
1949-1966

Ying Bao, Ohio State University

Slatan Dudow's CHRISTINE (East Germany 1963/1974) and the Project of a
Socialist Film Comedy

William Martin, University of Chicago

Space into Power: Rethinking Sovereignty in the Mountain Movie Genre

Jutta Gsoels-Lorensen, Pennsylvania State University, Altoona

Godard and Solanas: the Film Essay and Anti-Imperialist Cinema of the Late
1960's

Morgan Adamson, University of Minnesota

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **William Martin**

CA 3

Angels of History, Time and Memory: Wings of Desire and Post-War German
Memory

Jacob-Ivan Eidt, University of Dallas

Aesthetics of Slowness and "Lazy Natives": Francophone African and Asian
Cinemas

Adeline Koh, University of Michigan & **Frieda Ekotto**, University of
Michigan

Where Do We Come From? Where Are We Going?: Narratives of Mobility in
Contemporary Chinese Cinema

Jie Chen, Rutgers - State University of New Jersey



B20 After Catastrophe: Collective Identities and their Others

Seminar Organizers: **Asma Al-Naser**, University of Pennsylvania & **Yael Dekel**, New York University

The overall ambition of this seminar is to look at the relationship between catastrophes and collective identities in various historical and socio-political contexts. Our starting point is a comparative study of Palestinian and Israeli literary works: their relationships to, and/or participation in, the establishment of national identity; their contributions to the construction and interpretation of national narratives; and finally, their engagements with their respective Others and what such an engagement can reveal.

However, we are hoping to broaden the scope of the seminar to include different genres and discourses as well as different historical moments that raise similar questions, such as:

How has catastrophe been appropriated or rejected in different literary/national narratives? Do nationalisms that emerge from catastrophe differ from traditional nationalist movements? How does the conception of national identity change as a result of catastrophe and what role does literature (and other forms of cultural expression) play in such a transformation? What role does the politics of exclusion play in such an identity? What happens in the attempt to engage, represent, contain, or negate the Other? Do power relations complicate our analysis of the relationship between catastrophe and collective or national identity? Or, on the flip side, do catastrophes complicate our understanding of different power relations? We welcome contributions from different disciplines and fields. We would also like to note that we are not taking for granted the presence of the nation-state as a premise for discussion on national identity. In fact, we encourage papers that deal with such questions in relation to an absence of the nation and/or nation-state.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **National Imaginaries**

CR 1 Chair: **Yael Dekel**

Spectral Confrontations

Asma Al-Naser, University of Pennsylvania

Beware of the (Arab) Poet!

Eran Tzelgov, New York University

Nation and Narration in Fragments: A Reading of Oz Shelach's Picnic Grounds

Adriana Tatum, Princeton University

The Confiscation of Palestinian Books During the 1948 War

Gish Amit, Ben Gurion University, Israel

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **The Ethics of Identification**
CR 1 Chair: **Asma Al-Naser**

Childhood and Adulthood in Political Poems by Fadwa Tuqan and Dalia Ravikovitch

Yael Dekel, New York University

And the Silence Shrieks in Me:” The Guilt of Silence and Blindness about the First Lebanon War

Ilana Szobel, New York University

Telling Catastrophe After Oslo: The Politics of Memory in Elias Khoury’s Bab Al-Shams

Olivia C. Harrison, Columbia University

Around the Apocalypse: Appelfeld’s Anti-Catastrophic Poetics

Daniel Feldman, Yale University

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **Memory and Commemoration**
CR 1 Chair: **Eran Tzelgov**

Is there an Other in this Museum? - The global ethics of the new Yad Vashem Holocaust museum

Amos Goldberg, Ben Gurion University of the Negev, Israel

Memory and Disability: Reading new national imaginaries in the post transitional period in Uruguay and Chile

Eugenio Di Stefano, University of Illinois at Chicago

The Limits of a Proper Name: References to Catastrophe in Armenian Diasporan Literature

Talar Chahinian, University of California - Los Angeles



B21 Love and Death: Experiences in, Among, and Beyond Texts

Seminar Organizer: **Corinne Scheiner**, Colorado College & **Robert Kendrick**, Colorado College

Love and death are understandably powerful forces shaping human experience. Moreover, their power permeates texts. Within texts, love and death have profound effects on textual elements such as characters, plot development, narrative structure, and point of view. Beyond a given text, love and death also act as potent images, metaphors, and allegories of the relationships between texts and their contexts—for example, historical, religious, and/or political—as well as an author’s relation to his/her own text. Furthermore, as metaphor, love and death enact the relations between and among texts, including, but not limited to, genealogical, adversarial, productive, and/or reproductive interactions. Interestingly, these metatextual and intertextual relationships often reveal texts’ collaborative and/or subversive tendencies. We welcome papers that address either love, death, or both as they appear in, around, and/or across texts. We are particularly interested in papers that examine texts from a wide range of historical periods and national traditions.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Corinne Scheiner**
HI 1

Gay Warriors and Death in Vergil, Tasso, and Jamie O’Neill

Robert Kendrick, Colorado College

Intertextual Love and Death in Medieval Chronicles

Caroline D. Eckhardt, Pennsylvania State University

Ariosto Among the First Spanish Colonists in Guatemala

Michael Murrin, University of Chicago

The Myth of Contemporary Society in Carlos Fuentes’ “La gata de mi madre” and Clemente Palma’s “La granja blanca”

Jose Alvarez, Pennsylvania State University

Across the lines of love and death: Torture and Writing

Jean-Philippe Imbert, Dublin City University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Robert Kendrick**
HI 1

Memento (Sur)vivere: Self-translation, Death, and Survival in Beckett’s *Mal vu mal dit/III Seen III Said*

Corinne Scheiner, Colorado College

“‘Love is strong as death’ (Song of Solomon 8:6): A Meditation”

Françoise Meltzer, University of Chicago

Antigone’s Radical Aesthetics of Love

Gert Hofmann, National University of Ireland - Cork

Tracing and Retracing the Limit: The Essential Relation of Love and Literature in the Work of Jean-Luc Nancy

Leila El-Qawas, University of Western Ontario



B22 Missing Pieces: Theatre, Performance, & Circulation in the Americas

Seminar Organizers: **Sarah J. Townsend**, New York University & **Kahlil Chaar**, New York University

Both theoretical and historical accounts of theatre and performance frequently privilege the here-and-now (or then-and-there) aspect of live performance. While this perspective is valid, it often neglects to address an important question: how do theatre and performance enter into circulation? This seminar proposes to examine the relationship between performance and circulation in the Americas in ways that challenge the tendency to view performative culture as an unmediated expression of local or national imaginaries. This might include addressing some of the following questions: In what sense can embodied, performative practices transmit and construct historical knowledge? Are there ways of understanding the relationship between history and theatre that do not simply rely on notions of symbolic representation? How might the question of genre figure into this? How have theatre and performance been involved in generating forms of identification such as race and class that are not exclusively defined by geography? How have they factored into the regional, continental, and global traffic of bodies, knowledge, and capital? How do performance genres interact with print culture and mass media? To what extent have these other cultural spheres been defined in relation to or against performance, and vice versa? What role have theatre and performance played in undermining and/or erecting divides between “high” and “low”? Proposals can be submitted in English, Spanish, or Portuguese. We especially welcome papers that deal with understudied genres and time periods such as teatro obrero or working-class theatre, blackface theatre, colonial and nineteenth-century performance, teatro de revista or revue theatre, melodrama, indigenous performance, historical tragedies, and Latin American performance art.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Circum-Caribbean Performances**

NH 2 Chair: **Sarah J. Townsend**

Performing the Colonial Caribbean: The Pantomime and Jamaican National Identity

Frances Botkin, Towson University

Más allá de la patria: raza y colonialismo en “La cuarterona” de Alejandro Tapia

Kahlil Chaar, New York University

The Eusebia Cosme Show: Embodying the Practice of a Black Diaspora

Emily Maguire, Indiana University, Bloomington

Global French Caribbean Women’s Identities: Ina Césaire’s *Mémoires d’Isles* [Island Memories] in original production in France and at the Ubu Repertory Theater in New York

Emily Sahakian, Northwestern University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Revolution and (Non-)Mobile States**

NH 2 Chair: **Kahlil Chaar**

Traveling Allegories: Sabina Berman’s Moliere and the Politics of Cultural Production

Francine A’ness, Dartmouth College

A DAY WITHOUT A MEXICAN’s Melancholia: Performing Latinidad as the United States’ Lost Object

Amy Sara Carroll, University of Michigan - Ann Arbor

El Gran Varón: Disputas del cuerpo nacional venezolano en tiempos de Revolución

Javier Guerrero, New York University

El Teatro de Ahora: una propuesta de identidad revolucionaria

Paloma López Medina Ávalos, Universidad Veracruzana

Mass Publics and the Missing Black Body on the Brazilian Stage

Sarah J. Townsend, New York University

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **Indigenous and “Popular” Performance, Archives, and Media**
NH 2 Chairs: **Sarah J. Townsend & Kahlil Chaar**

Romancing the Missionary Position: The Play(s) of Power and Identity in Performed Histories of California’s Colonial Era

Michelle R. Baron, University of California - Berkeley

A “National Undertaking”: Edward S. Curtis’s *The North American Indian* as Circulating Performance

Per Janson, Brown University

Performance and Identity in Contemporary Mexican Documentary Film

Elisa Lipkau, Universidad Nacional Autónoma de México

Circulation of the Devil in Contemporary Venezuelan Performance

Angela Marino-Segura, New York University

Performing the Missionary Position: the peculiar circulation of Motolinia’s account of the 1538 Corpus Christi pageant

Patricia Ybarra, Brown University

B23 Modernity, Folklore and Transcultural Possibilities

Seminar Organizer: **Liyan Shen**, Indiana University, Bloomington

This panel is to explore how the Chinese modernist writers adopted folkloric elements and folktales in their writings and how they endeavored to constitute an alternative modernity (or post-modernity) by exploiting traditional folklore and, meanwhile, by also importing some of the narrative techniques of Western modernist texts. We can easily find instances in Yu Hua’s *To Live*, which begins with a young man’s journey to collect folk songs and his encounter with the old man Fu Gui, as well as in the writings of the May Fourth Folklore Movement and the writings of many other avant-garde artists in the 1980s in China. How do these writers combine these elements with new thoughts, perspectives and narrative devices? Is the reinterpretation, transformation or modernization of these folktales a way for modern Chinese writers to articulate a discourse which is different from that of the Western modernity, and which is more indigenous and able to penetrate into something very traditional and local, while also trying to trigger something very new and unexpected? Do other examples of folklore in modern literature (such as Latin American Magic Realism) share similar features? Could we explore these questions in a global context? This panel welcomes papers that address modernity, folklore, and accordingly, any transcultural possibilities stimulated by the

combination of these two.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Liyan Shen**

PSP 1

The Mosaic of Chinese Literary Modernity

Rujie Wang, College of Wooster

The Benighted and the Enchanted: Religion in Twentieth-Century Chinese Literature

Haiyan Lee, University of Colorado at Boulder

Revitalizing an Emasculated Nation: Gu Jiegang Charting China's New History in the Northwestern Borderlands

Nicole Barnes, University of California - Irvine

Colonial Modernity and Vietnamese Folklore

Ben Tran, University of California - Berkeley

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Haiyan Lee**

PSP 1

Ramcharitmanas to Dhnorai Charit Manas: An Overview on the Construction of Identity of an Indian and India

Ronita Bhattacharya, University of Georgia

La novela de la caña: Insular or International Phenomenon?

Danielle Smith, University of Virginia

"Borgès" as Megistus: Hermetic Shadows in the Enlightened Mirror"

Lucy McNeece, University of Connecticut

Apuntes on Orientalism in/and Latin American Literature

Gabriela Jauregui, University of Southern California

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room Chair: **Nicole Barnes**

PSP 1

Transnational Art as Revolutionary Discourse: Women dialoging with the 1930s Americas

Tabitha Morgan, University of Massachusetts - Amherst

Mythology, Identity and Modern Masculine Visuality

Chia-ju Chang, Trinity University

Latin American avant-gardes & modernization. 1922: Gironde vs. Vallejo

Jose I. Padilla, Princeton University

The Search for Extra-textual Life: Transcultural Narration in El hablador

Mileta Roe, Simon's Rock College of Bard

Folkloric Elements and Avant-garde Fiction: Yu Hua's "One Kind of Reality" and "World Like Mist"

Liyan Shen, Indiana University, Bloomington



B24 No Place Like Home: Longing, Belonging, and the New Global Nomadism

Seminar Organizers: **Timothy Wilson**, University of Alaska - Fairbanks & **Alexandra Fitts**, University of Alaska - Fairbanks

Identity has long been associated with place. Waves of immigrants to countries like the United States altered local culture, but also inevitably assimilated it, and most new citizens would never again return to the home they left behind. But in today's world of open borders, cheap flights, and instant messaging, more people are able to move freely and go home again-or can they? From political émigrés to economic migrants, and from the opening of borders to the crumbling of old walls and regimes, individuals world over are increasingly transient and bi-cultural. In the no man's land of airport security and border crossings, how do such modern nomads create their identity or identities?

This seminar will explore the cultural acts that give testimony to longing, belonging, and new senses of identity. Possible genres and topics include fiction, memoir, poetry, music, theater, and film.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Timothy Wilson**

CM 2

Neither Here nor There: Coming of Age and the Journey "Home"

Alexandra Fitts, University of Alaska - Fairbanks

De la casa al trabajo y del trabajo a la casa: la rutina de los brasileños en Japón y los puertorriqueños en Nueva York en la narrativa de Natsuo Kirino y Ana Lydia Vega.

Sara Maria Rivas, Georgetown College

A New Narrative of Senegalese Immigration: Fatou Diome's *Le Ventre de l'Atlantique*

Mahriana Rofheart, Rutgers - State University of New Jersey

How many ways to leave your country? On exile and not belonging in the work of Alejandra Pizarnik

Ben Bollig, University of Leeds, UK

Writing 'Home at the Edge of the World': Meena Alexander's Transnational Poetry and Memoirs

Lavina D. Shankar, Bates College

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Alexandra Fitts**

CM 2

Tex-mess? North and South in the musical style(s) of singer(s) Kevin Johansen and Quebin Yojansen

Timothy Wilson, University of Alaska - Fairbanks

Landscape and Belonging in the Americas

Sarah Casteel, Carleton University

Refuge and Contamination: Blunt and Poussin

Tamar Abramov, Harvard University

The 21st Century Western: Privileged Imaginary Space for Cultural Nomadism?

Anne M. Kern, Purchase College - State University of New York

What's the Matter with "M"? Horie Toshiyuki Addresses Multi-sensorial Multiculturalism in Paris, circa 1995

Atsuko Sakaki, University of Toronto

B25 Formal Considerations: Violence of/against Representing the Real

Seminar Organizer: **Steve Buttes**, University of Illinois at Chicago

One of the most salient features of modern Southern Cone literature highlighted by critics is the way in which it seeks to represent and engage with the real. Whether it is addressing changes brought on by modernization, creating a Latin American subjectivity, rejecting traditions of state sponsored violence or addressing current realities of economic inequality, writers have created a tradition of confronting changing social and economic realities through their literary representations. Formal and generic considerations, however, inevitably mediate, enable or prohibit an effective engagement with the reality these writers seek to represent. The present panel seeks to explore the way in which "the literary" questions, addresses and resists societal and economic

changes while also questioning the limits of, and some cases the violence committed by, literature which attempts to represent and resist real social inequality.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room HI 2 Chair: **Emilio Sauri**, University of Illinois at Chicago

Readers turned Voyeurs: La invención de Morel and the Loss of The

Fiorella Cotrina, University of Southern California

National and Literary Perspectives: Cortazar and the ideology of form and politics of identity

Eugenia Demuro, University of Sydney

Ramón Díaz Eterovic y Roberto Bolaño: rearme y desarme del relato policial latinoamericano

Mabel Vargas, Universidad de Chile

“Haciendo verdad un modelo literario y literaria una forma de verdad”: La sociología literaria de Sergio Chejfec

Steve Buttes, University of Illinois at Chicago



B26 Changing the Name of the Game: Language, Translation and Gender

Seminar Organizer: **Steve Buttes**, University of Illinois at Chicago

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room HI 2 Chair: **Steve Buttes**

Citas(+)instantáneas: la fotografía como traducción y transgresión en “Las babas del diablo” de Julio Cortázar

Ivonne Saed

Fantasizing the Feminine: Sex and Gender in Donoso’s El lugar sin límites and Puig’s El beso de la mujer araña

Jessica Burke, Hamilton College

Lenguaje y revolución en la Venezuela actual

Juan Carlos Pérez Toribio, Universidad Simón Bolívar



B27 Re-Imagining and Re-writing Slavery

Seminar Organizer: **Nandini Dhar**, University of Texas at Austin

In Fred D' Aguiar's novel "Feeding the Ghosts" Simon, the white working-class youth who has worked as the cook's assistant in a slave-ship, makes a telling observation. As he ran through a crowded lane in Liverpool, England Simon begins to rethink the possible links between the everyday life in England and the slave trade. The omniscient narrator of the informs us of Simon's thoughts, "He had seen the price of every cup of coffee or dram of rum, every spoonful of sugar, each ounce of tobacco. He reckoned, going by this last voyage of a slave ship were counted, for each cup, each spoonful, every ounce of tobacco, an African life had been lost"(D' Aguiar 176). Indeed, an attempt to take into consideration the history of the colonial slavery and slave-trade, forces us to reconsider the ideological and political nature of the capitalist modernities in Europe, Africa and the Americas. Beginning from eighteenth century, slavery has been a contentious issue not only within the economic and political realms of Europe and the Americas, but has been an important part of the history of cultural and aesthetic representations. While one can point out to a large body of abolitionist literature as well as pro-slavery narratives, a big part of that history of representation has been dominated by the enslaved people themselves. Generally categorized and classified as "slave-narratives," or "slave autobiographies," Olaudah Equiano, Juan Francisco Manzano, Mary Prince and Fredrick Douglass represent that particular tradition. However, the aim of this seminar is not to revisit the eighteenth and the nineteenth century narratives once more. Rather, this seminar aims to re-examine the resurrection of the form of the slave-narratives at the hands of the twentieth and twenty-first century writers and artists. Dubbed by the African-American critic Bernard Bell as the "neo-slave narratives," these narratives have brought into the public sphere certain questions regarding the relationship between modernity, colonialism, race, trauma, slavery and history-writing. Such a phenomenon has also prompted the cultural theorists to examine the political implications of the process. For example, Paul Gilroy in his book "The Black Atlantic: Modernity and Double Consciousness" observes that the re-examination of the material and representational histories of slavery forms a key element of the African diasporic modernisms and the specific forms of "minority modernisms" they embody. While Gilroy's analysis specifically takes into account the body of African-American texts, which have come to be known as "neo-slave narratives", and more specifically Toni Morrison's novel "Beloved," his analysis can be extended to other parts of the Black Atlantic as well including the Lusophone world, the Anglophone, Francophone and Hispanophone Africa and the Caribbeans as well as to different parts of Europe. Neither has the phenomenon been restricted to what Gilroy calls the "Black Atlantic" or exclusively to the black writers and artists-one can very well include Valerie Martin's "Property", Manu Herstein's "Ama" or Ryda Jacobs' "The Slave's Book" within the burgeoning body of neo-slave narratives. Visual artists like Faith Ringgold, Tom Feelings and Carrie Mae Weems, playwrights and performance artists like Robbie Macauley,

Lorena Gale and Rita Dove, filmmakers like Charles Burnett, Zeinabu Irene Davis and Haile Gerima, poets like Robert Hayden, Afua Cooper and Elizabeth Alexander have all attempted to re-examine the issue of slavery in their own works, thus exemplifying that this is not a phenomenon which is restricted to only the literary/novelistic tradition. Within the non-Anglophone traditions one can think of Maryse Conde's "Moi, Tituba, Sorciere", Andre Schwarz Bart's "La Mulatresse Solitude", Marta Rojas' "Santa Lujuria o Papeles de Blanco," Marcel Cabay's "Marie-Joseph Angélique, Incendiaire" and Micheline Bail's "L'esclave" as powerful examples of the genre which has carried the scholarly and literary discourse on slavery beyond the boundaries of US and the Anglophone world. It is also not impossible to think of numerous museum exhibitions on slavery as the variants of the genre, albeit in a different way. The "neo-slave narratives," whether literary, poetic, performative or visual, demand that we re-evaluate not only a vexed history of trauma and violence, but also urges us to re-consider the modern history of the representation of black bodies and selves. The question, that, then emerges, is that: to what extent does the "neo-slave narrative" tradition re-fashion the existing archive on slavery? Does such a literary tradition enable us to de-familiarize the representations of the enslaved as the mute subaltern which has dominated the history of both pre-slavery and abolitionist literatures? Can we, then, say that the neo-slave narratives have given birth to an alternative mode of history-writing? Scholars are invited to submit papers which would explore the emergence of the genre of "neo-slave narratives" across the national, linguistic or formal boundaries. Especially welcome are the papers which attempt to compare the neo-slave narratives emerging from two different national and/ or linguistic traditions and the papers which attempt to compare literary genres and non-literary genres, such as film, visual arts or museum representations. Questions that the contributions might address include but are not limited to:

–What were the choices made by the late 20th/21st century writers when they revisited the original slave narratives? –Is it possible to trace any "generic tension" between the original model of eighteenth and nineteenth century slave autobiographies and the rewritten neo-slave narratives? –Do the "neo-slave narratives" enable us to rethink the categories of "trauma" and "memory"? –Do the "neo-slave narratives" urge us to come up with a different model of Trauma Theory than the ones which have been informed by psychoanalysis and Holocaust Studies? –How has the "neo-slave narratives" been operative in the geographical and national contexts where the official-popular memory generally excludes the colonial past, e.g. in Netherlands and the Nordic countries? –How have the non-US Anglophone literary traditions embraced the form of "neo-slave narratives"? (For example, presenters can think of works from Great Britain, West /East/South Africa, Canada and the Caribbean) –How have the twentieth century non-Anglophone literary and artistic traditions, especially within the Black Atlantic, have responded to the questions of slavery? Are there any fundamental ways in which such works differ from their Anglophone counterparts? — Can we think of non-literary genres, eg, films, visual arts, museum exhibits as examples of "neo-slave narratives"? How do they differ from the more literary representations? –How do the neo-slave narratives trouble the existing archives? –Do the neo-slave narratives challenge the

conventional boundaries of the genre of historical novel? — Can the neo-slave narratives be considered as modes of alternative historiography? –Why the desire to go back to slavery in the era of transnational capital?

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Nandini Dhar**
NH 1

From Page to Stage: Uncle Tom's Cabin and Theater

Anna Stewart, University of Texas at Austin

On Amnesia in West African Literature

Laura Murphy, Harvard University

Re-Creating the Memories of Margaret Garner: Memory Studies and Theoretical Concerns

Naminata Diabate, University of Texas at Austin

Cultural Racism, Colonial Amnesia, and Cartoons: The Case of Denmark

Ursula Lindqvist, University of Colorado at Boulder

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Nandini Dhar**
NH 1

Comparing the Neo-slave Poetry of Rita Dove and Nancy Morejon

Marilyn Miller, Tulane University

Signs of modernity: historical progress and female slave agency in Jonatás y Manuela and Dessa Rose.

Nereida Segura-Rico, The College of New Rochelle

Que de sang dans nos mémoires

Amena Moinfar, University of Texas at Austin

Creole Nation": Race, Space, and Stereotypes in Lusophone Historical Fiction

Allison Crumly, University of California - Los Angeles

Crossing Borders: Narrating Slavery in Contemporary Black Writing in Canada and Quebec

Winfried Siemerling, Université de Sherbrooke

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **Amena Moinfar**
NH 1

Race, Visuality and Black Agency: Reading Michelle Cliff's "Free Enterprise" Against "The Slave Ship"

Saikat Maitra, University of Texas at Austin

Spiriting the Law: M. Nourbese Philip's Zong poems

Lily Cho, University of Western Ontario

"How to Find Myself in the Sea. How to Rise From It:" Re-Writing the History of a Gendered Black Atlantic in Fred D' Aguiar's Feeding the Ghosts

Nandini Dhar, University of Texas at Austin

Sadism and Slavery: another viewpoint of the Haitian Revolution in All Souls' Rising

Julia Reineman, Southern University, New Orleans



B28 Savoring the Human/Tasting New Worlds

Seminar Organizers: **Elizabeth Richmond-Garza**, University of Texas at Austin & **Leah Feldman**, University of California - Los Angeles

Does taste shape human attempts to experience and envision our world? And could we ever agree what is in good/bad taste? Gusto, Vkus, Rasa, Geschmack, and Goût, among others, all name both tastes and the capacity to taste, the special sensual and sensory way in which the human knows and experiences the world. Aristotle, Kant and Bharata (among others) concentrated upon and worried about this term, one which both brings communities together and risks relativism. Today's globalism invites us to revisit it, gastronomically, aesthetically and ethically. Like the many flavors that blended as the "Old World" encountered the "New," this session seeks to explore the communities of taste, where sensual tasters are brought together, and to expand the limits of the human in spaces of free play, hospitality, and desire. How does the wanderer recover a home in tastes - transposing familiar savors of a dark memory into a new awakening? Or does the Self always encounter an Other, by and with whom he or she perhaps is renewed within the folds of an unfamiliar dialog. Using the trope of dining and consumption, of savoring and digesting, this session welcomes participants to the table where taste, gastronomic, aesthetic, and ideological, will be explored as a place where new worlds are created. The human becomes less isolated at the "inter-" of the collective table, which allows the individual to connect across the "trans-" and together with the "pan-."

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room HI 7 Chair: **Elizabeth Richmond-Garza**

Cultural Contact and the Contemporary Culinary Memoir: Home, Memory and Identity in Madhur Jaffrey and Diana Abu-Jaber

Jopi Nyman, University of Joensuu (Finland)

Unknown “Terroir”

Leah Feldman, University of California - Los Angeles

Erotics and the Cannibalism of Love and Knowledge

Heather Momyer, University of Louisiana - Lafayette

Mama’s Cooking is not always the Best (or is it?): Food as a symbol of the conflict of acculturation and of cultural assertion in the works of Andrea Levy and Gisèle Pineau

Njeri Githire, University of Minnesota - Twin Cities

A Researcher’s Self-study: Production, Consumption and Mediumization of the Research/er

Jen-chieh Tsai, National Taiwan University, ROC.

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Leah Feldman**
HI 7

Hospitality and Surfeit in Wilde and Chekhov

Elizabeth Richmond-Garza, University of Texas at Austin

Buñuel’s Mexican Entomology and Borges’s Table Manners

James Ramey, University of California - Berkeley

Eating your dead: Rituals of Community in Nineteenth Century Inter-American Literature

Jillian Sayre, University of Texas at Austin

Watch Them Suffer, Watch them Die: Depictions of African Mothers & Motherhood in Famine Footage & in Fernando Meirelles’ The Constant Gardener.

H. Louise Davis, Michigan State University



B29 Separated at Birth? — Comparative Literature and the Logic of Kinship

Seminar Organizer: **Haun Saussy**, Yale University

From its inception ca. 1870, comparative literature has been torn between a genealogical and a classificatory model of its own operation. Kinship is either (a) the primary object of the discipline or (b) downgraded / promoted to the status of the figurative. This corresponds to a notion of social relations in which kinship, lineal or affinal, imposed or acquired, is no longer supposed to do the motivating or explanatory work performed by nations, ethnicities, classes, guilds, job descriptions, market segments and the like. This

panel aims to address kinship as theme, as organizing structure, as stake, as vehicle, as horizon. Where do we still see kinship (in all its forms and registers) informing the species and its communicative behavior? With what does kinship collide or collude? How far do the effects of its redefinitions (cf. marriage) go? Is it finally inescapable? In sum, what does this constraint liberate?

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Steven Yao**
CR 5

The Jacquard Loom of Kinship: A Thread Through Granet, Lévi-Strauss, Rubin, Goody and Butler

Haun Saussy, Yale University

Levi-Strauss and the Inhuman Structure of Kinship

Eleanor Kaufman, University of California - Los Angeles

Oedipus/Moses: Affect, Translation, and the Psychoanalytic Models of Kinship

Charitini Douvaldzi, Stanford University

The Exchange Student

Christopher Bush, Princeton University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Haun Saussy**
CR 5

Racial Abjection and "The Future American": The New Orleans Mulatto in George Washington Cable's *The Grandissimes*: A Story of Creole Life and Charles Waddell Chesnut's *Paul Marchand, F.M.C.*

Viki Rouse, Walters State Community College

Creolity Rather Than Kinship?

Bishopal Limbu, Northwestern University

Suspect Kinships: The Birth of Comparative Literature in (Post)Colonial French-Egyptian Translation, 1810–1834

Shaden Tageldin, University of Minnesota - Twin Cities

From the Language of Race to the Poetics of Ethnicity in the Rise of Asian American Verse

Steven Yao, Hamilton College

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **Christopher Bush**
CR 5

“‘Good for Nothing’: Roland Barthes, the oak, the monk, and the petit bourgeois”

Anne-Lise Francois, University of California - Berkeley

Kinship Literal and Figurative

Eric Hayot, University of Arizona

“Look-Alikes, Birthmarks, and Disowned Relations”

Jing Tsu, Yale University

B30 The Politics of Representation: Human Rights Violations, Witnessing, and Transnational Readership

Seminar Organizers: **Annedith Schneider**, Sabanci University & **Basuli Deb**, Michigan State University

In the discussion of human rights violations, the emphasis on violence and repression often portrays the violated as victims needing to be rescued by the “west” or by the rich “north.” Scholars and members of violated communities have challenged this representation to show how “victims” can be the site of both oppression and resistance. The drive is toward how texts, with their transnational readership, became sites of revitalization of the image of different victim groups as agents of their own history. Targets of human rights violations have turned against the elite politics of representation of human rights abuse which have depicted the violated as mere “victims.” In a classic example, the lower caste woman turned bandit turned Parliamentarian “Phoolan Devi” attempted to block the release of a film about her life produced by Channel 4 in the UK. In light of the vehement criticism of the cultural politics of the elite-subaltern relationship, this panel seeks to examine the politics of representation. Instead of confining ourselves only to the text, the panel will also examine how such representational politics inflects the political in the material world of human rights activism. Thus papers might also consider the influence of these texts on legal and public opinion, as seen in the courts, political discourse, and media. In other words, we would like to situate texts and textual traditions in the material politics of human rights and explore how textual representations of violence enable the disenfranchised to exert “pressure on sign systems that uphold existing political and moral hierarchies,” as Bishnupriya Ghosh says. Well-known examples include such texts as I, Rigoberta Menchu and India’s Bandit Queen whose circulation marked and influenced the real

world of activism, but the panel is open to discussions of texts from any cultural or linguistic context. Although we are looking forward to examining new interventions in this topic, the following questions might also suggest possible routes of exploration:

. How do we responsibly archive violence in postcolonial contexts so that we do not strengthen the imperial claim that certain juvenile nations need to be parented by others?

. How do we avoid commodifying violence for a global market thriving on profit from texts on postcolonial violence that enhance the self-righteous claims of the discipline of the “north”? Instead, how are we to mobilize sensitivity and accountability in a transnational readership that rallies against such violence? How can that readership cooperate in acts of resistance with the disenfranchised, thus avoiding a patronizing ideology of protection? . Is there an ethical imperative for writers and scholars depicting and studying violence in postcolonial contexts to trace how postcolonial violence is generated out of cumulative structures of oppression that place the pre-colonial, colonial, and postcolonial in a continuum as agents of violence? . Can the representation of violence in Northern Ireland, indigenous Australia, and the 9/11 and post-9/11 United States take us further than the literal and geopolitical connotation of “post-colonial” to re-signify the term itself? . How does integrating the “small” voices of women in the project of historical violence galvanize a politics of human rights representation that makes audible the “smaller” voices of children, the aged, and the disabled during geopolitical upheavals? . Can historic injustice against certain communities be addressed within the boundaries of the post-conflict nation-state, or is the only forum for reconciling the rights of violated groups with those of the state the transnational venue of human rights politics?

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room HI 6 Chair: **Annedith Schneider**

Choral Testimonials and Maya Authorship—Destabilizing the Western Voice in Human Rights Discourse

Claret Vargas, University of Miami

Songs and Sentences of the Drapchi Prison Nuns

Alexandra Schultheis, University of North Carolina - Greensboro

Feminist Reception of Female Circumcision in the work of Arab Feminists

Danielle DeMuth, Grand Valley State University

Extreme Measures: Suicide and Human Rights

Jared Stark, Eckerd College

The Untold Stories of Women in Post-Apartheid South Africa: Truth and Reconciliation in David’s Story and Red Dust

Basuli Deb, Michigan State University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Basuli Deb**
HI 6

The Economics and Politics of Authenticity in Traumatic Literature

Bunkong Tuon, University of Massachusetts

The Politics of Appropriation: Writing, Responsibility, and the Specter of the Native Informant

Sharareh Frouzesh Bennett, University of California - Irvine

Bandeiras Palidas: Anil's Ghost, Human Rights and Elitist Readings of the Dead

Mark Estante, University of Wisconsin - Madison

Representation as Memory: Literary Justice in Postcolonial Algeria and France

Annedith Schneider, Sabanci University

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chairs: **Annedith Schneider & Basuli Deb**
HI 6

Rwandan Witnesses Retort: Documentaries & Testimonials of Post-Genocide Rwanda

Madelaine Hron, Wilfrid Laurier University

Living in the Awakened Dark: Race, Poverty, and Genocide in Edwidge

Danticat's *THE FARMING OF BONES*

Elizabeth Swanson Goldberg, Babson College

Apartheid Spectacle: The Drama of Race in South Africa

Marian Eide, Texas A&M University

GovernMentality

Jeanne Colleran, John Carroll University

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B31 The Popular Avant-garde

Seminar Organizer: **Renee Silverman**, Oberlin College

While the avant-garde is customarily thought of as removed from the realm of the popular, in reality popular art and certain types and practitioners of avant-garde literature, visual art, and cinema have regularly drawn upon each other. Fertile exchanges between the avant-garde and popular culture have enormous potential for political change, apart from elitist manipulations of mass culture from above. This seminar invites proposals about avant-garde works that use textual, visual, or musical

forms borrowed from popular art to create their political and social edge. We will attempt to answer the following questions: In what ways and under what political and social conditions do avant-garde artists use forms peculiar to popular art? How can borrowing popular forms create a political edge? What are the cultural consequences of incorporating popular forms into avant-garde works? Is there life beyond mere quotation and empty gestures towards cultural authenticity? This seminar broadly construes its object of study as beyond the “historical” or “modernist” avant-garde, so as to include work not necessarily contemporaneous with modernism. We will place special emphasis on twentieth- and twenty-first-century experimental literary texts, visual art, cinema, and music, including examples of interdisciplinarity. Of particular interest are papers that examine non-Western and non-European avant-gardes as well as avant-garde work from geographical locations traditionally conceived as peripheral to Europe, such as Spain and Portugal, and Russia and Eastern Europe. Especially welcome are proposals that deal with Mexico, the Caribbean, Central and Latin America, and transatlantic Hispanic culture. Depending on the particular content of the papers to be included on the seminar, we will explore the ways in which, in these liminal spaces, the crossing between popular art and the avant-garde can take on special political urgency or become particularly responsive to the social needs that popular cultures fulfill.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Renee Silverman**

CA 2

“Not Reactionary, Just Late”: Ariano Suassuna as Brazilian Modernist

Kirsten Ernst, Middlebury College

Huidobro, Cagliostro: Demiurge as Mage

Alexander Starkweather Fobes, University of Colorado at Boulder

Duchamp in Buenos Aires: the Unhappy Readymade

Lori Cole, New York University

DADA in Zürich, DADA in Bucharest: The Performative Politics of the Avant-Garde

Cosana Eram, Stanford University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Renee Silverman**

CA 2

Giménez Caballero, the Virgin Mary, and Other Popular Topics

Maria T. Pao, Illinois State University

A Revolution of Shadows: Film, Literature, and Social Changes in Mexico during the Twentieth Century

Rafael Hernández Rodríguez

Reading Friere in London: Jo Spence's Photographs and the Popular Imaginary
Siona Wilson, College of Staten Island - City University of New York
Apocalypse Always in Art Spiegelman's In the Shadow of No Towers
Jennifer Cho, George Washington University

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room CA 2 Chair: **Maria T. Pao**

Venezuelan Avant-Garde Poetess: María Calcaño's Use of Erotic and Popular Language

Giovanna Montenegro, San Francisco State University

The Lyric Transformation of the Spanish Avant-Garde: Music and Poetry in Gerardo Diego

Renee Silverman, Oberlin College

Popular Anthropology: Dance, Race, and Katherine Dunham

Kirsten Strom, Grand Valley State University

Appropriation in reverse; or, what happens when popular music goes dodecaphonic

Durão & Fenerick, University of São Paulo

B32 **Trans/National Cinephilia**

Seminar Organizers: **Monika Mehta**, Binghamton University & **Anupama Prabhala Kapse**, University of California - Berkeley

Recent discussions of cinephilia have been concerned with media transformations and the emergence of new technologies and modes of film viewing. The bulk of discussions on cinephilia usually focus on the Euro-American context with occasional references to a few non-western directors whose work is circulated through festival venues. Historically, the narrative of cinephilia begins with France and then moves on to the cultural exchanges between Europe and the U.S. from 1950s onwards. Moving away from these venues, this seminar foregrounds new circuits of film viewing, sharing, owning and performance. We focus on cultural flows that scatter and foster cinephilia across nations, locales, genres and new media. We invite submissions which examine how the cinema continues to engender new audiences and new thrills across nationality, locale and genre by reinventing its technology, its systems of address and forms of audience mania. Some topics that the submissions may investigate include global media spheres, new media, spectatorship and film taste.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Sangita Gopal**
EC 4

Trafficking in the Archives: Remixing across, between and through Nations
Dale Hudson, Amherst College & **Patricia R. Zimmermann**, Ithaca
College

Colonial Connections: The Racial Unconscious of Euro-American Cinephilia
Sabine Haenni, Cornell University

Musical Migrations in Contemporary Diasporic Cinemas of Europe
Angelica Fenner, University of Toronto

Kikar Ha Halomot/Desparado Square: A Sangam/Confluence of cinephilia, love
story and the transnational
Monika Mehta, Binghamton University, University of California -
Berkeley

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Monika Mehta**
EC 4

Look Back at Bombay: Bollywood, Filmlove and Other Media
Sangita Gopal, University of Oregon

Egyptomania or Cinephilia: The Lumière Brothers in Egypt
Michael Allan, University of California - Berkeley

Cine-Love, Gastrophilia: Bollywood Inspired Tastes
Anita Mannur, Denison University

Fatal Love: Cinephilia and the Death of the Secular in Manil Suri's Death of
Vishnu?
Sheetal Majithia, University of Pennsylvania

Sunday, April 22nd, 11:00 a.m. - 1:00 p.m.

Room Chair: **Monika Mehta**
EC 4

Hablemos de cine(filía) peruana: Film Journals and National Cinema in Peru,
Then and Now
Jeffrey Middents, American University (Washington, DC)

Transnationalism and Cinephilia: Bringing down cultural walls: Towards a
new imaginative approach to film criticism
Olivier Tchouaffe, University of Texas at Austin

The Role of the bonimenteur in West African Film Reception
Vincent Bouchard, Université de Montréal

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Birger Vanwesenbeeck**
HC 3

Transgressing Genre in Early Modern Emblem Books of Iberia

Aaron Ilika, University of Pennsylvania

PENDULUM MUSIC and Joyce's "Nausicaa:" Mirages, Prisms and Feedback

Dylan Parry, State University of New York at Albany

The Body as Canvas: Painting, Performance Art and Theater in Paloma
Pedrero's "Color de agosto."

Elizabeth Drumm, Reed College

The Canadian Verse Novel As Fin-de-Siècle Epic: Social Unrest and the 'In-
Between

Triny Finlay, University of Toronto

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **Iclal Cetin**
HC 3

Rabih Alameddine's I, the Divine: Writing Enabling Stories

Maria Mayr, University of Western Ontario, Canada

Vito Acconci's Frames of the Future-Anterior

Rick Reid, University of Southern California

Elfriede Jelinek's Postdramatic Theater in Der Tod und das Mädchen I-V

Christine Kiebuszinska, Virginia Polytechnic and State University

Art and Community in the Postmodern American Künstlerroman

Birger Vanwesenbeeck, Laval University

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B34 Transnational Modernism

Seminar Organizer: **Pericles Lewis**, Yale University

As a follow-up to successful seminars on "International Modernism," "Modernisms, Global and Local," and "Modernism, Nation, Empire," I am proposing a seminar on transnational modernisms. Topics include: modernism and war; international influence of avant-garde movements; transformations of modernism in various cultural contexts; modernism in Latin America; modernism in Africa.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Modernist Theaters of War**
HI 4 Chair: **Pericles Lewis**

Modernism, Cosmopolitanism, Perpetual Peace

Paul Saint-Amour, Pomona College

“Wyndham Lewis’s War on Terror”

Michael Mirabile, Reed College

Why We Own Things: Benjamin, Joyce, & Modernist Property

Ravit Reichman, Brown University

Le Pragmatisme: An American Philosophy in Paris

Lisi Schoenbach, University of Tennessee

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Translatio Modernorum**
HI 4 Chair: **Pericles Lewis**

El Week-end en Guatemala: Joyce, Asturias, and the “Mythic Method”

David Damrosch, Columbia University

Surrealism in the Jungle: Avantgarde and Ecocriticism

Ursula K. Heise, Stanford University

Home and Away: Hometown and Emigration in Joyce, Proust, Borges and Cortazar

Barry McCrea, Yale University

Off-Modern Ruins and Architecture of Freedom (Metamorphoses of the Avant-Garde from Russia to Latin America.)

Svetlana Boym, Harvard University

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **World Systems**
HI 4 Chair: **Paul Saint-Amour**

Socrates on the Modernist Stage

Martin Puchner, Columbia University

Embodiment and Embeddedness: J. M. Coetzee and the world system of books

Rebecca L. Walkowitz, University of Wisconsin - Madison

Transnational Modernism

Pericles Lewis, Yale University

en Littérature Comparée

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room Chair: **Jean Ehret**
NH 3

Las Casas Biblical (re)contextualization of the New World

Maggy Rodriguez, University of Maryland - College Park

Damien Hirst: el lenguaje bíblico a contracorriente de la Historia del Arte

Francisco López-Ruiz, Universidad Iberoamericana Ciudad de México

De España a América: Iconografía y Sincretismo en la figura de Santiago Apóstol

Maria Monica Vallin, Columbia University

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B36 Modernisms: Transpositions, Displacements, & Historical Intersections

Seminar Organizer: **Erin Williams Hyman**, Cornell University

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Erin Williams Hyman**
CR 4

Alexandrian Temporalities

Natalie Melas, Cornell University

“Ici on ne parle pas polonais”: The ‘interhuman church’ in Gombrowicz’s Trans-Atlantyck

John Kopper, Dartmouth College

Transpositions of Modernity: La Passante in Paris and the H-Blocks

David Lloyd, University of Southern California

When Life Imitates Art: Negotiating the Boundaries between Life and Art in Wilde’s A Picture of Dorian Gray and Schmitt’s Lorsque j’étais une oeuvre d’art

Heather Latiolais, University of Texas

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chairs: **Erin Williams Hyman & Erin Graff Zivin**, University of Pittsburgh
CR 4

Antonio Di Benedetto: más allá de lo dicho

Maritza Solano, University of Maryland - College Park

Interamerican Affinities: The Canon, the Fantastic, and Artistic Creation in the Short Fiction of Machado de Assis and Jorge Luis Borges

Rhett McNeil, Pennsylvania State University

Herrera y Reissig vis à vis Laforgue: Monstruosidad y enfermedad en la poesía modernista

Carolina Gomez-Montoya, University of Maryland - College Park

Gangotena en zona de traducción: poesía bilingüe en América Latina

Cristina Burneo, University of Maryland

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room CR 4 Chair: **Erin Graff Zivin**, University of Pittsburgh

Between Text and Context: Jane Austen's Northanger Abbey and the novel as commodity

Whitney Braun, University of California - Los Angeles

Discordant Histories: Napoleonic Anniversaries in Tolstoy and Flaubert

John Foster, George Mason University

Misrecognizing the Terrorist Threat: Discursive Contagion in the works of Dostoevsky and Conrad

Erin Williams Hyman, Cornell University

The Family Epic as The Bildungsroman (Transformation of the Genre in The Eighth Day by Thornton Wilder

Tatiana Barnett

Redemption as Deus ex Machina in The Pessoptimist by Imil Habibi

Rena Baroch, Ben-Gurion University, Israel

B37 Literature and Journalism

Seminar Organizer: **Luiza Moreira**, Binghamton University

The relations between literature and journalism offer an intriguing topic for comparative research, especially in the context of the Americas. When a study conducted in the United States blurs the lines between literature and journalism, it does not seem to fit easily or simply within the field of literary scholarship. In contrast, literary scholars from Latin America have devoted sustained attention to such links, exploring the crucial importance of periodical literature in the development of new forms of the novel and the construction of an audience for literature, or in providing a forum for writers to engage

in debates over nation and state. This seminar seeks to investigate the relations between literature and journalism, and further explore the diversity of approaches to the issue. What do these differences in perspective reveal about assumptions concerning the literary? or conversely, about contrasting conceptions of journalism? Historically, all through the Americas and elsewhere, influential Modern writers devoted much of their energy to the press. More often than not, journals and magazines were the space where their work was first published and reviewed. Does their literary work appear in a new light when considered in conjunction with their journalism? Does historical research into newspapers and magazines reveal unfamiliar aspects of canonical writers? Does it call attention to interesting writers whose work has so far escaped attention? What theoretical problems take shape when we seek to grasp the mutual implication of Modern literature and journalism? What consequences do such discussions carry for our understanding of the contradictions and unevenness of global modernity? These questions aim to suggest in broad terms the scope of this seminar. We welcome proposals for papers that focus specifically on one writer, canonical or not. Comparative papers with a diverse geographical focus are also welcome, as are theoretical discussions of the relations between Modern literature and the press.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Shaping Culture: Pan-American, Cosmopolitan, and National projects**
CR 2 Chair: **Vera Lins**

El poeta Joaquim de Sousa Andrade (Sousândrade), la prensa moderna y la desilusión del progreso

Francisco Foot Hardman, Instituto de Estudos da Linguagem (IEL),
State University of Campinas (UNICAMP), Brazil

Cultural Journalism under Getúlio Vargas

Luiza Moreira, State University of New York at Binghamton

El Universal Ilustrado y el campo cultural en Mexico

Danny Anderson, University of Kansas

Journalism, art and politics: Gilberto Freyre in the 1920's

César Braga-Pinto, Rutgers – State University of New Jersey, New
Brunswick

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Narrative Interplay: The Writer and the Journalist**
CR 2 Chair: **César Braga Pinto**

World News, Allegory and Memory in Machado de Assis

Jussara Quadros, Princeton University

Journalism and the construction of the image of the writer in Aluísio de Azevedo's Naturalist novels

Orna Messer Levin, Instituto de Estudos da Linguagem (IEL), State University of Campinas (UNICAMP), Brazil

Novels in Newspapers: The Serial Novel in the Transmission of National Models Across Europe and the Atlantic

Amy E. Wright, North Carolina State University

Between Novelistic Structuration and Factual Accuracy: In Cold Blood and Crónica de una muerte anunciada as Laboratories for the Relation between Literature and Journalism

Nathalia Jabur, King's College London

Postmemory and Postliterature in Luis A. Urrea's Narrative Journalism

Franklin Rodriguez, State University of New York at Binghamton

Sunday, April 22nd, 11:00 a.m. – 1:00 p.m.

Room **Exploring the 20th century**

CR 2 Chair: **Luiza Moreira**

Art Criticism and Journalism

Vera Lins, Federal University of Rio de Janeiro

Drifting Along Lines of Escape: Joan Didion's 'Geography Is Destiny'

Isabelle Meuret, Free University of Brussels, Belgium (Université Libre de Bruxelles)

The Seated Scribe: Al-Katib Al-Masri Magazine and the National Culture of Modern Egypt

Christopher Micklethwait, University of Texas at Austin



B38 Writing Common Ground: Cultural Practices and Theories of Affinity

Seminar Organizers: **Marike Janzen**, Eastern Mennonite University & **Jennifer Hosek**, Stanford University

Cultural theory that has emerged in the wake of modern emancipatory social movements often employs notions of identity grounded in difference. This raises the question of how to theorize actual, historical practices of political affiliation and collaboration across boundaries of North and South. In light of interrogations of colonial discourse and a privileging of the situated subject, what happens to the potential of transnational solidarity as a method of political change? How can differently situated cultural subjects effect a collaboration? This line of questioning intervenes in the following paradox: in grassroots politics, people have and do practice solidarity. Yet theorists often assume the impossibility of authentic connections across precisely those uneven social power structures that are being challenged. This panel seeks to explore what remains of the potential for creating change through parallels and similarity; through speaking very close to and listening to the ones deemed one's neighbors. We particularly invite papers that explore theoretical debates about the possibilities for global elective affinities by mapping concrete instances of these cultural practices. Topics could include (but are not limited to) explorations of transnational alliances based on commonalities, investigations that question bases for alterity, or reinterpretations of common conceptions of self and other.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room **Writing Common Ground I: Can the Specific yield Multitude?**
CR 3 Chair: **Marike Janzen**

Trials of the Past, Poetics of the Future: Hans Magnus Enzensberger's
Transnational Politics of Expression

Jennifer Hosek, Queens University

Ethically representing the suffering Other: The visual documentation practices
of Canadian transnational solidarity activists

Mahrouse Gada, University of Toronto

TeleSUR: the voice of the subaltern?

Tania Alvarez, Ryerson University

On Common Ground and Common Markets in Edouard Glissant's Novels

Eric Prieto, University of California - Santa Barbara

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room **Writing Common Ground II: Can Positionality yield Commonality?**
CR 3 Chair: **Jennifer Hosek**

Messenger Writers as Methodology: Anna Seghers and Alejo Carpentier in the Cold War

Marike Janzen, Eastern Mennonite University

The Transatlantic poetics of Spanish Civil War: Auden, Hughes, Guillén y Neruda

Cecilia Enjuto Rangel, University of Oregon

In(ter)ventions of Other Women: Flora Tristan and Spanish American Feminism

Elizabeth Erbeznik, University of Texas at Austin



B39 Trauma, Memory and Multitude-Globalizing and Transnationalizing Memory

Seminar Organizer: **Carlos Amador**, University of Texas at Austin

Contemporary scholarship on memory emerged in the 1980's and 1990s to account for the aftermath of a overwhelming series of political assaults on national consciousness- The Holocaust, South African Apartheid, Argentina's Dirty War, and the overwhelming number of Latin American engagements with politically motivated brutality- and has consistently struggled to understand and account for the relationship between representation, suffering, and the personal experiences of violence. Under the rubric of coming to terms with traumatic violence, scholars have contributed much to the understanding of how representations of all aspects of political life function -from the monumentalization of trauma to the personal narrative of victims. While much scholarship on memory and trauma has served to identify the ways in which political violence, traumatic suffering, and memory have crossed with national identity and the production of nationalist semiotics, this seminar proposes to use Hardt and Negri's theoretical framework of Multitude and Empire to disrupt national limits and break ground toward transnational discussions of trauma, memory, and representation. The concept of Multitude allows for the conceptualization of a transnational space for scholarship and memory, opening up discussion for a move away from nationalisms to a pan-affective or biopolitical reckoning with representations of trauma and practices of memory. If seen under the light of Negri and Hardt's biopolitical theorizing, traumatic memory might be a unique manifestation of the contemporary state of biopower and the

control of empire. That is, if re-theorized from the perspective of *Multitude and Empire*, traumatic memory seems to speak to the crushing reality of a symptomatology of the postmodern biopolitical landscape rather than simply to national and individual memory. Traumatic memory is a global reckoning at the level of affect and representation that seems to further Negri and Hardt's claim of the commonality of political experience under Empire. Scholars are invited to submit papers that cross national borders to conceptualize trauma and memory as an part of the biopolitical assault of the contemporary era. Also welcome are creative pieces that seek to bridge the national confines of memory and trauma and address the new productions of subjectivities that *Multitude and Empire* imply. Especially welcome are case studies comparing literatures of trauma, memoirs, autobiographies, or any other creative medium. The main thrust of this seminar is to unite scholars of the literatures of trauma and memory, and creative artists in an attempt to use Negri and Hardt's theoretical framework to create new paths for scholarship on memory and trauma that challenges national or nationalist conceptions of memory and trauma. Questions that contributions might address include but are not limited to: - Is there a biopolitics of memory? - How to renegotiate memory and justice in the era of Empire? - How to read traumatic memory as a transnational phenomenon
Justice and memory under *Multitude and Empire* - Comparatism, trauma, and new democratic forms of memory

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room
MSS

Chair: **TBA**

- 1 War trauma and the elegy: Transnational memory and silences
Margaret R Higonet, University of Connecticut
- Momentum of Memory: Reading the 02/25/05 Law and Memories of the Algerian War
Charlotte Geniez, University of Connecticut
- Transnational Fantasy: Bernward Vesper's Terror Trip
Andrew McCann, Dartmouth College
- Involuntary Stories: the traumatic assault of everyday life
Mikhal Dekel, City College of New York - City University of New York
- Representations of the biopolitics of torture in *Dos Veces Junio* and *El arma en el hombre*: Toward a transnational conception of the biopolitics of state torture in Latin American literature
Carlos Amador, University of Texas at Austin

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Carlos Amador**

MSS

1 The Creature and the Sovereign: Animals, Religion, and the Politics of
Testimony in Yann Martel's "Life of Pi"

Arne De Boever, Columbia University

Not (Yet) Speaking to Each Other: Jamaica Kincaid and the Politics of Speech

Lincoln Shlensky, University of Victoria

Waking to the Dream: Working Through the Repression of Multitude in
Coetzee's *Waiting for the Barbarians*

Matthew Hadley, University of Minnesota

You Ache in Me: Melodrama and the Safekeeping of the Other in Isabel
Coixet's *The Secret Life of Words* (2005)

Annabel Martín, Dartmouth College



B40 Translation: theory, practice, pedagogy

Seminar Organizers: **Mary Ann Frese Witt**, North Carolina State University &
Joshua Miller, University of Michigan

In this seminar, we propose to examine and discuss both theoretical and practical issues of translation, including pedagogy (the teaching of translated texts), the experience of translating, and theories of translation from various cultural traditions. We encourage submissions dealing with a wide range of languages and historical periods.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Joshua Miller**

CA 4

Reading Translations, Misinterpreting Causes and Effects

Emma Kafalenos, Washington University in St. Louis

Teach the translation

Mary Ann Frese Witt, North Carolina State University

Pain and Pleasure of Translating Premodern Fiction

Valeria Finucci, Duke University

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Mary Ann Frese Witt**
CA 4

The Translation of Silence, the Silence of Translation

Leeore Schnairsohn, Princeton University

What We Talk About When We Talk About Dirty Realism in Spain

Cintia Santana, Claremont McKenna College

Images, Ill Seen Ill Said, of Ireland Lost: Samuel Beckett's Return to the Mother Tongue

Ann Banfield, University of California - Berkeley

Writing Autism

Kathleen Haney, University of Houston - Downtown

The Politics of Temporality and Translation in Multilingual U.S. Narratives

Joshua Miller, University of Michigan



B41 From Mappamundi to Metaphor: Cartographies and Representation

Seminar Organizers: **Tabea Linhard**, Washington University in St. Louis & **Stephanie Kirk**, Washington University

This panel seeks to interrogate and reveal the intimate and often conflictive relationship between cartography and literature throughout history. Maps may be readable or unreadable, maps may guide or confuse, maps establish and question limits, maps include and exclude—briefly, maps are always a representation of the intersections among power, knowledge and geography. Our seminar explores maps as both text and metaphor, ranging from the first global map to modern day guidebooks, from gendered divisions of domains to readings of the body, from constructions of community and identity to notions of enclosure and territorialization, or from discourses of empire to postcoloniality. Papers will address maps and mappings from different “national” cultures and historical periods.

Friday, April 20th, 11:30 a.m. - 1:30 p.m.

Room Chair: **Tabea Linhard**
HC 4

Mapping the Un-mapable: Un-enclosing the planet in...

Robert Marzec, State University of New York at Fredonia

Mapping Politics or the Chronicles of an Urban Landscape

H. Rosi Song, Bryn Mawr College

Mapping Imaginary Worlds

Ricardo Padron, University of Virginia

Hypergraphia: Territory, Terror and Textuality in Contemporary Asian Fiction

Nina Morgan, Kennesaw State University

Charting Knowledge and Power: The Libraries of Sor Juana and Bishop Palafox of Puebla

Stephanie Kirk, Washington University in St. Louis

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room Chair: **Stephanie Kirk**

HC 4

Mapping Riches; Primitivism and Denial of Coevalness in Visual Discourse about Mexico

Daniel Chavez, University of Kentucky

“Invented Cartographies: Reconstellating the Caribbean and Mediterranean Seas”

Mina Karavanta, National & Kapodistrian University of Athens

Narcogeographies: Literature and Drug Trafficking in Colombia and Mexico

Maria Fernanda Lander, Washington University in St. Louis

Linguistic Maps: Chicana/o and Mexican Cartographies of Language

Desirée Martín, University of California - Davis

Itineraries of Memory, Tours of Nostalgia: Mapping Jewish Spain

Tabea Linhard, Washington University in St. Louis



B42 Petrarca en la América Virreinal

Seminar Organizer: **José Pascual Buxó**, Universidad Nacional Autónoma de México

Es notoria la decisiva influencia de Petrarca en la formación de la cultura literaria del Renacimiento español, en particular la de sus obras en lengua vulgar (toscana) y más concretamente de sus *Trionfi*. Esta serie de "visiones" relativas al transcurso de la vida humana, construidas de conformidad con el modelo de los desfiles triunfales de la antigua Roma, alegorizan los sucesivos triunfos del Amor (concupiscente), la Castidad, la Muerte, la Fama, el Tiempo y la Eternidad. Los *Trionfos* se tradujeron dos veces al español durante el siglo XVI: en 1512, en coplas castellanas, y en 1554, ya en endecasílabos de cuño italianizante; de ambas se hicieron repetidas ediciones que, desde luego, circularon por toda la América virreinal. El influjo de los *Trionfi*, no menos que del *Canzoniere*, no se redujo al ámbito de la producción poética, sino que se proyectó abundantemente al terreno de las artes figurativas, de modo que -al igual que en Europa- también en América sus temas dieron lugar a diversas versiones iconográficas, todas ellas cargadas de la intencionalidad filosófica y moral característica del poema de Petrarca. En la Nueva España ha sobrevivido un programa de pintura mural basado en dichos *Trionfos*: el de la Casa del Deán de Puebla, que data de fines del siglo XVI.

Saturday, April 21st, 11:30 a.m. - 1:30 p.m.

Room CP 1 Chair: **Karl Kohut**, Cátedra Guillermo y Alejandro de Humboldt, Colegio de México

Los Triunfos del Deán: riesgo y fortuna de la interpretación simbólica

José Pascual Buxó, Universidad Nacional Autónoma de México

De la Visión al Triunfo: estrategias imitativas del petrarquismo

Alicia de Colombí, State University of New York

Entrada de las Parcas de Pieter Coecke van Aelst en la Casa del Deán de Puebla

Helga von Kügelgen, Asociación Carl Justi

Resonancias del paisaje flamenco en los murales de la Casa del Deán

Elena Estrada de Gerlero, Universidad Nacional Autónoma de México



Round Table Session B43
Saturday 2-3:30pm

B43 ADPCL Round Table – The Art of Writing Successful Grant Proposals

Session Organizers: **Caroline D. Eckhardt**, Pennsylvania State University & **Corinne Scheiner**, Colorado College

This session, sponsored by the Association of Departments and Programs of Comparative Literature (ADPCL), presents three perspectives on opportunities for funding humanistic study and research, and on the characteristics of persuasive grant proposals.

Saturday, April 21st, 2:00 p.m. – 3:30 p.m.
(Light Lunch provided for the first 35 participants)

Room CP 1 Chair: **Caroline D. Eckhardt**

Panelists:
Pauline Yu, President, American Council of Learned Societies

Ross Shideler, Professor of Comparative Literature and Scandinavian, University of California - Los Angeles; Associate Dean, University of California - Los Angeles Graduate Division; NEH Reviewer

Tim Wright, Program Officer for U.S. Fulbright-García Robles Grantees COMEXUS



Stream C Friday & Saturday 4-6pm

C01 **A New Global Poetics? II**

Seminar Organizer: **Jacob Edmond**, University of Otago

This panel addresses the contested site of contemporary poetry from trans-, inter- and pan-national perspectives and in relation to the rise of globalization and to claims for the emergence of a new global poetics. Contemporary poetry and poetry criticism have been marked by claims and counterclaims regarding the emergence or otherwise of an international, transnational or global poetics from Marjorie Perloff's assertion of a transnational poetics of "radical artifice" and Charles Bernstein's controversial distinction between "idiolect" and "dialect" in discussing the "Poetics of the Americas" to Stephen Owen's negative appellation "world poetry" and the heated response it provoked from critics including Michelle Yeh and Rey Chow. This panel invites papers that explore these claims and/or that address how contemporary poetics contest the space between nations, cultures, languages, ethnicities and identities and between the local and global. It also welcomes papers that investigate the deployment of various traditions, from modernist and avant-garde to indigenous and anti-colonial, and how these relate to assertion or otherwise of various international, transnational or pan-national poetic affiliations. Possible topics include: Translation and "world poetry" . Poetic postmodernisms . Postcolonial poetics . 21st-century modernisms . Transpacific poetics . Pan-American poetics . Border poetics . Feminist and "post-feminist" poetics . Poetry's "imagined communities" . Poetry and the Internet . Transcultural and Creole poetics . Performance poetry . Publishing and "world poetry" . Diaspora poetics . Exile poetics

Affiliated Seminar: **A New Global Poetics I** (see A01)

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Ernesto Livon-Grosman**, Boston College

HI 1

Translating Omar Pérez (Cuba): Something of the Sacred, Silence, and the Name of the Father

Kristin Dykstra, Illinois State University

"In God We Trust": The Craft of Global Trade in Derek Walcott's Omeros

Omaar Hena, University of Virginia

Bio-Writing between Life and Death: Haroldo de Campos's "Galáxias"

Tomás Urayoán Noel, New York University

(Going?) There: Commemorating the Present in Etel Adnan's There: In the Light and the Darkness of the Self and of the Other

Teresa Villa-Ignacio, Brown University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Jonathan Monroe**, Cornell University

HI 1

A New State of Poetics: Reading Mourid Barghouti and Aharon Shabtai in Translation

Anthony Alessandrini, Kingsborough Community College - City University of New York

Berrigan's Sonnets as a System of Intimacy

Benjamin Lee, University of Tennessee

Exploding Allegory through Postcolonial Poetics: New Modes of Telling In Kalyan Ray's Eastwords

Sejal Sutaria, Monmouth University

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C02 International Forum: The Genesis of Comparative Literature: A Mexican Tributary: Djelal Kadir

International Forum

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room The Genesis of Comparative Literature: A Mexican Tributary

CR 5 **Djelal Kadir**, Pennsylvania State University

Moderator: **David Damrosch**, Columbia University

Respondents:

Daniel F. Chamberlain, Queens University, Canada

Federico Patán, Universidad Nacional Autónoma de México

Lois Parkinson Zamora, University of Houston

Enrique Pérez-Castillo, Benemérita Universidad Autónoma de Puebla

Luz Aurora Pimentel, Universidad Nacional Autónoma de México

Michael Schuessler, Barnard College

Silvia Spitta, Dartmouth College

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C03 International Forum: Beyond the Border: Trends in Comparative Literature outside the US: Dorothy Figueira

International Forum

This panel/round table brings together members of the International Comparative Literature Association from significant zones of Comparative Literature study to discuss trends in the discipline in their home countries. Two American ICLA members will introduce the discussion with information regarding movements popular within Comparative Literature in the States and the relative health of the field and shifts in its priorities in recent years. The representatives from European and Asian comparative literature associations will then reflect on the situations in their own countries.

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Beyond the Border: Trends in Comparative Literature outside the US
CR 5

Moderator: **Steven Sondrup** (Brigham Young University, Secretary ICLA)

Respondents:

Dorothy Figueira (University of Georgia, President pro tempore ICLA)

Ross Shideler (University of California - Los Angeles, Treasurer ICLA)

Manfred Schmeling (Universitaet des Saarlandes -Saarbruecken,
Vice President ICLA)

Jola Skulj (Slovenian Academy of Sciences and Arts, Ljubljana)

Eugene Eoyang (Lingnan University, Hong Kong)

Hans Bertens (Utrecht University)

Ken'ichi Kamigaito (Japan)

Inaga Shigemi (International Research Center for Japanese Studies)

Young-Ae Chon (Seoul National University)

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C04 (Neo) Orientalisms: Representing the Middle East

Seminar Organizer: **Mrinalini Chakravorty**, University of Virginia

This seminar will consider emergent questions about the poetics, politics, and practices of representation within a wide array of texts and contexts related to the Middle East. Assuming with Said that the epistemologies and imaginative geographies of Orientalism continue to be durable and powerful, the seminar will grapple with questions of methodology and critique that usefully challenge the uneven exchanges of power (political, intellectual, sexual, cultural, and ethical) that bolster Orientalist discourse. A broad rubric such as “(Neo) Orientalisms” that covers empire and expansionism in the Arab world from antiquity to contemporary times is meant to be suggestive of linkages between prior representations of Arab sovereignty and their deployment in modernity. Questions of representation for the Middle East in this moment are also troubled by the urgency of war, brutality, and American imperial ambitions in the region, and this seminar will be particularly attentive to such repressive structures of dominance. Equally, the seminar will be concerned with the efficacies of counter narratives and subversive practices that world the Arab situation in difference from (Neo) Orientalist stereotypes. Salient topics include: • Prohibitions and practice of Arabic • Linguistic identification as recalcitrant cultural practice • Religious pluralism and authenticity • Epistemologies of the secular and the divine • Palestinian historiography and censorship • War and autobiography • Arab diaspora and sovereignty • Migration, collective politics, embodiment and commodification • Nomadism and homoerotic desire • Feminist representation, nationalism, and modernity • Narrative genre and the formation of Turkish literature • Human Rights and Transnational Memoirs • Affective Orientalism and Transnational Representation

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Mrinalini Chakravorty**
EC 3

Repression and Resurgence of Arabic in Sixteenth Century Spain

William Childers, Brooklyn College - City University of New York

Nineteenth Century Ottoman Women Writers

Hulya Yildiz, University of Texas at Austin

Sorush, Religious Pluralism and the Modern Muslim

Banafsheh Madaninejad, University of Texas at Austin

A Turkish Gringo on the Other Side of the Border

Hivren Demir Atay, Binghamton University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Hulya Yildiz**
EC 3

Death, Debt, and the Dirty Politics of Diaspora: Concerning Arab Sovereignty in the West

Mrinalini Chakravorty, University of Virginia

“Unchained my Past”: Autobiographies of Palestinian Women

Yael Ben Haim Hazan, Ben-Gurion University

Terror, Empathy, and Trans/National Identification: The Case of Reading Lolita in Tehran

Theresa Kulbaga, Miami University of Ohio



C05 Characterizing the Celt: Post/Colonial Representations of Identity and Alterity

Seminar Organizer: **Paul Fox**, Zayed University, UAE

Papers are invited that examine representations of Celtic cultures and peoples expressed as a means to self-identification and as modes of colonial, postcolonial or exilic discourse. Submissions are welcome that employ various theoretical perspectives and explore different historical moments and geographical spaces. Panelists are free to examine single literary texts, literary and artistic movements, music, cartoons and caricatures, the visual arts, or any combination of the same. Papers are also welcome which discuss hybrid representations of post/colonized Celtic identities, such as Ulster Protestants, the Breton's relationship to France, the Galician's relationship to Iberia, the liminal position of Wales in relationship to England's conception of the United "Three" Kingdoms, the Celt as American immigrant or Australian convict, etc.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Paul Fox**
CA 1

Nature and the Irish: Landscape and Narrative on Ireland's Islands

Tim Wenzell, Seton Hall University

In Search of the Modern Celt: The Importance of Being James Joyce in Galicia

M. Teresa Caneda-Cabrera, University of Vigo, Spain

The Unbearable Lightness of Being in Patagonia: Re-imagining Welsh Identity and Celtic colonialism in the fiction of Malcolm Pryce

Ceri Gorton, University of Nottingham

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Ceri Gorton**

CA 1

The Yellow Kid, Hogan's Alley, and Outcault's Irish America

Ronald Bogue, University of Georgia

The Celtic Caliban: Beyond Manichaeism in Late-Colonial Literature and Visual Culture

Agata Szczeszak-Brewer, Wabash College

In the Racial Hinterland: Mixed Heritages and the Degeneration of Types in Arthur Machen's Gwent Stories

Paul Fox, Zayed University, UAE



C06 Cronistas del nuevo mundo: defensores o verdugos

Seminar Organizer: **Carmela Zanelli**, Pontificia Universidad Católica Del Perú

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Celia Rubina**, Pontificia Universidad Católica del Perú

HI 3

Who's a Barbarian?: Comparative Ethnology, Polemic and the Self in Las Casas and Montaigne

Christy Rodgers, San Francisco State University

Los discursos del colonizado en la textualidad andina

Francisco Robles, Universidad de Chile

Significados, acepciones y usos contradictorios del concepto de tragedia en los Comentarios reales del Inca Garcilaso

Carmela Zanelli, Pontificia Universidad Católica Del Perú



C07 Colonialismo y clasicismo: Articulando el espacio colonial: nuevas miradas a viejos documentos, literatura, historia, archivo

Seminar Organizer: **Ana María Huerta Jaramillo**, Benemérita Universidad Autónoma de Puebla

Articulando el espacio colonial, nuevas miradas a viejos documentos: este panel de 4 colonialistas presenta la posibilidad de asomarte a diferentes fuentes literarias e historicas para comprender mejor el sujeto colonial, sus planteos y las mentalidades de ese momento crucial en la formacion de Mexico. Desde el archivo municipal a la poesia sobresaliente de Sor Juana, entre las mujeres forjadoras de mundos polisemioticos, hasta la literatura novohispana gestada en esas interacciones, se pretende mostrar las diferentes areas y planteos en ese mundo particular del Mexico colonial.

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Carlos Hugo Zayas-González**
HI 3

La presencia de los cuatro elementos en la literatura novohispana

Ana María Dolores Huerta Jaramillo, Benemérita Universidad Autónoma de Puebla

Francisco Mendoza, poeta peluquero del siglo XVIII novohispano

Rosa María Alcalá Esqueda, Universidad de las Américas

Mujeres mexicas y novohispanas: intersubjetividades femeninas en el siglo XVI

Gladys Ilarregui, University of Delaware

El encanto es la hermosura, Sor Juana Ines de la Cruz

Beatriz Huerta Gutiérrez, Secretaria de Educacion Publica de Puebla



C08 Contemporary (Re)Presentations of Sor Juana Inés de la Cruz

Seminar Organizer: **Oswaldo Estrada**, University of Puget Sound

This panel analyzes contemporary (re)presentations of Sor Juana Inés de la Cruz (1648/51-1695), from an interdisciplinary perspective. Considered “masculine” by a few, “feminist” by others, Sor Juana from Colonial Mexico continues to appear more vibrant than ever in the artistic productions that focus on her multifaceted figure. Not only has she been quoted left and right by many Latin American writers, including Rosario Castellanos, Carlos Fuentes, and Rosario Ferré, but she now appears as the main protagonist of two novels written in English, Alicia Gaspar de Alba’s Sor Juana’s Second

Dream and Paul Anderson's *Hunger's Brides*. Her multifaceted figure emerges where we least expect it, as in happens in John Adams's musical composition *El Niño*. Although the Sor Juana archetype seems to be a constant in recent works by Mexican women writers, this panel examines the ideological implications of rewriting her works in the 20th century.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Veronica Grossi**
HI 5

Let No One Guess Her Sex: Sor Juana, Jesusa Palancares and the Mask of Androgyny

Linda Egan, University of California - Davis

17th Century Sor Juana as 20th Century Trope

Grady Wray, University of Oklahoma

Gender Transgression in the Writings of Sor Juana and Cristina Rivera Garza

Oswaldo Estrada, University of Puget Sound

Cómo escribir una novela sobre Sor Juana: Estrategias narrativas en *Hunger's Brides*, a Novel of the Baroque

Jeremy Paden, Georgia State University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Oswaldo Estrada**
HI 5

The "Sueno" by Angeles Romero

Veronica Grossi, University of North Carolina

Las dos Sor Juanas en *El Niño* de John Adams

Mario Ortiz, The Catholic University of America

Sor Juana Inés de la Cruz en y en el sistema educativo oficial de México

Benito Quintana, University of Hawaii - Manoa



C09 Magical Realism: An Experiment in the Interstices

Seminar Organizer: **Kim Sasser**, University of Texas at Arlington

Like much of postmodernism, magical realism embodies an experiment in the crossing of linguistic, cultural, ideological, and national boundaries, serving the comparatist as an ideal location for exploring interconnectedness. Magical realism has been formed from

variant locations and historical moments. Influenced by a modern 1920s movement of German painters, magical realism “boomed” as a postmodern literary movement out of Latin America in the 1960s. Though some Latino writers and theorists would have had magical realism identified as the exclusive property of their continent, the mode has since (and, arguably, previously) become an international phenomenon. Ideologically, magical realism is a clash between realism and postmodernism, empiricism and the sublime. It serves as a location of collision between colonist and native. Magical realism exists in the interstices and demands a comparative approach. This panel welcomes any paper which investigates these interstices in which magical realism exists and the literary and philosophical implications of the genre.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room CA 3 Chair: **Wendy Faris**, University of Texas at Arlington

The (Im)Possibility of Humanity in the Enlightenment

Yoshiko Anegawa, Pennsylvania State University

Myth and Migration: Günter Grass’s Novels of Magic Realism in a Global Context

Peter Arnds, Kansas State University

Magical Modernism and the female

Geetha Ramanathan, West Chester University

Shadowing the Sublime in Women’s Magic Realism

Janice Zehentbauer, Brock University

On the Verge of Transcendence: The Sublime in Okri’s *The Famished Road*

Kim Sasser, University of Texas at Arlington

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room CA 3 Chair: **Kim Sasser**

The Web and the Shadow: Magical Realism as Negative Representation in Eliade’s *With the Gypsy Girls*, Alcalá’s *The Transforming Eye*, and Pérez’s *La vida es silbar*

Monica Filimon, Rutgers - State University of New Jersey

Traumatic Representation in Günter Grass: The Dangerous Intersection of Trauma and History

Anna E. Baker, University of Virginia

The Fantastic and the Banal: The Expectations and Limitations of Magical Realism

León Berdichevsky, University of Toronto

Alternative Utopian Modalities in Communist Romania: Paideia and Magical Realism

Corina Kesler, University of Michigan

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C10 Intersections and Weaknesses in Latin American and American Studies: Reading “American” Literature Transnationally

Seminar Organizers: **George Handley**, Brigham Young University & **Deborah Cohn**, Indiana University, Bloomington

This panel invites papers that explore the relationship between hemispheric American studies, more traditional American studies, and Latin American studies. In recent years, the field of American studies has increasingly situated the U.S. in relation to Latin America, Canada, and the Caribbean. However, this new approach also raises questions about the limits of American Studies-or the lack thereof-and about dialogue with other, now more closely-related fields. This panel seeks to create a space in which (U.S.) Americanists and (Latin) Americanists who speak from locations on and across the borders of American Studies can address these issues in constructive conversation. What does it mean in practical, pedagogical, and intellectual terms to bring these fields together on mutually agreeable terms? To what extent does a hemispheric approach contribute to and/or question our understanding of both American Studies and Latin American studies? of U.S. literature and Latin American literature? To what extent does this approach demonstrate the limitations of scholarly approaches that are confined within the national or regional boundaries set by area studies? How does redefining the parameters of study of Latin American and U.S. literature as hemispheric rather than regional or national change our understanding of the literary production of both regions? Papers that analyze authors who have played or should arguably play a pivotal role in helping to address these questions are especially welcome.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Deborah Cohn**
HI 6

Introduction: **George Handley**

Teaching Difference in the Hemisphere: Comparative Literary Studies and Transnational Blindness

Elizabeth Russ, Southern Methodist University & **Suzanne Bost**, Southern Methodist University

Mapping the Re-mapping of the Americas

Dane Johnson, San Francisco State University

Calibanes caribeños en la literatura 'americana'

Raquel Gonzalez Rivas, University of North Florida

The Literatures of the Americas: Thinking beyond Nations

Patrick Imbert, University of Ottawa

Saturday, April 21st, 4:00 p.m. – 6:00 p.m.

Room Chair: **George Handley**

HI 6

Strategies of Cultural Appropriation in Walter Abish's *Eclipse Fever*

Michael Boyden, Harvard University

"P.E.N. and the Sword: U.S.-Latin American Cultural Diplomacy and the 1966 P.E.N. Club Congress"

Deborah Cohn, Indiana University, Bloomington

Whitman's "Song of Myself," the Mexican War and the Underside of the American Renaissance

Donald Pease (Jr.), Dartmouth College

Reading the National in Transnational Context: Anglo-American

Representations of Latin America between the World Wars

Aram Shepherd, University of North Carolina

Our Americas: The Curious Case of the Decline and Fall of Waldo Frank

Russell Cobb, University of Texas

C11 Long Distance Correspondence: The Translational Nature of Third Cinema II

Seminar Organizers: **Stuart Davis**, University of Minnesota & **Gabriel Shapiro**, University of Minnesota

In Fernando Solanas and Octavio Getino's "Towards a Third Cinema" (1969), an essay that spurred critical scholarship on Third World filmmaking, the filmmakers lay out a prescription for a cinematic model that would combat what they term the Western capitalist "System" of film production: "Real alternatives differing from those offered by the System are only possible if one of the two requirements is filled: making films that the System cannot assimilate and which are foreign to its needs or making films that directly and explicitly set out to fight the system". Third Cinema scholarship has

generally conflated these two options, arguing that “Third Cinema” exists as completely exogenous to First world film. Hence, most scholars overlook the continuous dialogue between Third Cinema and the paradigm it opposes ignoring the fundamentally dialectical and translative impulses of cinemas from the global south. As an alternative, our panel proposes that Third Cinema (defined as an oppositional movement against Western structure of film production, consumption and comprehension) represents an inherently translational form that both inherits and reformulates the cinematic language of Western film. We submit that although there are many examples of oppositional cinematic statements, the majority of them are made within the existing Western vernacular. Beyond considerations of “influence” that specific Western directors may have had on their counterparts elsewhere, we invite investigations of interstices and divergences, such as the influence of Neo-Realism on the films of Satyajit Ray, Ritwik Ghatak’s use of Soviet montage, appropriation/adaptation of stylistic elements and techniques of Expressionism and Film Noir in the mainstream works of Raj Kapoor, the influence of John Grierson and British Social Documentary on the Santa Fe Documentary School in Argentina, the impact of Dziga Vertov’s compilational cinema on Santiago Alvarez’s popular documentary shorts, and the perverse quotation of emblematic passages from French New Wave directors in the films of Ousmane Sembene. Submissions can focus on film form, translation, aesthetics, political-economy, narrative and other aspects pertaining to current conceptualizations of the translational nature of Third Cinema.

Affiliated Seminar: **Long Distance Correspondence: The Translational Nature of Third Cinema I** (see A23)

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Part IV: **Re-Appropriating Genre in Third Cinema**
 HI 7 Chairs: **Stuart Davis & Gabriel Shapiro**

Debonair Dev: Genre, Star Masculinity, and the Hindi Crime-Melodrama
Meheli Sen, Emory University

Marxist Historiography and Genre Appropriation in Humberto Solás’ *Lucía*
Paul Schroeder, University of Hawaii

One-way traffic? Selected allusions to Western cinema in African films of the 1960’s and 1970’s

Charles Sugnet, University of Minnesota

The Love Parade Goes On – Adapting Ernst Lubitsch in Postwar Hong Kong
Yiman Wang, University of California - Santa Cruz

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Part V: **Transnational Articulations in Third Cinema**
HI 7 Chairs: **Stuart Davis & Gabriel Shapiro**

Third Cinema and the Wrestling Film in the Indian (Bombay) and Mexican Cinemas

Valentina Vitali, University of Ulster, UK

Dream-peddlers and Cannibals: Bollywood and the Hollywood "Rip-off"

Blair Orfall, University of Oregon

Roads With No Beginnings: Sex, Nation, and the Search for Origins in My Own Private Idaho and Iracema.

Claudia Noguiera, University of Tulsa

Terrorism and Iconoclasm in Third Cinema Films

Elaine Martin, University of Alabama

C12 When Inter-American Hitchhikers, Naturalized Migrants and Locals Collide: Literary Intersections between Old and New in the Americas from 1492 to the 21st Century

Seminar Organizers: **Magdalena Edwards**, University of California - Los Angeles & **Claire Gallou**, College of the Holy Cross

This seminar seeks to explore the literary intersections, collaborations, appropriations and erasures that take place between what we might interchangeably call the "old" and the "new" worlds in the Americas (we borrow briefly from Elizabeth Bishop to ask, "which is which?"), from Nunavut to the Isthmus of Panama to Tierra del Fuego, from the first colonial settlements to the present. How do local, endogenous languages, literatures and cultures survive in "new," colonial and post-colonial, exogenous literary productions? Are they rekindled, translated, exploited, distorted, renewed? How do the issues of migration, travel and rooted-ness influence this relationship between pre- and postcolonial in the Americas? How has this relationship influenced the quest to understand, map and shape the region? Ezra Pound writes, in his Guide to Kulchur: "We do not know the past in chronological sequence. It may be convenient to lay it out anesthetized on the table with dates pasted on here and there, but what we know we know by ripples and spirals eddying out from us and from our time." Is this true of American literature at large, and to what extent? Possible topics include, but are not limited to: interactions between old and new seen or established by a specific author (Canadian, American, American Indian, Latin American), traces of an old literature or

language in a new one, poetic representations of American hybridity, literary exchanges provoked by travel in the Americas.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Magdalena Edwards**
CM 1

The Lonely Planet's Mexico: Real Places, Imagined Spaces

Frans Weiser, University of Massachusetts - Amherst

The Ordinary Seaman and the "World We Live In:" The Inter-American
Odyssey Narrative's Endgame

Michael Engle, University of Virginia

Tripping over the Border: The Hybridization of Drugs in "Modern," Trans-
American Shamanism

Peter B. Ford, Michigan State University

Specters of Cosmopolitanism and Colonialism: Questions of Travel in Elizabeth
Bishop and Toni Morrison

Allison Carruth, Stanford University

Elizabeth Bishop's & James Merrill's Adventures in Brazil and Their Roles in
An Anthology of Twentieth-Century Brazilian Poetry (1972), Part I

Claire Gallou, College of the Holy Cross

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Claire Gallou**
CM 1

Elizabeth Bishop's & James Merrill's Adventures in Brazil and Their Roles in
An Anthology of Twentieth-Century Brazilian Poetry (1972), Part II

Magdalena Edwards, University of California - Los Angeles

Against the Grain: Contemporary Maya Writers and the Making of a
Millenarian Literary Tradition

Gloria Chacon, University of California - Davis

Chalking the Images: Notes on Rock Art and Writing

Erica Olsen, Western Washington University

"The sun-beam and the shadow cannot mingle": Hope Leslie's Conflicted View
of Native Americans

Alison Betts, University of Arizona

Marxism, Myth, and Old/New Difference in Latin America

Jaime Hanneken, Columbia University



C13 Natural History & the Fabrication of Facts

Seminar Organizer: **Aaron Shackelford**, University of North Carolina - Chapel Hill

In her recent examination of natural history in colonial America, Susan Scott Parrish notes the way “complex, interwoven movements of knowledge and biota made America, not a naked continent awaiting European cloth - as many promoters of colonization represented it - but a place for the fabrication of facts that traveled eastward to avid consumers.” This seminar seeks to expand Parrish’s thesis by exploring the ways writers have confronted the natural history of the Americas. How have colonial expectations, cultural norms, and societal preconceptions influenced the ways scientific, literary, and journalistic texts reflect and convey conceptions of the plants and animals of the western hemisphere? In what ways do these conceptions still inflect our perceptions and understandings of the natural history of the Americas today? Papers across a wide historical and geographic spectrum are encouraged. How do we approach the role of plants and animals in early cross-cultural contact in the Caribbean? What are ways to read contemporary environmental or pharmaceutical rhetoric on the promise and importance of today’s tropical rainforests? When have specific genres played a greater or lesser role in these discourses? This seminar will strive for both historical and theoretical models for ways we may read and interpret the “fabrication of facts” crafted and inspired by the plants and animals of the Americas.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Aaron Shackelford**
EC 1

Here, We Imagine It Is a Poplar or Maple: Transatlantic Correspondence, Collections, and Curiosity in the Eighteenth Century

Megan Kuster, University of Nevada - Reno

Conversion and Crossing along the Dividing Line

Angie Calcaterra, University of North Carolina - Chapel Hill

National Literatures, the Brontosaurus, and an Uncomfortable Pillow

Sophia Estante, University of Wisconsin - Madison

Contesting the Unnatural Histories of Inter-American Deserts

Justin Halverson, Pennsylvania State University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Angie Calcaterra**

EC 1

Crevecoeur's Natural History in a New Nation

Aaron Shackelford, University of North Carolina - Chapel Hill

The Fossil and the Photograph: Capturing the Primitive in the Museum and Boarding School

Kyla Schuller, University of California - San Diego

Weeping Elephants, Sensitive Men: The Globalization of Affect and the Ecocritical Interpretation of Nature-Culture

Walter "Dana" Phillips, Towson University

C14 Transatlantic Encounters: Post-1989 Perceptions and Representations of North American and Eastern European Cultures in Literature and the Media

Seminar Organizers: **Letitia Guran**, University of Richmond & **Anca Holden**, University of Georgia

More than fifteen years after the demise of communism, a lot has changed in the North American and European perspective on the former communist countries. Granted that eight out of fifteen candidates have already been accepted in the European Union, and Romania and Bulgaria are expected to become members in January 2007, the former antagonistic image of the relationship between Eastern Europe and the "free world" has substantially changed. The late free exchange of information and scholarship between these two previously opposing poles of the world has been one the most powerful engines that fostered the change. As a result of this late intense interaction, a whole range of new literary works, historical, sociological, and political studies have started to reshape the ways in which ex-communist countries construct their image of North America and conceive of their own definition in relationship to it. Similarly, the manner in which North America considers its new partners from the Old Continent has been enriched and nuanced. Authors from former-communist countries, which still aspire to become part of the European Union and partners with North America, have started to address new issues arising from globalization and from the new transatlantic dialogue between cultures. This panel invites presentations that discuss problems and questions linked to theoretical approaches and literary analysis of post-1989 cultural representations of Eastern Europe from North American perspective as well as perceptions of North America from Eastern European perspective. Proposed questions

and topics for discussion and analysis include but are not limited to: -How has the free cultural interaction of the past seventeen years affected the ways in which prestigious authors and young writers from former communist countries understand themselves and the space they live in? -What new topics does literature and the media explore when attempting to construct the contemporary identity in the ex-communist area? - Has feminist, ethnic, and minority studies managed to build an audience in these countries? -What are the specific results of such scholarship and in which way are they similar to the tenets of these fields in North America? - Exploring the Eastern European communist past and the post-communist present from a North American perspective - (Re)evaluating North American culture from an Eastern European position (before and after the fall of communism) - Imaginary and real (re)turnings to Eastern Europe and to North America after 1989 - How does the demise of communism affect the writing of former East European exiles and refugee authors? What is new and what has changed in their perspectives on both their countries of origin and on their countries of adoption in North America? - What is the attitude of second-generation North Americans towards their Eastern European heritage?

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Letitia Guran**
CM 2

Utopia on a Human Scale in Jorge Semprún and György Konrád
Txetxu Aguado, Dartmouth College
Poetic Encounters with the Foreign: Hölderlin and Carlos Pellicer
Matthew Sang, University of Western Ontario

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Letitia Guran**
CM 2

Depicting Migrant Violence and Criminality in the New Europe
Ipek Celik, New York University
Country Doubles: The Effects of Filming _Cold Mountain_ in Romania
Monica Cure, University of Southern California
Changing the Event: Romania's Revolution and the Nature of the Image
Jolan Bogdan, Goldsmiths College, University of London



C15 Criminal Imaginaries: Transnational Capital and Moral Economies

Seminar Organizer: **Sze Wei Ang**, Cornell University

The notion of criminality calls to mind the state apparatuses required to control or eradicate such activities and the felons who perpetuate them. As such, discussions of the criminal figure imbricate discourses of the nation and its institutions. This seminar will look at who or what the nation-state criminalizes, and the relations of “criminals” to transnational capital. Those who run the risk of being labeled “criminals” include, but are not limited to, ethnic and/or religious Others, refugees, immigrants, migrant workers, religious clergy, activists and non-profit organizations. Additionally, the discourse of “good” and “evil” have been increasingly brought to bear on how we understand borders and travel. The seminar also hopes to examine ways in which transnational travel or movements in tension with the nation-state either incorporates and/or provokes the use of religious or moral language, and/or structures. Participants are encouraged to present on material that run from literary texts to film and other forms of media.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Chi-Ming Yang**
HI 8

Race, Religion, and Globalization within the Nation-State

Sze Wei Ang, Cornell University

Primitive Accumulation and Neanderthal Liberalism: Victor Pelevin, Gary Shteyngart and “Criminal” Eastern Europe

Natasa Kovacevic, Eastern Michigan University

Trafficking? Or Migration?: Consideration on the legality and the informality of the labor and migration

Hyunok Lee, Cornell University

Stephen Burroughs: Dis-integrated Character

Peter Jaros, Northwestern University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Sze Wei Ang**
HI 8

Property, Natural Law, and Maritime Criminality

Chi-ming Yang, University of Pennsylvania

England’s Excrements: Criminality and Early Modern Colonialism

Jan Purnis, University of Toronto

The Fugitive Slave Act: Criminalizing Runaway Slaves in Literature and Law
Veronica C. Hendrick, John Jay College of Criminal Justice
“To Counterfeit Fear”: South Carolina Negro Seamen’s Act and the Discursive
Afterlife of Manuel Pereira
Edlie Wong, Rutgers - State University of New Jersey, New
Brunswick

C16 Cultural Theory after 9/11: Cultures in Contact

Seminar Organizer: **Robert Doran**, Middlebury College

This panel is sponsored by the journal *_SubStance_*. This interdisciplinary panel brings together several contributors to a forthcoming special issue of *_SubStance_* entitled *_Cultural Theory after 9/11: Terror, Religion, Politics_*. In this panel we will attempt to grapple with the events of September 11, 2001 in the wake of the fifth anniversary of this event. The participants, all of whom are working within the framework of cultural theory, will offer theoretical models for thinking about the type of violence that goes under the rubric of “terrorism,” with a view toward showing how we can enhance our understanding of the post 9/11 world. Notions such as the “clash of civilizations” and “religious violence” will take center stage in a consideration of the anthropological, political, and social conditions that lead to planetary conflict.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room HI 9 Chair: **David Bell**, Duke University

After 9/11: Adorno, Agamben, Spike Lee’s *The 25th Hour*

Paul Gordon, University of Colorado at Boulder
Terrorism and the Sublime: The Aesthetics of 9/11

Robert Doran, Middlebury College
White Guilt, Past and Future

Eric Gans, University of California - Los Angeles

Anatomy of 9/11: Violence, Religion, Ethics

Jean-Pierre Dupuy, Stanford University

Saturday, April 21st, 4:00 p.m. – 6:00 p.m.

Room Chair: **Robert Doran**
HI 9

Repeating Hobbes: Decadence, Disorder, and Protection

Peter Paik, University of Wisconsin - Milwaukee

Global Terror, Global Vengeance

Marcel Henaff, University of California - San Diego

Untimely Islam: 9/11 and the Philosophies of History

Jean-Joseph Goux, Rice University

9/11: The End of the Philosophies of History?

Stephen Gardner, University of Tulsa



C17 Diálogos e intertextos: tejiendo un nuevo sistema literario latinoamericano

Seminar Organizers: **Margo Echenberg**, Tecnológico de Monterrey - Campus Ciudad de México & **Mayuli Morales**, Universidad Autónoma del Estado de México

Dada la necesidad de revisión de algunos de los principios y supuestos que han servido de base a la historiografía literaria hispanoamericana, en el propósito de conformar un sistema literario inclusivo que comience por destacar las profundas y heterogéneas raíces que articulan y sostienen una tradición como la hispanoamericana, este seminario propone acercarse a diversos autores/textos/estilos/corrientes de pensamiento desde una perspectiva que ponga de relieve los diálogos (intercultural, intergénero, etc.) del que han sido frutos activos todos ellos, amén de otros factores menos visibles por obra de algunos de esos principios historiográficos necesitados de revisión.

Desde esa plataforma, se buscará responder a nuevas problemáticas que van desde las relaciones literarias de Garro y Paz entre sí y con el existencialismo francés, hasta los modelos genéricos de la autobiografía, pasando por la relación de algunas escritoras de principios del siglo XX con los cánones de la vanguardia histórica, y por revisiones del grotesco y de la parodia en algunas muestras del corpus literario latinoamericano. Consideramos aportaciones de tendencias minoritarias y experimentales al canon, reevaluaciones del canon, procesos intertextuales de diversa duración, entrecruzamientos de fronteras, hibridaciones.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Mayuli Morales Faedo**
CA 4

Existencialismo francés y el canon mexicano: el caso de Elena Garro y Octavio Paz

Margo Echenberg, Tecnológico de Monterrey - Campus Ciudad de México

Las caras del deseo en “Las mariposas nocturnas”, de Inés Arredondo

Silvia Alvarez-Olarra, Temple University

Sterne, Joyce y Connolly: fundamentos de la poética de Fernando del Paso

Carmen Álvarez Lobato, Universidad Autónoma del Estado de México

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Margo Echenberg**
CA 4

Reflexiones en torno a la forma literaria de “Ariel” de J.E. Rodó en tanto género. El sermón laico y el ensayo

Blanca M. García Monsivais, Universidad Autónoma Metropolitana-Iztapalapa

Entre modernismo y vanguardia y...: a propósito de algunas escritoras de principios del XX

Osmar Sánchez Aguilera, Tecnológico de Monterrey, Campus Ciudad de México

Mas alla de Buenos Aires: sucinta revision del canon literario argentino

Laura Demaria, University of Maryland

”Pasión de historia”: una parodia del relato historicista

Mayuli Morales Faedo, Universidad Autónoma del Estado de México

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C18 Untranslatability: Uses and Abuses

Seminar Organizer: **Val Vinokur**, The New School

Literary theorists have often responded to the global politics of translation by invoking zones of untranslatability. This seminar invites papers on the practical ramifications of this invocation for literary translators. When and how is the untranslatable a fruitful category? Conversely, when does it become a cliché - an aesthetic, ethical,

epistemological, or political dodge? Does it exclude neologism, paraphrase, or simple discussion from the field of translation? What does it mean to over- or under-translate? When is an overly expansive concept of untranslatability worse than mistranslation? And does this concept embrace or exclude the process of error and correction that makes translation, arguably, a form of critical scholarship?

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room HI 2 Chair: **Mary Ann Frese Witt**, North Carolina State University

The way they 'really talked to each other': Untranslatability and Direct Discourse

Veronica Kirk-Clausen, University of California - Santa Cruz

Coming Across: Translating the Untranslatable

Val Vinokur, The New School for Liberal Arts

Only Connect: Balzac and Sebald

Neil Gordon, Eugene Lang College

Towards a semiotic terminology for translation

Bruno Osimo, Università degli Studi - Milano, Italy; Università degli Studi - Udine; ISIT - Milano

C19 Embodied Borders and Bordered Bodies

Seminar Organizer: **Ayo Abietou Coly**, Dartmouth College

This panel focuses on the interaction between bodies and borders. How do bodies shape borders and how do borders produce different regimes of bodies? How do the material circumstances of race and gender affect encounters with borders? Why are some racialized bodies allowed in? Are these "in" bodies docile bodies? What are the disciplinary practices that produce these docile bodies and maintain them as such? How does the reward of being at home become a disciplinary practice that produces docile bodies? For instance, does housing and homing the African female body in France, the Mexican female body in the USA or the Korean body in the USA entail accepting and reinforcing racialized and sexualized regimes of representations? This seminar is meant as a forum for a discussion of the politics of spatial empowerment and spatial disempowerment as well as the ways in which such politics inform and is informed by what Soja has described as the "geopolitics of the body." This seminar also endeavors to interrogate the established background of cockiness with space, in the form of trendy rejections of home, denigrations of fixity, and celebrations of movements, that pervade contemporary critical discourses. This is an interdisciplinary seminar, and papers from

various disciplines and focusing on various regions are welcome.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Asha Nadkarni**

EC 4

Facing the Other/ Tattooing the Edge: Lévinas, Mike Tyson, and Shakespeare in the Pacific

Juniper Ellis, Loyola College

“Así me gustas gordita”: Representations of Fatness in Hispanic Caribbean Literature and Popular Music

Emily Braden, University of Victoria

Traveling Black Female Bodies: Colonial Visual Legacies and the Spaces of Black Womanhood in France

Ayo Abietou Coly, Dartmouth College

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Ayo A. Coly**

EC 4

Transcending Female Corporality in the ‘Lost’ Diaries of a Wartime Heroine

Heather Hennes, St. Joseph’s University

Embodied Memory: Narrating the Transnational Self in Sandra Cisneros’ Caramelo

Emily Taylor Meyers, University of Oregon

Severed Limbs, Severed Legacies: Nayantara Sahgal’s Rich Like Us and the Problem of Subalternity

Asha Nadkarni, University of Massachusetts - Amherst

“The Dreaded Voyage Out”: Queer Irony and the Rhetoric of Travel in “Camp Cataract”

Margaux Cowden, University of California - Irvine



C20 Exiliados en la propia lengua

Seminar Organizer: **Antonio Gómez**, University of Pittsburgh

Este seminario se propone discutir sobre el papel crucial del exilio político en la construcción de redes intelectuales en el ámbito latinoamericano y en la consolidación de nociones de articulación regional (hispanismo, latinoamericanismo, etc.). La

circulación de exiliados dentro de América Latina o entre países latinoamericanos y la península ibérica constituye uno de los procesos clave desde donde comprender la historia literaria de la región, pero implica asimismo una problemática particular respecto de las habituales articulaciones del exilio literario: los conflictos de contacto cultural se ven atenuados por el acervo compartido; el tema de la lengua es llevado a una dimensión diferente; las experiencias políticas comunes y la periodicidad de los cambios políticos resignifican constantemente los límites espaciales, etc. Al mismo tiempo, se trata de experiencias que insertan sus propias problemáticas y conflictos peculiares. Se convocan trabajos que atiendan a estos asuntos desde diferentes perspectivas: a través del estudio de casos particulares de exilios literarios dentro de los ámbitos geográficos indicados; contrastando los diversos modos de desplazamiento de intelectuales; mediante la práctica de “exilios comparados”; atendiendo a los modos en que esta circulación de intelectuales conformó o deformó ideas como la de “América Latina”; preguntándose cómo estas experiencias han finalmente determinado el carácter comparatista del concepto mismo de literatura hispano/latinoamericana.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Antonio Gómez**
CR 1

La palabra está sana. Max Aub, el exili(ad)o español en México

José Ángel Sainz, University of Mary Washington

Max Aub y el desdibujamiento de las fronteras en el exilio

Paula Simón, Universidad Nacional de Cuyo, Argentina

“Al abrigo de los párpados”: lengua y paisaje en el Caribe de Pedro Salinas

Lena Burgos-Lafuente, New York University

Literatura marroquí en español

Cristián Ricci, University of California - Merced

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Cristián Ricci**
CR 1

“Exilio comparado”: el fundamento comparatista de la literatura latinoamericana

Antonio Gómez, University of Pittsburgh/Universidad Nacional de Cuyo

Exilios y violencia en la narrativa de Patricio Manns

Estela Marta Saint André, Universidad nacional de San Juan-Argentina

¿Voces “trans-nacionales”? Nora Strejilevich y Ariel Dorfman desde el Norte

Nely Maldonado, Universidad Nacional Autónoma de México

Literaturas relacionales: Roberto Bolaño y Mario Bellatin

Craig Epplin, University of Pennsylvania

Exilio y posdictadura en Estrella distante de Roberto Bolaño

Verónica Garibotto, University of Pittsburgh/Queen 's University

C21 Foreign Letters: the Borders and Limits of the Epistolary

Seminar Organizers: **Ilinca Iurascu**, University of Pennsylvania & **Ben Huberman**, University of Pennsylvania

Studies of epistolarity and postality often privilege one flagship genre, the epistolary novel. In the process, several other types of writing that have historically exploited and broadened the epistolary mode remain overshadowed: the newspaper and the literary review, the published correspondence and the travel narrative, among others; newly established fields of epistolary activity, like the online discussion forum, the blog, and the electronic correspondence still await serious theoretical treatment. Moreover, the focus on the novel-a genre often inextricably linked, in its modern incarnation, to the concept of nation-prevents a nuanced discussion of how the epistolary mode might cross, skirt, or steal borders. This seminar thus proposes to discuss the intersections of epistolary genres and national, linguistic, and cultural borders. To what extent is the letter form translatable? How do the shifting politics of *linguae francae* play out in the epistolary field? How do cosmopolitan movements (literary, political, and other) and imperialist and colonialist projects take advantage of postal systems and the artifacts they bring into circulation? Papers are welcome to address these and other pertinent questions from all historical and geographical perspectives. We particularly encourage contributions that deal, to some extent, with the material forms and modes of dissemination of epistolary genres.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Ben Huberman**

CR 2

Crossing Borders in Madrid Cómico: Jacinto Octavio Picón's Letters of a Madrilenian Woman

Margot Versteeg, University of Kansas

Defining the Epistolary Across Colonial Borders: Evidenc from France and Tunisia in the Archives of the Alliance Israelite Universelle (AIU), 1882-1914

Joy A. Land, University of Connecticut - Stamford

Juan Pablo Viscardo y Guzmán's Letter to the Spanish Americans: Political

Propaganda and the Epistolary Networks of the Late 18th Century Atlantic World

Geoffrey A. Shullenberger, Brown University

How Do My Letters Feel in Your Hands?

Ilinca Iurascu, University of Pennsylvania

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Ilinca Iurascu**
CR 2

Epistolary Film; The Letter in Sans Soleil and Calender as a Reflection upon Cinematic Time

Rebecca Sheehan, University of Pennsylvania

Anecdote and the Threshold of Epistolary

Ben Huberman, University of Pennsylvania

Reminiscences of a Revolutionary Woman: Turning over the Feminist Leaves of Emily Burke's Letters from Georgia

Leslie Wolcott, University of Nevada - Reno

« A funny thing happened on the way to the forum »: discussion, orality and epistolary in the 18th century.

Barbara van Feggelen, University of Connecticut

C22 The University Between Cultures

Seminar Organizer: **Sabina Sawhney**, Hofstra University

Following the work of Derrida, Peggy Kamuf, Bill Readings, and Gayatri Spivak, among others, this panel invites submissions for papers exploring the purpose of the University in these troubled times. Given the context of US neo-imperialism and colonial wars, as well as the myriad threats to academic freedom, we need to urgently reconsider the role of the University today. On the one hand, there is an implicit mandate exhorting us to become responsible global citizens, not only as scholars but also as educators. In fact, this mandate seems apparent in the very theme of this conference. On the other hand, this invocation of internationalism may be seen as attenuating the sort of work we are trained to do, especially in the humanities. Such work would seem to depend more on private contemplation and painstaking analyses of texts than on intervention in public affairs. On what bases can we make a claim for the significance of this work today? How are these conflicting purposes shaping the philosophical, professional and the administrative structures of the University? Are the founding texts of the modern

university (by Kant, Schilling, Hegel, Newman, Charles Eliot, etc) still relevant to our situation or do we need to radically re-conceptualize the organization and the ends of the University? Papers may respond to these issues by addressing different geo-cultural models of the university, historical debates about the political relevance of humanistic scholarship, the way we think about and respond to the current valorization of interdisciplinary work, and other related concerns.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Sabina Sawhney**
CR 3

What are professors for?

Anne O’Byrne, Hofstra University

Sounding the Affective Power of the Humanities

Vincent Hausmann, Furman University

The Political Deficit of Cosmopolitanism

Joseph Lacey, The New School for Social Research

What do the Humanities Teach?

Simona Sawhney, University of Minnesota

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Anne O’Byrne**
CR 3

Faculty Confusion in the Cosmopolitan University

Sabina Sawhney, Hofstra University

The University and the Tiger

Conor McCarthy, National University of Ireland - Maynooth
(Dublin)

The Postsocialist Legacy of Postnational American Studies

Joseph Benatov, University of Pennsylvania



C23 Global Mediations: Post-Fordism and Transnational Literature

Seminar Organizer: **Mathias Nilges**, University of Illinois at Chicago

This seminar intends to examine contemporary literary production with a transnational, or global focus as mediations of the socioeconomic change from Fordism to post-Fordism. As terms such as “globalization,” “neoliberalism,” “Empire” etc. are beginning

to lose descriptive and analytical rigor, submissions to this panel should examine contemporary literary production in relation to the concrete social and economic changes underlying the transition into post-Fordism, in order to arrive at a more concretely grounded interrogation of the engagement of current literary production with current political economy. It may then be even possible to theoretically refine such popular analytical categories as “globalization,” or even “multitude.” To that end this paper invites literary papers engaging with this theoretical issue, as well as purely theoretical analyses of post-Fordist culture and political economy/subjectivity.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room
CR 4

Chair: **Mathias Nilges**

Reading the Cold War through the Eyes of Empire

Meredith Gill, University of Minnesota

Spaces of Identity: Human shelter and conflict

Michelle Pepin, Nottingham Trent University

Terror and (Mis)transformation

Mihra Lee, Dankook University (Korea)

The End of Deliberation? Contemporary (In)applicability of Deliberative Theory

Magdalena Wojcieszak, University of Pennsylvania

The New Imperialism and Antisystemic Movements

Kanishka Chowdhury, University of St. Thomas, St. Paul

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room
CR 4

Chair: **Emilio Sauri**, University of Illinois at Chicago

Postmodernist/Post-Fordist?: An Argument for J R

Matt Silva, Emory University

The Culture of The Global Sublime—Flexible Regulation and Nostalgic Historicism in post-Fordist American Literature

Mathias Nilges, University of Illinois at Chicago

Everyday Disasters and Ordinary Miracles: The Collision of Magical Realism and Globalization in Karen Tei Yamashita’s *Tropic of Orange* (1997)

Hee-Jung Joo, University of Oregon

Neoliberalism and Its Biopolitical Impact: Helon Habila’s *Waiting for an Angel*

David Cockley, Texas A&M University



C24 Globalization and the Makings of a New Realism in Contemporary Latin American Fiction

Seminar Organizer: **Dianna C. Niebylski**, University of Illinois at Chicago

The 21st Century novel in Latin America is undergoing a formal revolution perhaps comparable in scope and relevance to the vanguard revolutions of the 1920's and 30's, but with a surprising shift in epistemological and ontological perspective. Much of the early 20th Century avant-garde – as well as many of the experiments associated with magical realism in the 30's, 40's and 50's, was invested in exploding or imploding remnants of nineteenth-century realism towards the metaphysical, the fantastic or the psychologically uncanny. While the diverse modernisms of the early 20th Century in Latin American art and literature were themselves the byproduct of new transnational configurations, new global or transcultural phenomena (including post-neo-liberal economics) as well as the new biocultures and new technologies of the 21st Century are clearly imbricated in some of the most innovative and original formal experimentations taking place in Latin American literature and film. This panel is intended to begin to think through some of the challenges entailed in considering aesthetic experimentation in relation to global and transcultural changes.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **John Riofrio**
HC 1

Encountering the Real: Literature and the Limits of Realism

Gabriel Riera, University of Illinois at Chicago

Eloisa Cartonera and the Alchemy of Social Recycling

Ksenija Bilbija, University of Wisconsin - Madison

Imagining Argentina post 2000 AD : Provisional Realities/Experimental Realisms

Dianna Niebylski, University of Illinois at Chicago

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Dianna Niebylski**
HC 1

An Ocean of Words: Translation and Transnationalism in Alberto Fuguet's *Películas de mi vida*

John Riofrio, University of Wisconsin - Madison

Crítica política y novela negra en Abril rojo de Santiago Roncagliolo

Natalia Navarro-Albaladejo, Bucknell University

Criminals, Guerrillas, Paramilitaries: Realism and the Costumbrismo of Globalization

Miguel A. Cabanas, Michigan State University

C25 **Imagined Mexico: Transnational and Literary Mappings**

Seminar Organizers: **Adriana Mendez Rodenas**, University of Iowa & **Adela Pineda Franco**, Boston University

From the colonial period onwards, Mexico has attracted a score of foreign visitors, who have admired both the legacy of its pre-Hispanic past as well as its richly-textured socio-cultural fabric. Scientific explorers like Alexander von Humboldt documented the archaeological riches of Mexico's indigenous civilizations, followed by XIXth century traveling-artists, Victorian "lady" travelers, and commercial explorers. Classics like Calderón de la Barca's *Life in Mexico*, considered "the best Latin American travel account" (Charles Hale) have spurred post-colonial approaches to European travel writing. In the XXth century, Mexico has been a source of inspiration for foreign travelers, particularly Anglo-American writers. Artists, photographers, film-makers, and novelists have projected onto Mexican landscape and turbulent history their own aspirations and frustrations, but they have also contributed to the shaping of its national myths; this is the case, for example, of Waldo Frank's Mexican political utopia or John Reed's *Pancho Villa*. The seminar reassesses the contribution of travel writing to new mappings of Latin American cultural identity. How has Mexico shaped the inter-American imagination? What is the connection between the gaze of the foreign explorer and "insiders'" view of their own territory? In what way have Americans and Europeans re-interpreted crucial stages of Mexican history? What sensibility toward Mexican and Latin American "Otherness" flows from the charts of European explorers? Finally, has the accumulated tradition of foreign travelers to Mexico—in both fictional and non-fictional accounts—altered the geography of the land? We will include papers ranging from Enlightenment explorers to modern and contemporary "drifters" to the Mexican setting, in order to compare alternative mappings that enhance our understanding of "el México profundo." The seminar's papers share a common scholarly concern: the history of cultural transference. Central to the seminar are questions such as how cultural constructs travel across different contexts and how knowledge is inflected by location.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chairs: **Adriana Mendez Rodenas & Adela Pineda Franco**
CR 6

Hart Crane in Mexico: The Undoing of an American Visionary Poetics

Susanne Hall, University of California - Irvine

The Imagined Mexico of Willa Cather

Phyllis Herrin de Obregón, Universidad Autónoma de Querétaro

D.H. Lawrence and the "Spirit" of Mexico

Charles Rossman, University of Texas at Austin

Perspectives on the US invasion of Mexico in 1848 in New England and in Mexico City

Jill Anderson, University of Texas at Austin

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chairs: **Adriana Mendez Rodenas & Adela Pineda Franco**
CR 6

Between Wonder and the Grotesque: the roots of the Novel and the construction of an Urban Imaginary in Colonial Mexico

Karina Hodoyan, Stanford University

Oe Kenzaburo's Mexican Spaces: On Why Japanese Betty Boops Wander City and Colony

Jordan Smith, University of California - Los Angeles

The Exiles' Gaze: Mexico through the Eyes of Egon Erwin Kisch and Anna Seghers

Jennifer Michaels, Grinnell College

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C26 Interdisciplinary Studies of the El Paso-Juarez Border Region

Seminar Organizer: **Sheila Skaff**, University of Texas at El Paso

This seminar will examine cultural theories and practices as they relate to the border cities of El Paso, Texas and Juarez, Chihuahua. The mode of inquiry will be interdisciplinary. El Paso-Juarez is rarely a subject of investigation in any field of the humanities, despite - or, perhaps, due to - its position as a binational community of two million people that traverses changing geographical, political, economic and cultural borders on a daily basis. In this seminar, we will explore issues of relevance to this metropolitan area while we reflect upon the significance of area studies as a discipline.

We welcome submissions in English and Spanish from scholars in all fields of the humanities. We also welcome submissions from scholars of other regions whose work may benefit from comparisons with El Paso-Juarez. In addition to studies of individual writers and filmmakers, possible topics include acculturation, bilingualism, identity, representation, media production and exhibition, translation, rhetoric, pedagogy, and the production of historical narratives concerning the border.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Sheila Skaff**
HI 4

La Fuerza de tu Destino: Writing Opera in El Paso

Johnny Payne, University of Texas at El Paso

Crossing the Border and Going Gated: A Suburban Reading of “Morts de Low Bat”

Erik Bordeleau, Université de Montréal

Ciudad Juárez/El Paso as threshold for literary adventures

Patrick Poulin, University of Montreal

Traveling Subjectivities: Migration, Place, and Creative Forms

Shelley Armitage, University of Texas at El Paso

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Johnny Payne**
HI 4

Cinema in El Paso and Juarez during the Mexican Revolution

Sheila Skaff, University of Texas at El Paso

Journalism Across Borders: Stories that Cross Boundaries

Zita Arocha, University of Texas at El Paso

Disposable Bodies: On Las Muertas de Juárez, Femicide and Representation

Paulina García del Moral, Queen’s University

Consuming Colombia: Self-representation and Global Imagination of the Narcotics Trade

Corey Shouse Tourino, St. John’s University

Iphigenia Bordered: Violence, Myths and Raves in the Americas

Laura Dougherty, Arizona State University



C27 Languages on the Move: The Literature of Migration

Seminar Organizers: **Jennifer Gully**, University of California - Los Angeles & **Corina Lacatus**, University of California - Los Angeles

This is a seminar not about globalization but about the languages in which globalization takes place and in which its culture is produced. Considering the de facto multilingual nature of officially monolingual nation-states, what will the language(s) of the new literature(s) be? What are the implications for literature and literary theory of the unprecedented movements of people that characterize this era of globalization? This seminar seeks to explore such formal and thematic devices that are indicative of languages in contact, ranging from linguistic experimentation as a sign of social alterity to the thematization of translators and language acquisition in the narrative of the text. We welcome papers that connect close readings (of poetry, fiction, film and music) to theories of language, literature, and the state, all of which tend to postulate monolingualism as the norm. How is this all-pervasive monolingual injunction challenged in and through the text as it negotiates the circulation of languages, bodies, and identities? Possible topics could include the collision of metropolitan and local languages as it is played out in a text, the construction and violation of language borders in and through literature, and the avant-garde as the weapon of the non-native speaker. We especially welcome papers from less frequently studied linguistic traditions or geographical areas.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room **(Non)Translation**
HC 4 Chair: **Cora Lacatus**

Mabepari wa Venisi: Literary Theory on the Move

Paulina Aroch Fugellie, Amsterdam University

Writing China in English: Translation and Rewording of Previous Meaning in the Matrix of Global Migrant Literature"

Sarah Chen, Occidental College

English Only: the Hegemony of Language and Literary Representation in Monique Troung's *The Book of salt*

Susan Shin Hee Park, University of Minnesota - Twin Cities

Tense Eruptions: Parsing Memory and Trauma in North African [Post] Colonial Francophone Literature - Driss Chräibi's *Le Passé Simple*

Hoda El Shakry, University of California - Los Angeles

Space on a Page: Calligraphy and Interlinear Translation

Jennifer Gully, University of California - Los Angeles

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room **Multilingualism**

HC 4 Chair: **Jennifer Güllý**

Multilingual Cosmopoetics in Christine Brooke-Rose's *Between*

Ania Spyra, University of Iowa

Reading in Three Dimensions: Stereoscopy, Depth, and the Multi-linguistic

Writing of Mas Marco Kartodikromo

Shawn Callanan, University of Michigan

Ethnicity. Marginality. Language: Migration and Cultural Expression in

Contemporary Sweden

Cora Lacatus, University of California - Los Angeles and Stockholm

University

Recording Crisis: Non-coincidence of Sound and Sense in Theresa Hak Kyung

Cha's *Dictee*

Shanna Carlson, Cornell University

Cultures in Contact: Beyond the Nation State, but how?

Reine Meylaerts, KULeuven Belgium

C28 Latin America, the Other "Black Atlantic"

Seminar Organizer: **Emad Mirmotahari**, University of California - Los Angeles

This panel explores the aesthetic, cultural, political, and historical dialogue between Latin America/Caribbean and Africa. Paul Gilroy's *Black Atlantic: Modernity and Double Consciousness* is widely recognised as having furnished the definitive model of the African diaspora, especially in the New World. The *Black Atlantic* identifies the institution of slavery as the cornerstone of 'modernity', insists on 'movement' as the prime cultural condition, and challenges the premises of black nationalism as it perceives it. While the work's merits are indisputable, its cultural geography does not live up to its name. The *Black Atlantic's* exclusive focus on 'Anglophony' (in as far as the designation has currency) remains a point of contention with many scholars. Rather than looking at Gilroy's oversights (or omissions) as a limitation, presenters are invited to regard it more as an opening and an opportunity to place Gilroy's paradigm under pressure. Does Gilroy's 'Black Atlantic' accommodate and explicate black experiences in other cultural and linguistic spheres of the New World? How is Africa imagined, represented, constructed, or invoked by black populations in Latin America/Caribbean? What role does Africa play, either as place or as idea, in the assembly of group identity? What are

the links between slavery and collective memory? What can be said about the ‘cultural distance’ to Africa and ‘cultural retention’? How do non-English speaking black populations factor into the debate about the Black Atlantic? How is ‘modernity’ defined in these other areas of the Black Atlantic? How do we begin the task of formulating an alternative model? Presenters are encouraged to draw on literary, musical, visual, or other aesthetic media produced throughout Latin America/Caribbean in this capacity.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room **Politics, Power, and Production**

MSS Chair: **Emad Mirmotahari**

1

El imaginario de la dictadura en Africa y América Latina

Alejandro Zamora, University of Montreal

Race and The Monroe Doctrine: Paul Lawrence Dunbar and James Weldon Johnson’s Critiques of US Interventions in Latin America

Molly Metherd, Saint Mary’s College

Building Community: Reading Sango in Esmeralda Ribeiro’s “A Procura de uma barboleta preta” and Jorge Amado’s “Tenda dos Milagres”

Laura Edmunds, University of Georgia

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room **Aesthetic Paths**

MSS Chair: **Emad Mirmotahari**

1

Alternative Cartographies of the Caribbean in Dionne Brand’s “At the Full and Change of the Moon”

Oana Sabo, University of Southern California

The Postcolonial Urban Uncanny in V. S. Naipaul’s “A Bend in the River”

Erica Johnson, Wagner College

Keeping the Class in Classical: Louis Moreau Gottschalk’s “The Banjo” and “La Gallina”

Christina Shouse Tourino, College of Saint Benedict/Saint John’s University



C29 Magia y Literatura

Seminar Organizer: **Harold Gabriel Weisz**, Posgrado Letras. Universidad Nacional Autónoma de México

Desde varios años atrás la magia ha sido narrada por muchas escritoras y escritores, desde el campo de las religiones comparadas y la etnología como es el caso de Mircea Eliade, Jeanne Achterberg y Lilian Scheffler - entre otras y otros -en sus trabajos sobre el chamanismo y la magia. En la literatura surgen ejemplos como La Pata de Mono de W.W. Jacobs, el famoso relato de horror con el tema del objeto mágico y exótico, La Sesión de Isaac Bashevis Singer, con los elementos del espiritismo, The Magician's Assistant de Ann Patchett con los recursos de la prestidigitación o La Ciudad de las Bestias de Isabel Allende y muchos más. Ciertamente se trata de distintos fenómenos mágicos y sin duda de escrituras que cubren rangos muy diferentes, pero en las cuales parecen ocurrir fenómenos que buscan acercamientos culturales para 'interpretar' la Otredad, para vivirla y para narrarla desde la propia cultura o saliendo de la misma. Se sugieren escenarios de intercambio con una práctica mágica que muchos consideraron como señal de una mentalidad 'primitiva'. Es innegable el impacto que han tenido múltiples manifestaciones de la magia en distintas culturas y literaturas, aquí se intercambian distintas nomenclaturas y políticas de lectura sobre las alteridades y es un material que se presta al trabajo comparatista mediante distintos criterios analíticos. Nuestra principal área de interés está en los fenómenos mágicos de México y el Caribe - pero se pueden incluir otras culturas latinoamericanas; las lecturas que se han hecho de estos fenómenos y sus relaciones con la literatura y la crítica literaria forman parte de los acercamientos que contemplamos.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Jorge Alcázar**

NH 1

Nagualismo Itinerante

Harold Gabriel Weisz, Universidad Nacional Autónoma de México

Curandera chicana: el caso de Pat Mora

Velebita Koricancic

Configuraciones metafóricas y estrategias de resistencia en la santería cubana: el cuerpo mágico y político de María Antonia, de Eugenio Hernández Espinosa

Ileana Diéguez, Universidad Iberoamericana

Chamanismo y Literatura: Del cuerpo escrito

Griselda Lira

Los enredos del diablo o de como los nahuales terminaron por volverse brujos
Roberto Martinez Gonzalez, Instituto de Investigaciones
Antropologicas

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Harold Gabriel Weisz**
NH 1

De Magia naturali and *Quincuplex Psalterium* by Jacques Lefèvre d'Étaples:
Kabbalah as Biblical Magic

Kathryn LaFevers Evans, Independent Scholar

El ocultismo y su expresión literaria en el siglo XIX

José Ricardo Chaves, Universidad Nacional Autónoma de México

Dos aprendices de brujo: Carlos Castaneda y Timothy Knab

Jorge Alcázar, Universidad Nacional Autónoma de México

El elemento umbral y el territorio oscuro. Cartomancia, cuerpo y poesía en
Olga Orozco

Ana Franco Ortuño, Universidad Nacional Autónoma de México

Entre lo físico y lo metafísico: una interpretación alquímica de Cien años de
soledad

Nicole L. Sparling, Pennsylvania State University

C30 New Literacies in Indigenous Languages: The Role of Mass Media in Mexico, Central and South America / Coloquio: Nuevas literacidades en lenguas indígenas: el rol de los medios de comunicación social en México, Centroamérica y Sudamérica

Seminar Organizers: **Hana Muzika Kahn**, The College of New Jersey & **Serafin M. Coronel-Molina**, Princeton University

Television, radio, cinema and computers, in addition to print media, have greatly expanded access to culture and information produced in indigenous languages in Mexico, Central and South America. In the 21st century, literatures in both traditional and emerging genres are being presented through the media as performances, in written and oral forms, and more recently in Internet multi-media formats. How do these developments support the revitalization of indigenous languages and cultures in these territories? Are they accessible to all members of the community? How are literary genres evolving in terms of these new modes of transmission? What are the implications

of moving from traditional literacy to new multi-media literacies in the context of the educational and socio-economic situations of indigenous communities? This seminar will be an opportunity to examine indigenous literature in the mass media, and to exchange information about indigenous language films and recordings, radio and television programs and performances, computer programs, websites, newspapers and magazines, and other mass media adaptations and recordings of literary materials in indigenous languages. Papers may be in Spanish or English.

La televisión, la radio, el cine y las computadoras, además de los medios de comunicación impresos, han incrementado formidablemente el acceso a la cultura y a la información producida en lenguas indígenas en México, Centroamérica y Sudamérica. En el siglo XXI, las literaturas tanto en géneros tradicionales como en géneros emergentes son presentados a través de los medios de comunicación social como performances en forma escrita y oral, y más recientemente en formatos multimedia en Internet. ¿De qué manera apoyan estos adelantos a la revitalización de las lenguas y culturas indígenas en los mencionados territorios? ¿Son ellas accesibles a todos los miembros de la comunidad? ¿De qué modo se están desarrollando los géneros literarios en relación a estas nuevas formas de transmisión? ¿Cuáles son las consecuencias del cambio de la literacidad tradicional a las nuevas literacidades de multimedia dentro de los contextos educativos y socio-económicos de las comunidades indígenas? El presente seminario constituirá una oportunidad para examinar la literatura indígena en los medios de comunicación social, y para intercambiar información en torno a películas y grabaciones, programas y actuaciones de radio y televisión, programas de computadora, portales, periódicos y revistas, y otros tipos de adaptaciones y grabaciones de los medios de comunicación respecto a los materiales literarios en lenguas indígenas. Las ponencias pueden ser en español o inglés.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Serafin M. Coronel-Molina**
HC 2

Límites de la traducción, lugares de la tradición: la obra poética de Maruch Sántiz Gómez.

Perla Masi, Princeton University

Preserving Mayan Oral Tradition on the Internet

Hana Muzika Kahn, The College of New Jersey

La televisión y la enseñanza del maya yucateco

Bella Flor Canche Teh, Universidad de Oriente, Valladolid, Yucatán

Informatics and the Future of Indigenous Languages

Michael Gasser, School of Informatics, Indiana University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Hana Muzika Kahn**
HC 2

Hojas de Coca y Hojas de Papel en la Educación de los Niños Muinane.
Amazonia Colombiana

Giovanna Micarelli, University of Illinois at Urbana-Champaign

The Inga Language Project at Indiana University: Leaping into Online Literacy

John McDowell, Indiana University

Nuevas literacidades en lenguas originarias en Bolivia/New
literacies in indigenous languages in Bolivia

Utta von Gleich, Center for Linguistics, Hamburg University

Las Ntics Y El Quechua: Entre La Inclusión Y La Exclusión

Jorge Alderetes, Universidad Nacional De Tucuman & **Leila Ines**

Albarracin, Universidad Nacional de Santiago del Estero

¿Puede la Web ayudar a preservar y revitalizar el quechua y el aimara?

Seraffin M. Coronel-Molina, Princeton University

C31 Traducir los márgenes

Seminar Organizer: **Claudia Lucotti**, Universidad Nacional Autónoma de México

Desde la "imposibilidad" de la traducción de un texto indígena a otro sin tener que pasar por alguna de las lenguas hegemónicas hasta la traducción de textos de minorías, pasando por la escritura de textos en lenguas que no son las maternas, este seminario pretende estudiar el problema de la traducción en los márgenes. Algunas de las preguntas que se plantearán y discutirán son: ¿Qué textos se traducen? ¿A qué lenguas? ¿En qué contextos? ¿De qué forma las estructuras de poder determinan la traducción? ¿Es siempre la escritura del exilio una traducción?

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Gerardo del Rosal**, Benemérita Universidad Autónoma de Puebla
NH 2

Wole Soyinka y la translación del mito

Nair Anaya, Universidad Nacional Autónoma de México

Tensiones identitarias y traducción

Laura López Morales, Universidad Nacional Autónoma de México

El beso de Judas: el papel de las lenguas dominantes en la traducción de lenguas indígenas americanas

Claudia Lucotti, Universidad Nacional Autónoma de México

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Claudia Lucotti**

NH 2

Joseph Brodsky exiliado en Nantucket

Irene Artigas Albarelli, Universidad Nacional Autónoma de México

Traducción y silencio: estrategias de resistencia

Julia Constantino, Universidad Nacional Autónoma de México

Spivak's Death of a Discipline Translated into Spanish: Cultural Translation at Work

Lilia Irlanda Villegas Salas, Universidad Nacional Autónoma de México

C32 Re-escritura y Creación: Nuevas lecturas de literatura mexicana contemporánea

Seminar Organizer: **Graciela Báez Castro**, New York University

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Graciela Báez Castro**

NH 3

El archivo como reconstrucción de la memoria en El testigo de Juan Villoro

Daniella Bettina Blejer Eder, Universidad Iberoamericana

La motivación del viaje en Contemporáneos

Anuar Jalife Jacobo, Universidad de Guanajuato

Mr. Teste y los Contemporáneos

Juan Pascual Gay

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Daniella Bettina Blejer Eder**
NH 3

Fusión de voces; entre locura y poesía en Habla Scardanelli de Francisco Hernández

Marco Antonio Vuelvas Solórzano, Universidad de Guanajuato
Carlo Coccioli entre Italia, Francia y México

Valentina Mercuri, Universitat Autònoma de Barcelona
La estrella junto a la luna: Una lectura mítica-simbólica sobre Susana San Juan de Pedro Páramo

Graciela Báez Castro, New York University

C33 Representing Medicine: Literary, Interdisciplinary, and Cross-Cultural Connections

Seminar Organizer: **Carl Fisher**, California State University, Long Beach

Physical wellness and mental health are central to life and livelihood, and make medicine and healthcare critical human experiences. Throughout the arts, medicine is represented in ways that highlight its impact on individual and cultural health. These depictions are both realistic and metaphorical-and these depictions often draw sharp critical attention, for example in Susan Sontag's "Illness as Metaphor" and "AIDS and its Metaphors." Literary and visual representation abounds with images of illness and treatment, from works on epidemics in classical antiquity to Renaissance images of anatomy and healing to modern narratives about illness and/or psychological distress to recent films that question the ethical boundaries of the medical professions. The complex relationship between health and illness, medicine and human experience, patients and practitioners, medical ideals and practical realities, is explored throughout the arts in ways that provide a reader/viewer both identification and engagement but also some distance for judgment.

This panel will explore representations of medicine. Papers can deal with single texts/authors or general topics, such as how art represents doctor-patient relations, public health concerns, healthcare sites and circumstances, crisis intervention, disability, aging, alternative treatments, and mental health issues. Representations across cultures and historical periods, and with a focus on historical and social contexts, are encouraged.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Carl Fisher**
HC 3

From Laughter to Melancholy : symptomatology and interpretation in the medical treatises of Laurent Joubert (1579) and Timothy Bright (1586)

Angela Hurworth, Université de Picardie, France

Pasiones ilícitas: contagio y adulterio a finales del siglo XIX

Nathalie Bouzaglo, Northwestern University

A Centennial Anniversary Reassessment of George Bernard Shaw's Representation of Medicine in "The Doctor's Dilemma"

Anne Hudson Jones, University of Texas Medical Branch at Galveston

The "Second Death" of the Un-Dead: The Trans-Cultural, Trans-Genre Phenomenon of the Zombie

Kathleen Baum, California State University, Long Beach

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Angela Hurworth**
HC 3

Faulkner's Eye for Homeopathic Archetypes

Geri Harmon, Atlanta Metropolitan College, Atlanta, GA

Healing as "Destructive Genesis" in the Novels of Louise Erdrich

Cindy Linden, Syracuse University

Aging as Metaphor: Growing Old in García Márquez's Texts

Carl Fisher, California State University, Long Beach



C34 The Aesthetics of Empire

Seminar Organizers: **Julia Hell**, University of Michigan & **Katie Trumpener**, Yale University

The concept of empire has resurfaced, in recent years, both in political theory and in cultural studies. The break-up of the Soviet "imperium" in the last half of the 1980s and the beginning of the 1990s occasioned some incisive accounts both of the distinctiveness of the Soviet bloc and its resemblance to previous empires (In some parts of Central Europe in particular, the Soviet military and cultural presence was read as a continuation both of Austro-Hungarian and of Nazi occupation). Even before September 11, 2001,

moreover, a series of influential books discussed whether the United States should be conceptualized as a new empire, and if so, what its “fate” would be. This seminar will explore the modern nexus of empire and culture from several angles. Our starting point will be the specific case of Nazi Germany, exploring the ways Nazi intellectuals theorized empire, the ways the Third Reich presented itself culturally as part of an imperial lineage, and, finally, how this imperial culture was then imposed onto - and experienced by - territories under occupation. Our first panel will survey theoretical, comparative, and subaltern perspectives on this empire. The seminars overall goal is to provide a case study which will revise current thinking on Nazi Germany and give us access to the nexus of politics and culture under imperial conditions. The use of imperial models to think about Nazi Germany is still relatively new — and to date has been used most often to discuss political rather than literary, cultural, or intellectual history. Moreover, we will attempt to open up the topics in ways that do full justice to its transnational and transcultural dimensions. Our second panel looks at a wider range of cultural and historical contexts, and at unexpected variations on the colonial model. One paper will describe aesthetic reconstructions of a colonizing attempt that failed, another literary responses to a newly liberated country’s attempts to maintain an uneasy (and for many intellectuals, morally problematic) position of neutrality, the third an empire whose perception spans the modern and the pre-modern. The range of cases, we can anticipate, will enrich the models provided in the first seminar, while complicating our sense of a cause-and-effect relationship between imperial power structures and cultural and literary forms. Both panels will balance papers which give special attention to intellectual historical models for understanding empire (whether current or post-facto) against papers which examine the ways imperial power structures shape literary forms, indeed language use itself.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Johannes Turk**
NH 4

Imperial Perspectives: Carl Schmitt and Peter Weiss

Julia Hell, University of Michigan

The Aesthetics of Occupation: Literature and Everyday Life under Fascism

Katie Trumpener, Yale University

Going Down and Coming Back Up in a Chevy: Catabasis in Vergil and Beyond

Alan Itkin, University of Michigan

Academic Imperialism? Karl Vossler’s Hispanic Studies in the Time of Fascist Empire

Anna Guillemin, University of Michigan

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room NH 4 Chairs: **Julia Hell**, University of Michigan & **Katie Trumpener**, Yale University

Imperium, Neutrality and Unruliness: Flann O'Brien's Cruiskeen Lawn

Catherine Flynn, Yale University

The Purple Land that England Lost': Scott, Hudson, and Informal Empire

Richard Maxwell, Yale University

"A binding force has dried out": The Politics of Emotion in Imperial Cultures

Johannes Turk, Indiana University, Bloomington

Empire, or Modernity? Reflections on the Habsburg Dilemma

Scott Spector, University of Michigan

C35 **The End of Apocalypse**

Seminar Organizers: **Erin M. Goss**, Loyola College in Maryland & **Michael A. Johnson**, St. John Fisher College

Apocalypse, in its all but forgotten etymology, offers the promise of knowledge—the ultimate unveiling or uncovering of truth. However, that promise of knowledge has come to bear the unavoidable threat of catastrophe. This seminar aims to engage with the idea of apocalypse as it offers a way to think about the relationship between knowledge and devastation. As part of this inquiry, we are interested in apocalypse as a figure for the failed encounter of difference. The encounter of various kinds of difference (cultural, sexual, linguistic) should bring about the revelation of knowledge. However, it might always also result in the annihilation of the difference that makes such knowledge possible. This seminar hopes to consider apocalypse as both a threshold and a limit to knowledge. Is, for example, apocalypse the final goal of criticism, the desired end result of a series of partial interpretations, the point at which interpretation must cease in the face of unarguable truth? Do we as critics seek such an end? The seminar welcomes papers that explore the apocalypse as an event and/or a rhetorical figure. Papers may consider representations of apocalypse or instances of its rhetorical emergence in popular culture or in various pronouncements about the ends of history/theory/literature. We hope to include papers that span historical periods, national boundaries, and theoretical approaches.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Erin M. Goss**
HC 5

Eschatologies—Thinking Last Things in the Long 20th Century

John H. Smith, University of California - Irvine

At the End of Days Homosexual Mobs Will Attack

Michael Johnson, St. John Fisher College

Literature After the Commune: Hugo's L'Année Terrible

Deborah Elise White, Emory University

After the death of Literature: Art as Witness in Wordsworth's "Hart-Leap Well"

Brian McGrath, Colgate University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Michael A. Johnson**
HC 5

"Blessed is he that readeth": Reading, Revelation, and Apocalypse

Erin M. Goss, Loyola College in Maryland

Apocalypse Now and Then: Writing Revelation in Contemporary Latin America

Marcela Romero Rivera, Cornell University

The Fifth World: The Apocalyptic Vision of Leslie Marmon Silko's Almanac of the Dead

Ellen Arnold, East Carolina University

The Art of Ending it: Life and Meaning

Didier Maleuvre, University of California - Santa Barbara

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C36 The Futures of Dialogue?

Seminar Organizers: **Esther Peeren**, University of Amsterdam, The Netherlands & **Cornelia Graebner**, University of Amsterdam, The Netherlands

This panel seeks to explore what happens to dialogue as a concept of contact, respect and negotiation in the age of transnational capitalism. Neoliberalist globalization has brought about new challenges for the dialogue between Northern and Southern scholars. While it celebrates diversity and supposedly encourages intercultural dialogue, the practicalities of globalization seek to impose homogeneity on many different levels, including

methodological approaches in the academy. Academic scholarship still needs to develop a conceptual approach that permits an analysis of literature and culture from the left that responds to the challenges of neoliberalist globalization. In this workshop we want to recover the concept and practice of “dialogue” in the contemporary context. We suggest it as a point of departure for a practice of scholarly dialogue that is not based on the domination of one model over another, but on engagement with the concerns of scholars from different parts of the world. We invite contributions that critically examine the concept of “dialogue” in literature(s), theory, other cultural expressions and in academia itself. What is left of dialogue in a world in which the acknowledgement of difference and the productive dimension of disagreement associated with the inter is beginning to be overshadowed - as it is in the title of this conference - by the tendency to sameness and univocality of the pan and the trans? What happens to dialogue in a world in which cultures are no longer seen as in contact with each other as separate entities, but as subsumed to an overarching system? We want to explore the ways dialogue is dealt with in theory (for example in the work of Mikhail Bakhtin, Emmanuel Levinas, Paulo Freire, Gloria Anzaldúa, and others), in literature that features intercultural dialogues, in relation to social movements and in relation to aspects of literary studies and comparative literature as a discipline (the notion of world literature, the copyright rules and translation hierarchies that prevent the free circulation and discussion of texts across cultures). We are particularly interested in different cultural perspectives on dialogue from specific and situated western, Latin-American, Asian and African contexts.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room HC 6 Chair: **Cornelia Graebner**

World, Worlding, and Worldliness: A Transnational Critique

Peter Hitchcock, Graduate Center - City University of New York

Dialogic Specters and the Realm of the Inter: Haunting Comparative Literature and Literary History

Esther Peeren, University of Amsterdam

La Transculturación Y Las Polémicas del Boom en la Trayectoria Crítica de Ángel Rama

Pablo Sánchez, Universidad de las Américas, Puebla

Kierkegaard's Grotesque Theatre: thinking in voices

Dustin Atlas, University of Western Ontario

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room HC 6 Chair: **Esther Peeren**

Dialogue or Persuasion? Poetic Address in Contemporary Political Poetry

Cornelia Graebner, University of Amsterdam

Dialogue as Technologies of Self: The Zapatista Challenge to Social Movement Theory

Julie Wilson, University of Minnesota

Myth in Dialogue: Recycling Antigone for the Francophone Stage

Bambi Billman, University of Connecticut



C37 The Late Lacan and Related Theoretical Approaches

Seminar Organizer: **Mari Ruti**, University of Toronto

This seminar will focus on Lacan's late seminars, particularly the concepts of the real, the sinthome, jouissance, and subjective destitution. How does Lacan's final work alter the way we think about subjectivity, desire, fantasy, the body, and the drives? What is the relationship between the symptom and the sinthome? The death drive and jouissance? Artistic creativity and the body? Does Lacan's late work open up avenues for thinking about subjective singularity or (even) individuality? Papers on all aspects of Lacan's late seminars welcome.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Dave Youssef**
HC 7

Feeling Real: Lacan and the Singularity of Being

Mari Ruti, University of Toronto

Late Lacan and late Foucault: The Pleasures of Enjoyment, the Enjoyment of Pleasures

Alessia Ricciardi, University of California - Berkeley

On the Newness of Glissant's model of the tout-monde

Michael Wiedorn, University of Pennsylvania

Ideology, Fetishism - the Holocaust and Israeli Nationalism

Hadas Cohen, The New School for Social Research

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Mari Ruti**
HC 7

Latency and the Transmission of Universality: the Literature of the Secret Agent

Dave Youssef, University of California - Los Angeles

Jane on the Couch Again: Psychosis in Charlotte Perkins Gilman's "The Yellow Wallpaper"

Melinda Mejia, State University of New York at Buffalo

Love and Femininity: A Psychological Study of Wang Anyi's Love in a Small Town

Chung-min Maria Tu, University of Delaware

Dubravka Ugresic and the Parodied Lacan

Lauren Lydic, University of Toronto

C38 The Lyrica Society for Word-Music Relations

Seminar Organizer: **Paul-André Bempéchat**, The Lyrica Society for Word-Music Relations

The LYRICA SOCIETY FOR WORD-MUSIC RELATIONS is pleased to announce its inaugural presentations at the annual convention of the American Comparative Literature Association. In accordance with this year's theme "Trans, Pan, Inter:Cultures in Contact," papers on the literatures, music and cultures of the Hispanic Americas, and on transatlantic and transpacific perspectives are strongly encouraged. The conference's theme foregrounds what is basic to Comparative Literature, Musicology and Ethnomusicology as disciplines: analysis of relations between and among composers, authors, performance practices, works, languages, traditions, cultures, nations, continents, and histories, and exploration of the methods and mechanisms by which those relations create meaning. Topics and theories involving points of cultural contact and crossings remain critical to the conference's focus.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room **Tradition:Transition or Transgression?**

CP 1 Chair: **Paul-André Bempéchat**

Puentes y amalgamas bolivianos: Géneros musicales en transición

Alice Reckley Vallejos, University of Missouri - Kansas City

Nuevos cantos de himeneo: La narrativa de género en el texto de la música bailable de las bodas

Gabriela Hernández Merino, Universidad Nacional Autónoma de México

Un análisis sobre la lírica de las canciones en el álbum Homogenic de Björk

Ernesto Acosta Sandoval, Universidad Nacional Autónoma de México

Fantomas: La viñeta sonora

Rodrigo Cano Márquez, Universidad Nacional Autónoma de México

John Cage and Sonic Youth, or, Why There Is No Musical Avant-Garde

Jen Hammond, University of Oregon

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room **Theory and Practice; Theories of Practice**

CP 1 Chair: **Paul-André Bempéchat**

The Carnival of History: Cultural Origins and Contemporary Performance

Dan Venning, Graduate Center - City University of New York

“Musical Consequences of Cultural Encounter: Nahua Influence on Early Mexican Polyphony”

Timothy Watkins, Rhodes College, Memphis

“Missing Pieces: Revisiting the Afro-Latin Fiesta de Santiago Apóstol in Loíza and its Medieval Analogues”

Katherine Durham Oldmixon, Huston-Tillotson University

¿“El más eminente farsante” o “Los que no han oído tocar a Herz no saben lo que es un piano.”? A European virtuoso in Mexico (1849-1850)

Yael Bitrán, CENIDIM/Royal Holloway University of London

El Escandalo Musical: Skyscrapers, the Orquesta Sinfonica Mexicana, and the Mexican Public

Christina Taylor Gibson, University of Maryland

C39 The Media, the Avant-garde, and the Author

Seminar Organizers: **Sarah Demeuse**, Columbia University & **Anke Birkenmaier**, Columbia University

This seminar considers the encounters of avant-garde artists with the mass media of the early twentieth century. We look at the emergence of a cultural terrain where artists incorporated, responded to, or redefined themselves vis-à-vis media such as, but not limited to: radio, cinema, print journalism and photography. We are particularly interested in examining how the notion of the author changes in light of this interaction between the avant-garde and the mass media. How do artists position themselves in an industry where team-work and the collaboration with sound engineers, camera men and other specialists becomes crucial? Does this involvement result in new differences

between art and craftsmanship, between artist and public? What forms of textual or non-textual production come out of this close engagement between the author and mass production technology? Also, what is the impact of the new mediated orality showcased in the radio, in victrolas, gramophones and in sound cinema? We will also explore whether there were significant regional differences in the rapprochement between authors and mass media or whether these can be considered transnational phenomena. Additional topics could range from the effects of realism and the fantastic, the author's/the composer's voice, the relation between the human and technology, the role of gender and sexuality in the new media, the impact of ratings on program production, the interaction with advertising, the mass diffusion of popular music, the tension between "foreign" and local music and culture, to the integration of traditional genres into new forms.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room Chair: **Sarah Demeuse**

PSP 1

The Artist Prepares the Age of Mental Engineering: Álvaro de Campos's Ultimatum

Estela Vieira, Indiana University, Bloomington

Vanguardia mexicana y periodismo: el ejemplo de Carlos Noriega Hope

Viviane Mahieux, Fordham University

"La Poesía Nueva": César Vallejo and the Avant-Garde

Rachel Galvin, Princeton University

Talking back to the subconscious: Mario Vargas Llosa's radio-novel and surrealism.

Anke Birkenmaier, Columbia University

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Anke Birkenmaier**

PSP 1

Dziga Vertov: Self-Portrait of a Young Filmmaker as a Secret Police Agent

Cristina Vatulescu, New York University

Intelligent Screens

Michelle Clayton, University of California - Los Angeles

Cuckolded by the radio? Ramón Gómez de la Serna's "Hay que matar el morse"

Sarah Demeuse, Columbia University

The Untimely Artist: Toward a Concept of Creation in the Work of Stan Brakhage

Erin Yerby, University of Minnesota

Susan Sontag and Roland Barthes: A Tale of Two Formalists
Nancy Miller, Graduate Center - City University of New York
Creating or breaking contact?: Sontag on photography
David Huddart, Chinese University of Hong Kong

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room **The Sensibilities of Susan Sontag: Passionate, Detached, Sublime, Camp**
CA 2 Chair: **Jennifer Wagner-Lawlor**

A Way of Feeling is a Way of Seeing: Susan Sontag on Emotions and the Visual Arts

Leslie Luebbers, University of Memphis

Passionate Detachment

Deborah Nelson, University of Chicago

Sontag's Magic Mountain: Women's Voices and the Eruptive Force of History in The Volcano Lover

Barbara Ching, University of Memphis

Some Notes on Notes on Camp

Terry Castle, Stanford University

Aesthetics vs. Aestheticism: Modernism, Camp, and Eros

Craig Peariso, State University of New York at Stony Brook

C41 **The Thousand and One Nights: Cross-Cultural Translation and Reception**

Seminar Organizers: **Dominique Jullien**, University of California - Santa Barbara & **Paulo Lemos Horta**, Simon Fraser University

The book of the Thousand and One Nights constitutes a uniquely influential case of a work that entered the canon of literature in both East and West via the enterprise of translation. The original nucleus of tales composed in Arabic and which borrowed tales from Persia, India, China and elsewhere was not admitted into the canon of high literature in the Arab world. Only the intervention of European translators, who supplemented the 282 nights of storytelling inherited from authentic manuscripts from disparate sources and their own imaginations, made these tales available to writers from Dickens and Balzac to Rushdie and Mahfouz as works of literature—indeed of world literature. What then are the processes of cross-cultural translation and reception that

have made the Nights, in the words of David Damrosch, “a perennially universalized work”? What forms of adaptation, collaboration and exclusion have leant the tales currency in different eras and literary traditions? To what ends have modern and writers in East and West appropriated these tales? Jorge Luis Borges admired the inventive memory of the translators of the Thousand and One Nights who often recalled scenes absent in the originals with which they worked, such as the image of Aladdin’s false uncle putting his ear to the ground to hear his enemy’s footsteps on the other side of the earth. The theme and setting of this ACLA meeting proves a fitting opportunity to investigate the ways in which the cross-cultural reception of the Nights bears out Borges’ observation that originals can prove unfaithful to their translations. The seminar has a two-day, eight- or nine-paper format. We welcome papers on a variety of aspects of creative misreadings and rewritings. Some of the themes may include, but are not limited to, the following: - The Thousand and One Nights as cultural amphibian-both Eastern and Western, engaging both a sophisticated and a popular audience. - The intellectual formation of the major translators; their translations in the context of other writings and writers. - Comparative studies of the reception of some major translations. Burton, Mardrus, and the link between creativity and infidelity. - Illustrators and book artists from Doré and Dulac to Schmied and Chagall. - Postmodern rewritings of the Nights, from Barth to Rushdie. - The modernist misreading of the Nights as an allegory of literary creation. -The recontextualization of the Nights in Latin American culture and literature.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room
EC 6

Chair: **Dominique Jullien**

Translators & Informants: The co-authorship of Ali Baba and other Nights tales

Paulo Horta, Simon Fraser University

The Extradited Nights: The 1001 Nights as Exemplar of Mediterranean Fictions

Karla Mallette, Miami University

Borges’ History of Translation: The Translators of the 1001 Nights

Suzanne Jill Levine, University of California - Santa Barbara

After Burton: Cross-cultural Influences, Translations and Adaptations in post-Burton literature

Anne Hardgrove, University of Texas at San Antonio

From Amphibian to Chameleon: The Thousand and One Nights in Maya 3D

Nathan Henne, University of California - Santa Barbara

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room Chair: **Paulo Horta**
EC 5

Rewriting of the Nights by Mahfouz

Ikram Masmoudi, Middlebury College

The Thousand and One Nights in Arab Migrant literature: An Example: Rafik Schami

Amira El-Zein, Tufts University

The Thousand and One Nights and the modern urban experience

Dominique Jullien, University of California - Santa Barbara

Story, Structure, Speech: The Oulipian Author as Scheherazade

Alison James, University of Chicago

C42 The Trouble with History: Forms of Resistance and Strategies of Redress in Latin American Oppositional Writing

Seminar Organizer: **Luis Ramos**, University of California - Berkeley

This seminar investigates the status of the literary as a critical counterpoint to hegemonic narratives of nation and historical memory in Latin America. As a collective effort, this seminar thus aims to make sense of the literary in two interrelated ways: On the one hand, each paper will wrestle with its specificity as a form of writing distinct from state-sponsored narratives of collective remembrance (e.g., textbook history, Truth and Reconciliation Reports, national monuments, etc.). On the other, each paper will also take into account the relation between the literary and those very forms of discourse it writes against. In so doing, we will seek answers to the following kinds of questions: When is a literary text able to offer an alternative version of the past? What kinds of literary strategies make possible an effective politics and poetics of resistance? Alternately, when does a literary text cease to become politically useful? That is, when does a text become complicit with those very forces it purports resist? By examining the literary in this light, then, this seminar offers not only a more concrete understanding of the geopolitics of literary form, but moreover, sheds new meaning on the stakes involved in the historical writing of the past. Indeed, in the post 9/11 political climate that surrounds us, remembering the past otherwise would seem a useful-and critical-place to imagine the future of the Americas beyond the fetters of tyranny and injustice.

Friday, April 20th, 4:00 p.m. - 6:00 p.m.

Room **Politics of Memory**

EC 2 Chair: **Luis Ramos**

Respondent: **Alan Tansman**, University of California - Berkeley

In Your Face: from Rubem Fonseca to Ferréz, a Writing of Violence and The Emergence of a New Tradition in Brazilian Literature

Micaela Kramer, New York University

Backstage Encounters: Memory and Writing as Tropes of Bourgeois Dissent in Machado de Assis and Edmundo Desnoes

Monica Gonzalez, University of California - Berkeley

El Salvador's Intractable Past Revisited: Witnessing and Testimony in Roque Dalton's Miguel Mármol and Taberna y otros Lugares

Yansi Perez, Mount Holyoke College

Expiation for the Dispossessed? Signs of the Non-Convertibility of Violence in "Death and the Maiden" (Dorfman) and "Death of Somoza" (Alegria and Flakoll)

Randall Williams, University of California - San Diego

La muerte está en otra parte: Vasconcelos el memorioso

José Ramón Ruisánchez Serra, Universidad Iberoamericana

Saturday, April 21st, 4:00 p.m. - 6:00 p.m.

Room **Nation and Belonging**

EC 2 Chair: **Monica Gonzalez**

Respondent: **Alan Tansman**, University of California - Berkeley

Sandra Cisneros as Transnational Writer

José David Saldívar, University of California - Berkeley

"La Escopeta y la Ley:" Figures of Sovereignty and Revolution in Bolívar and Martí

Luis Ramos, University of California - Berkeley

Calibán has fun: images of emancipation in Reinaldo Arenas "El Central"

Laura Maccioni, University of Maryland

Historia y deshistorización en Yo el Supremo de Roa Bastos

María de la Concepción González Esteva, Universidad Nacional Autónoma de México/ UIA, México

The Óptica Indigenista of Alejandro Peralta: Verbal, Graphic, and Perceptual Images of a Community in Boletín Titikaka

Tara Daly, University of California - Berkeley

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ACLA ANNUAL MEETING 2008
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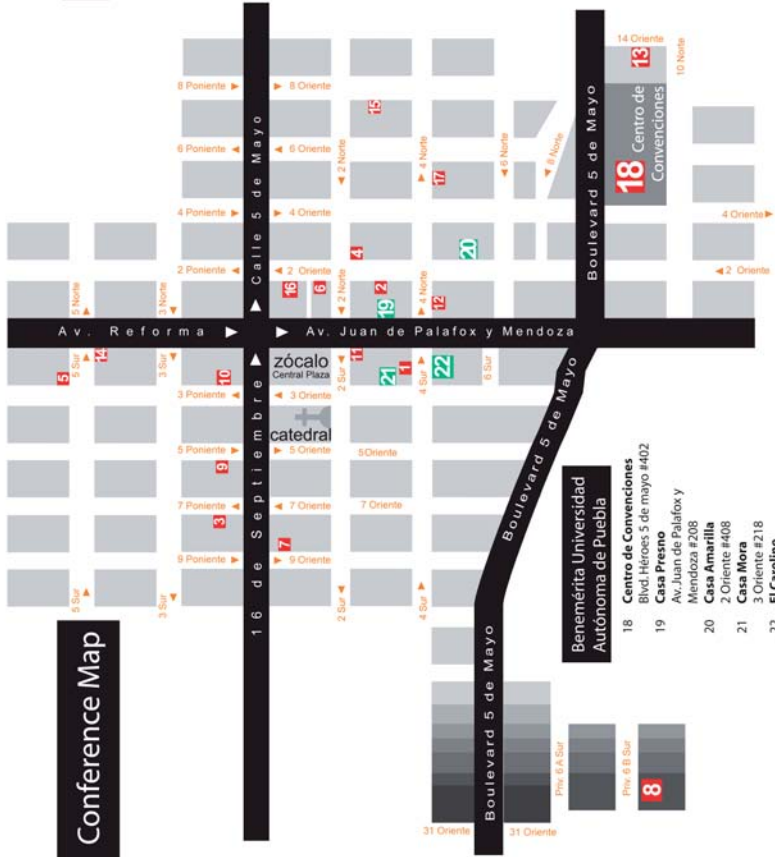
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